

# **THE SPIRITUAL OF LIGHT FROM THE PAST**

**BY**  
**LE NGUYEN DANG GIOAN**

**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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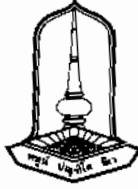
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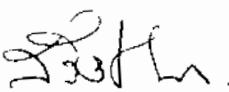
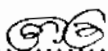
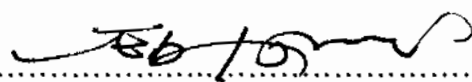
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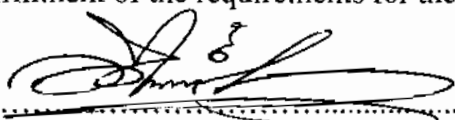


The examining committee has unanimously approved this thesis, submitted by Mr. Le Nguyen Dang Gioan, as a partial fulfillment of the requirements for the Master of Fine Arts Program in Visual Arts at Mahasarakham University.


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Le Nguyen Dang Gioan

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### **ABSTRACT**

The thesis on visual arts “The spiritual of light from the past” is developed from the inspiration of the Vietnamese oil-lamps and decorative patterns, from ancient ramparts of Nguyen Dynasty in Hue where I was born and grew up. From the inspiration, I painted the oil lamps, ancient palaces, temples and ramparts from different angles placed in a realistic space. I expect to bring a mysterious beauty of the arts of Nguyen Dynasty by the language of oil colors and the flickering light over the ramparts. My paintings are created with the realistic art style. The purpose for creating is to study the light to clarify the concepts and themes 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 decorative patterns placed at different angles using many lines, directive lines, multi-dimensional and overlapping lines and textures to bring about an emotion of conflicts. Data is collected including sources of information, documentary data, influence from creative work by Rembrandt (1606- 1669), Do Quang Em, etc. and also personal experiences. Subsequently, works are developed in following stages: oil painting on canvas techniques to express the appearances, structures and objects 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 and the material contrast between the space and things, etc. 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 and reproduces the appearance of objects and textures, etc.

## TABLE OF CONTENTS

Chapter	Page
I INTRODUCTION .....	1
Primary Inspiration .....	1
Concept .....	2
Purpose of Creation .....	2
Scope Creation .....	2
Operation of the Creation .....	3
Definition of Terms .....	6
II LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK .....	7
Source of Inspiration .....	7
Documentary Data .....	20
Influence from creative work .....	26
Fine Arts Experiments .....	33
Conceptual Framework .....	38
III RESEARCH METHODOLOGY .....	41
Sketches .....	41
Material and Equipment .....	45
Work Creation .....	49
IV RESULTS .....	56
Work Before Thesis .....	56
Thesis Works .....	63

Chapter	Page
V CONCLUSION DISCUSSION AND RECOMMENDATION .....	68
Conclusion .....	68
Discussion .....	69
Recommendation .....	71
BIBLIOGRAPHY .....	72
VITA .....	74

## LIST OF FIGURES

Figure	Page
1 TheVietnam’s oil lamp .....	8
2 The light from oil lamp on the boat in Hue city .....	9
3 The light from oil lamp in the meal everyday .....	9
4 The light from oil lamp in the night market .....	10
5 Ngo Mon gate .....	11
6 Hien Nhon gate .....	12
7 Ngo Mon gate in the night .....	13
8 The dilapidated gate .....	14
9 The dragon on the roof .....	16
10 The dragon on the staircases .....	17
11 The dragon in the Khai Dinh shrine .....	18
12 The dragon on the Khai Dinh staircases .....	19
13 Documentary data .....	21
14 Documentary data .....	21
15 Documentary data .....	22
16 Documentary data .....	23
17 Documentary data .....	24
18 Documentary data .....	25
19 Artist : Rembrandt, Title : Peter Denouncing Christ .....	30
20 Artist :Do Quang Em, Title : Still life with Red Cup .....	32
21 Oil painting materials .....	35
22 Oil painting materials .....	35
23 Oil painting materials .....	36
24 Oil painting materials .....	36
25 Oil painting materials .....	37



Figure	Page
26 Oil painting materials .....	37
27 Outlining of sketch .....	42
28 Black and white sketching .....	43
29 Sketching with colors .....	44
30 Painting brushes .....	47
31 Trowels .....	47
32 Oil colors .....	48
33 Works in step 2 .....	51
34 Works in step 2 .....	52
35 Works in step 2 .....	52
36 Works in step 2 .....	53
37 Work before thesis phase 1 work 1 .....	58
38 Work before thesis phase 1 work 2 .....	59
39 Work before thesis phase 1 work 3 .....	60
40 Work before thesis phase 2 work 1 .....	62
41 Work before thesis phase 2 work 2 .....	62
42 Thesis work phase 1 work 1 .....	65
43 Thesis work phase 1 work 2 .....	65
44 Thesis work phase 2 work 1 .....	66
45 Thesis work phase 2 work 2 .....	67

## CHAPTER I

### INTRODUCTION

#### Primary Inspiration

In the nights from Thailand where I was studying, the flash of fireflies on sacred Thai temples reminded me so much of my homeland which is now suffering from floods in the rainy season being surrounded in the darkness and nothing greater is glittering but the lonely light from oil lamps. Oil lamps are so familiar with the poor rural people in Vietnam. Even now, after years, rural people still use oil lamps, especially during months of suffering from constant rains and floods. The oil lamps bring me a harassing longing and remind me of my childhood. I still remember the oil lamps darting their light onto my notebooks when I was writing my lessons in the rainy nights and those lamps that helped my mother take care of her children in winter time with a hope that her children would turn their dreams into reality in their future.

Those strong emotions are now inspiring me to study the light of the oil lamps which have been a unique symbol of Vietnamese rural culture. I hope to carry out my study in the context of the art space from Nguyen dynasty in Hue which was the art of the last feudal dynasty in Vietnam where I was born and grew up.

Living in a reality overloaded with responsibilities, human beings are never contented creatures with endless dreams for improving and conquering. Concepts are results of imagination and dreams. The nature of concepts are new discoveries of thinking that lead to changes of reality. In fine arts, concepts are the sources of renovations spoken by the languages of graphics. Concepts are the guidance to creativity and without renovated concepts, the artist is nothing but a copier of reality.

In visual arts, it is said that the history of arts began the use of flat surface to describe larger space even though the forms of arts are symbolic. Inspired by nature, it has quietly revealed the strength of objects. It is clear that objects exist with certain properties. Under the influence of the light, those properties are revealed at their most obviousness of existence. When the artist starts ask himself, “what is to be painted?

How is it painted ?”, he is seeking for concepts for his future works. Ideas must be developed from the reality of life therefore concepts of fine arts are also risen from the land where the artist is living and working.

## **Concept**

I would like to bring to the audience an insight into the arts of Nguyen Dynasty in Hue which, after hundreds of years, is still illuminating fancifully with my paintings and the message : Let’s join hands to protect cultural values inherited from our ancestors.

## **Purpose of Creation**

The objectives of my art creativity are as follows :

1. Study the light from oil lamps and the art space of Nguyen Dynasty in Hue from various points and emphasize decorative patterns from Hue ancient architecture such as palaces and temples, etc. to allow the audience to admire the sensation the mysterious, the sacred art of the last feudal of Vietnam, realize the beauty then join hands together to preserve and promote its values.
2. Study texture techniques (backfilling) in oil painting materials to describe decorative patterns from ancient ramparts of Nguyen dynasty in Hue over the effects of light in realistic style.

## **Scope of creation**

### **1. Content**

Even though the light from oil lamps is gently flickering but in my creative works, I would like to express the beauty and a sense of mystery from the arts of Nguyen Dynasty in Hue as seen from ancient ramparts and decorative arts inherited from our ancestors. I also would like to bring to the audience a new insight and better understanding about the arts of Nguyen Dynasty in Hue where I was born and grew up.

Decorative arts of Hue was originated from in olden times. Beside adopting the quintessence of many art forms, it has been promoted with distinctive characters and styles of Hue decorative arts and contributed greatly to the decorative arts of Vietnam. With a profound national spirit and high aesthetic values of a golden age in history, it has spread the influence to the whole Vietnam and also neighboring countries.

The highlights of decorative arts of Nguyen Dynasty are the four supernatural creatures (Dragon, Unicorn, Tortoise and Phoenix). Depictions of these creatures are seen everywhere and have become spiritual and symbolic patterns of Hue decorative arts. The Dragon, the first of the four sacred creatures, is popularly depicted in architecture works including the roofs, gables, columns, etc. The Dragon, as a legendary creature created by imagination, symbolizes the kings' power.

The Dragon of Nguyen Dynasty is cleverly represented with parts of other animals including stags's horns, lion's nose, unicorn's mouth, curved whiskers, snake body, carp scales, crocodile feet and eagle claws.

## 2. Form

Realistic style of oil painting on canvas with strong color contrasts to emphasize the idea of light and darkness and highlight the concepts to express emotions.

## 3. Techniques

Texture techniques with oil painting on canvas. Painting trowels are used to express the convexo – concave and the uneven, roughness and smoothness, etc. as depicted in decorative patterns and architecture works of the arts of Nguyen Dynasty in Hue.

# Operation of the creation

## 1. Data collection

### 1.1 Source of Inspiration

Data and materials collected in this field are objective and experimental. Strong impressions from images of decorative patterns of Nguyen Dynasty architecture successfully depicted and affected the development of sources of inspiration include :

The Light, decorative arts and carving craftsmanship, academic lessons on heritages of traditions and customs learnt from Hue College of Fine Arts previously.

## 1.2 Documentary data

1.2.1 Sketches and case drawings on the arts of Nguyen Dynasty from many locations in Hue.

1.2.2 Sketches and photos taken from different viewing angles of decorative patterns and architecture works of Nguyen Dynasty.

### 1.2.3 Study from the mass media

1.2.3.1 Art photo collections about the Vietnamese oil lamps and arts of Nguyen Dynasty – Wikipedia website (in Vietnamese language).

1.2.3.2 Articles on the arts of Nguyen Dynasty – Specialized magazines and Wikipedia website (in Vietnamese language).

1.2.3.3 Books and course books on History of Fine Arts of the world and Vietnam – Library of Hue College of Arts.

1.2.3.4 Related books of philosophy, aesthetics, psychology, etc. – Library of Hue College of Arts.

## 1.3 Influence from creative work

### 1.3.1 Influence from several psychological factors.

1.3.1.1 Observation capacity

1.3.1.2 Intuition

1.3.1.3 Mentality

1.3.1.4 Imagination

1.3.1.5 Emotions

1.3.1.6 Memory

### 1.3.2 Influence from philosophy

1.3.2.1 Spiritual factors and Oriental philosophy in arts of Nguyen Dynasty.

1.3.2.2 Aesthetics by Lev Tolstoi

### 1.3.3 Influence from international artists.

### 1.3.4 Influence from Vietnamese artists.

#### 1.4 Fine arts experiments

Fine arts experiments include :

1.4.1 Using trowels and oil colors for texturing.

1.4.2 Multi-layered coloring in oil painting technique.

### 2. Data analysis

#### 2.1 Analysis for clarity of creation and theme

2.1.1 At first steps, analyze data, collected images, photos and materials related to Nguyen Dynasty art features. Select inspiring data.

2.1.2 Analyze data and identifying concepts, continue collecting visual data, images and sketches of Nguyen Dynasty art features from different angles.

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

#### 2.2 Analysis for form and symbols

Using flexible lines, moderate but sophisticated colors on hot and deep hues, strongly contrast light inclining to negative space. Images are depicted in realistic space to emphasize the images of the Dragon of Nguyen Dynasty from different angles to enable the expression of concepts and underlying meanings.

#### 2.3 Analysis for techniques

During our creative practice, I carry out several experiments on painting and texture techniques and presentation on various materials including industrial paints, Acrylic, combination of oil painting techniques and materials for industrial use etc. to seek for best suitable visual effects.

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

### 3. Creation of works.

#### 3.1 Making sketches.

3.1.1 Outlining.

3.1.2 Black and white sketching.

3.1.3 Sketching with colors.

3.1.4 Sketch presentations.

### 3.2 Creation of works

3.2.1 Preparing canvas, frames and equipments.

3.2.2 Photogramming and adjusting.

3.2.3 Using trowels and oil colors for textures.

3.2.4 General and detailed coloring.

### 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. Spiritual : A person having a character or disposition of a specified nature.
2. Light : The sensation aroused by stimulation of the visual possible.
3. Past : The time gone by.

## **CHAPTER II**

### **LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK**

According to the purposes of the creation, this thesis study focuses on “The spiritual light from the past”. 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**

Oil lamps are not strange to local people from poor villages in my country side. Even nowadays, after years of not having electricity, rural people still keep oil lamps in their houses in case of power cuts especially in rainy days of the that is not everything! The oil lamp, apart from its normal lighting function, during the nights of Vietnamese Tat holidays, still “stays up late” to light up the poor but cozy family atmosphere. The gentle light from the oil lamp and scent from incense make Tat holidays in rural villages more cozy. Recollecting Tat of the past, I also recall the flickering oil lamps in late nights when flood level was rising rapidly. I recall the image of mothers with oil lamps in one hand holding their little children to evacuate from the floods. I also recall the image of my mother’s silhouette on the walls made of bamboos, after an exhausting day working on the barren fields or under endless rains, boiling cassava and sweet potatoes for selling at the early markets. Mother’s shirt has been faded and threadbare because of working hard for the whole life while. Children’s hair is youthful while mother’s hair looks like white clouds over her shoulders.



The oil lamps have been mother's company in her hard working life and become a childhood memory and more than that, they have become "never switched - off lamps" in the life of each child. I thank my mother in silence who have kept the "light" on for my soul by a simple oil lamps with nostalgia. (Figure 1, 2, 3, 4).



Figure 1 The Vietnam'oil lamp



Figure 2 The light from oil lamp on the boat in Hue city



Figure 3 The light from oil lamp in the meal everyday



Figure 4 The light from oil lamp in the night market

With the image of the “never switched-off lamps”, I would like to bring some of its light to the arts of Nguyen Dynasty in Hue where I was born, grew up, studied and work. I would also like to emphasize the mysterious art aspects of ancient ramparts from the existing symbols and art patterns to bring about a better understanding about art values inherited from our ancestors hundreds of years ago.

As the ancient capital city of Nguyen Dynasty, Hue has inherited and promoted the essence of arts from previous dynasties, also material resources of the whole country. With hundreds of architecture works and dozens of palaces, Hue is a precious heritage which needs to be preserved and promoted as it has been recognized as a world cultural heritage. Only in Hue we can see the ancient citadels, palaces, temples and tombs preserved against damages from natural occurrences and wars. These architecture works located on the banks of Perfume river make Hue more a more poetic and cultural place. (Figure 5, 6, 7, 8)



Figure 5 Ngo Mon gate





Figure 6 Hien Nhon gate



Figure 7 Ngo Mon gate in the night



Figure 8 The dilapidated gate

The arts of Nguyen Dynasty bear the hallmark of a typical arts developed in a prosperous period of history which, for nearly a century, still draws the attentions in terms of researching and admiration with enthusiasms. However, due to differences from viewpoints, conditions and approaches under the impacts of modern sciences, the consideration and evaluation on the arts of Nguyen Dynasty in Hue have not reached the stage of agreement. Sometimes these evaluations are contradictory. This fact has honestly reflected the access to the truth when studying arts of Nguyen Dynasty in Hue.

It can be said that, in arts of Nguyen Dynasty in Hue, decorative arts play very important roles. Art patterns are presented by carving, painting, arranging at high density in architecture works of citadel dates, palaces, tombs, staircases, columns, walls, doors, etc. with the motifs of the Four supernatural creatures and flowers, in which the image of the Dragon is very often used as a decorative pattern from ancient arts of Vietnam to that of Nguyen Dynasty with an emphasis on royalty. The Dragon is depicted together with the Unicorn, the Tortoise and the Phoenix to make the Four supernatural creatures which symbolize power, longevity, peace and prosperity. Never before Nguyen Dynasty, these four creatures were depicted so synchronously and widely to symbolize power with various presentation and versions in the typical decorative arts of Hue.

In my opinion, the image of the Dragon is the most successful depiction in the arts of Nguyen Dynasty. Craftsman created the image not only as an art creativity but also to serve as conventional and social requirements of the period. Therefore the depictions of the Dragon of Nguyen Dynasty are highly diversified and that is, only in Hue as a centre for cultures, politics and arts. This diversification is seen to many extents including art space, materials, presentations and conceptions.

Regarding the art space, the Dragon is depicted on the roofs, gables, gutters, staircases, door frames of Hue temples and palaces, etc.

Regarding materials, the Dragon of Nguyen Dynasty are casted with copper, carved on stones, built from mortar, inlaid with ceramics or sculptured on wood, etc.

The presentation of the Dragon of Nguyen Dynasty in Hue is highly diversified: graved, carved, copper casted, inlaid, etc. in blocks or on the surface.



There are also various themes for the Dragons as depicted in arts of Nguyen Dynasty with motifs of: Two dragons chasing a pearl, two dragons flanking the sun, mums becoming dragons. (Figure 9, 10, 11, 12)



Figure 9 The Dragon on the roof



Figure 10 The dragon on the staircases



Figure 11 The dragon in the Khai Dinh shrine





Figure 12 The dragon on the Khai Dinh' staircases

In general, the Nguyen Dynasty Dragon was depicted with inheritance and development from the previous Vietnamese dragons as seen in the works created by Nguyen Dynasty craftsmanship. This depiction deserves its reputation as a component of Vietnamese culture and arts.

## **Documentary data**

1. Data collection and analysis is important to support long-term study purposes of :

- 1.1 Having better understanding on previously completed study methods.
- 1.2 Clarifying the thesis.
- 1.3 Developing a firm methodology and background.
- 1.4 Having thorough and wide knowledge on the field.
- 1.5 Developing evidence to support the theory.

2. Categorizing data

The purpose of data categorization is to enable better selection, evaluation and correct use of data depending on the field or subject of study. Data can be categorized into primary data and secondary data.

2.1 Primary data : Data collected by the researcher with low levels of availability or annotations. Therefore it is necessary to collect and explore unknown sources of data. Primary data needs to be well - organized.

2.2 Secondary data : Processed primary data with analysis and annotations.

3. Data collected from various sources including the internet and the media must relate to the thesis and be processed and analyzed.

With the scope of study on the lights of Vietnamese oil lamps and art space of Nguyen Dynasty in Hue, data has been collected from various sources, both indirect and direct, such as course books, specialized magazines, the internet, sketches, photos taken from many angles. Then data selection and analysis will be carried out. (Figure13, 14, 15, 16, 17, 18)

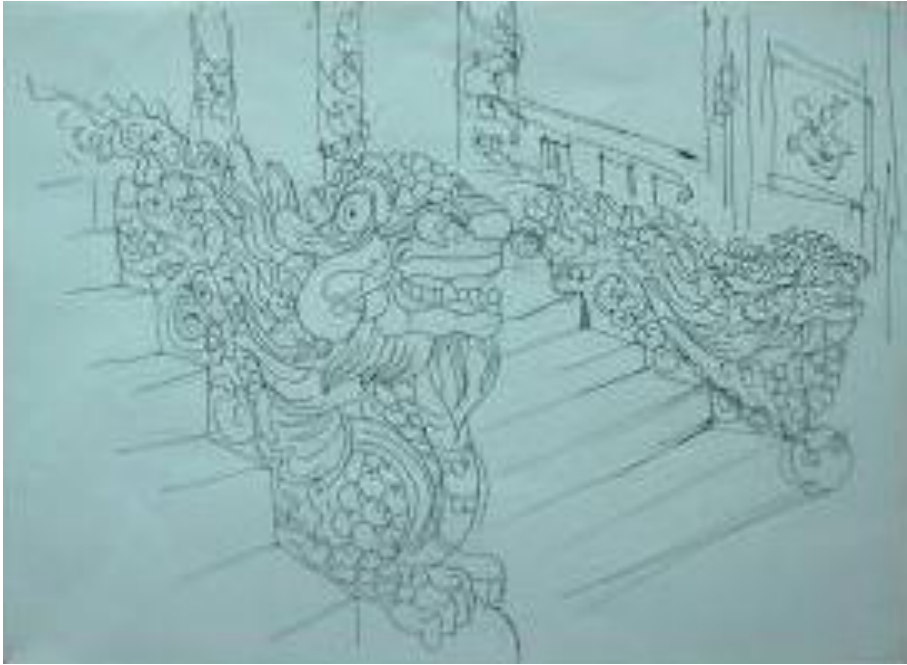


Figure 13 Documentary data

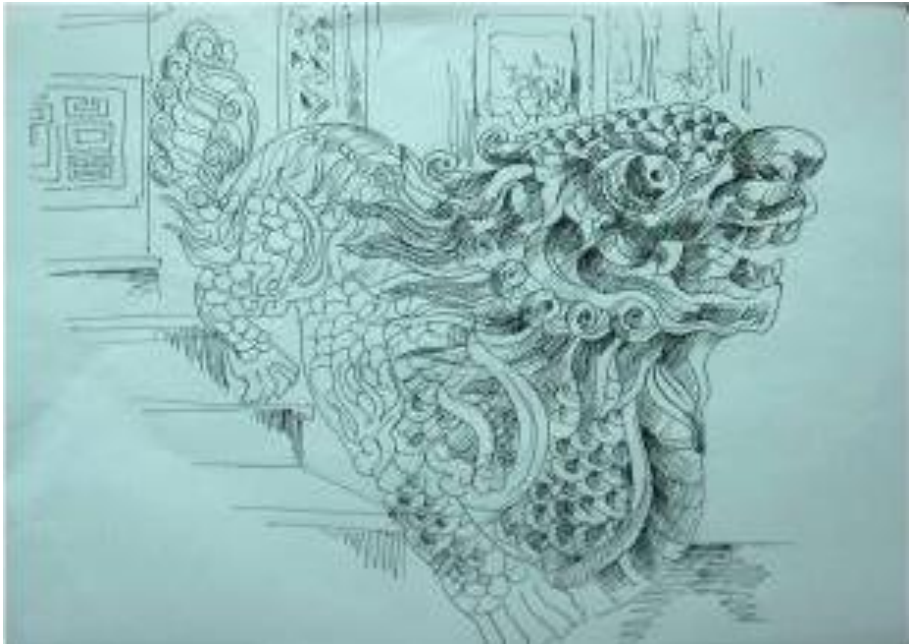


Figure 14 Documentary data



Figure 15 Documentary data

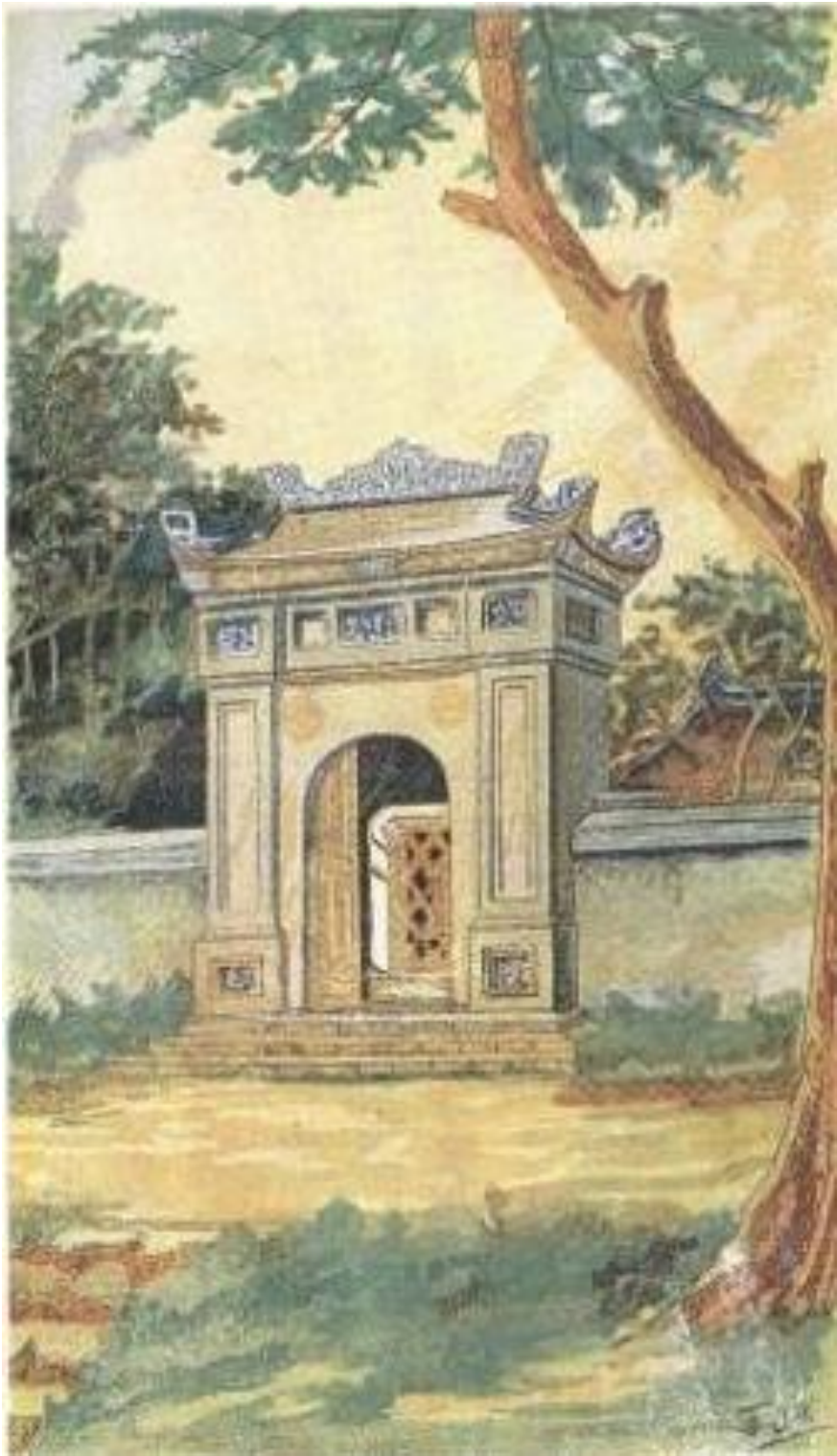


Figure 16 Documentary data





Figure 17 Documentary data



Figure 18 Documentary data

## **Influence from creative work**

### Psychological influence

#### 1. Observation capacity

Observing is a conscious process by human movements including seeing, listening, tasting and touching, etc. towards myriad forms and shapes and diversified phenomena. By observing, we are able to collect large volumes of perceptive data and a range of information, then processed by brainstorming develop new concepts leading to discoveries and creativity. Therefore it can be said that, observing is the eyesight of intelligence and reasons for creativity.

The eyesight plays significantly important roles. Thanks to the keen eyesight, the artist is able to grasp the whole and details of the objects including lines, colors, exposures, contrast, balance and unbalance, etc. The details will be noticed and recorded by the artist with extraordinary accuracy. This notice is not performed in a simple way as it requires not only sophisticated senses to work but also a good taste for arts of the artist to select the most suitable data. When data is carefully screened, the artist will flexibly combine the inner (emotions) and outer (eyesight's object) to develop art themes.

#### 2. Intuition

Intuition have become a nature, not an attribute, of arts. Venus stepping out from a stone, a piece of music being born from notes, reality being written in a diary etc. The artist is different from an ordinary person by his gifts for observing, reproducing and creating. Sublimations from his artistic emotions, even though difficult to explained by pure materialism, are complex machines working on a specific mechanisms with rules and features. This is not enigmatic, nor unexplainable but a special process of assembling and reproduction in which perceptions are developed to give birth to sublimations in a discreet manner to lead to random consciousness without any mental activities performed towards the objects. This is how intuition plays its role in arts.

### 3. Thinking

Thinking is also an important factor of arts which is performed during the process of creativity and perceiving. The artist is the subject of thinking and thinking is a crystallization and the highest form of aesthetic thinking which plays a unique role to human life.

Artistic thinking means thinking about beauty and towards beauty. The development of artistic thinking capacity has positive impacts on the development of a cultural and fine lifestyles which is dominated by beauty in every aspect and activity.

### 4. Imagination

Since arts also mean creativity, the artist must have a rich imagination because reality itself does not bring perfection to arts. An image of arts is only solid and informative when the artist has imagination and emotions. Scholars refer to imagination as a core structure which can combine with emotions to develop the capacity of creativity for the artist. Miraculously, imagination gives way for the combination between concepts and images, the specific and the abstract, reality and future, science and illusion. “Imagination is the most valuable factor of creativity. Scientific inventions, works of designers, artworks of artists, characters of writers, technical improvements of workers, etc. all require vivid imaginations. The more vivid imaginations are, the stronger the capacity of creativity is. Therefore, it can be said that imagination is the guide of creativity ”.

### 5. Emotions

Emotions are psychological mechanisms of the artist’s life. When perceiving from reality in parallel with perception, the artists’ emotions are experimented. Emotions enrich the artists’ passions and desire that facilitate their motivations for creativity. Andre Maurois has said: “Artworks are like salvations to the artist. The artist collects emotions all his life but cannot use them for this work. Emotions suffocate him and enter his soul so much that he sees it indispensable to save himself from them. This is the moment when artworks are almost naturally created – To him, arts is the means of exposure!”.

## 6. Memory

Memory is an indispensable psychological process for human beings no matter what occupation they are doing. As long as human beings think, memory is still essential.

For art creativity, the reality has shown that most artists have good memories. Vice versa, good memories help them keep records of impressions, events and observations.

### Spiritual and Oriental philosophy in arts of Nguyen Dynasty.

The arts of Nguyen Dynasty is diversified with various art styles and presentations from different historical periods adopted by many other sources still remains unique. Strongly influenced by mainstream Confucianist ideology, the arts of Nguyen Dynasty has existed in the interference with Taoism and Buddhism. This is a specific cultural features of the arts of Nguyen Dynasty with unique characters with profound aesthetic values and symbolism to expose the outlook into humanity and the universe of the royal dynasties.

In the arts of Nguyen Dynasty, the Dragon is depicted on the roofs, gables, gutters, staircases, door frames of Hue temples and palaces, etc. The Dragon is a legendary creature that has been long-standing depicted in the ancient feudal ideology background of China, South East Asia, India, etc. The depiction of the Vietnamese dragon has been varied in morphology in different periods of Vietnamese feudal history as the emblem for supreme power and under the influence of the “Heaven – King” ideology.

Aesthetic concepts of the arts of Nguyen Dynasty generally follow Oriental rules of aesthetics inherited from traditions from an ancient capital city where Confucianism, Taoism and Buddhism are dominating ideologies. The depictions were also completed by Hue craftsmanship with the highest respects for the Kings even though they are under strong influence of strict rules and with religious and spiritual values.

## 7. Aesthetics by Lev Tolstoi

According to the theory of imitation by Lev Tolstoi, arts are the seizing of beauty from nature to create a new beauty. Lev Tolstoy defined arts as a form of emotions experienced by one person conveyed to the others so that they are affected with these emotions and realize that they are experience the same thing.

The artist's function is to make his works emotional to touch the feelings of the audience. The values of arts do not come from arts themselves, they also come from society influence.

### **Influence from famous artworks**

#### 1. The light from works of Rembrandt

Artists and graphic designers from the past to present must a good knowledge on schools of classic fine arts. Nowadays, contemporary art works in the fields of photography, graphics, lights, etc. are under specific influence from a particular art school. One of the artists who has put significant impacts on later generations is Rembrandt with the so-called Rembrandt school.

The prominence of the arts of Rembrandt is his lights. The influence of this school is so strong that, when discussing or describing graphic styles, people refer to it as “following Rembrandt”. After a while, this reference has become a terminology.

The highlight of Rembrandt's works are his portraits. He painted nearly 100 self-portrait paintings mostly painted when he was in his decline of days. These paintings therefore contained images of poverty and sufferance reflecting his living conditions at that moment. Basically, works by Rembrandt are depicted with strong light contrast alternately. Lights are from one particular direction focusing on a specific location to create a feeling of prominence and draw the audience's attention to that location.

The style of Rembrandt evokes silence with an infinite depth. Nowadays, modern portrait painters and photographers are familiar and skilled with using Rembrandt's method for using lights. Rembrandt's school is also called the “Old Master” school.

Rembrandt prepared the ground for the later realism. His arts is always renovated in every stage of his life. Art critics have used expressions such as “infinite depth” and “sharp pursuit” to describe the use of colors by Rembrandt. Later in his life, his works were more strongly emotional with thick lines and abstract color pieces. However, this style brought to his work a nature of “strong inherence of the spirit”. In silence, the works by Rembrandt contain a warm emotion and from his accurate realistic presentation, we can see either boundless happiness or sorrows.

Rembrandt often used a unique renitent sources of light which are different from the standards to improve the status and presentation of emotions. Light effects focusing on a narrow area show that Rembrandt left behind the invention of light systems in drama arts. (Figure 19)



Figure 19 Artist : Rembrandt

Title : Peter Denouncing Christ

Size : 154 x 169 cm.

Techniques : Oil on canvas

## 2. Works by Do Quang Em

Do Quang Em is a talented artist. He has painted “totally” what he wants to paint with perseverance for his arts and his paintings have become a separated world in Vietnamese fine arts. Several artists from Ho Chi Minh city who follow his “path” but only in terms of techniques are still a long distance behind him.

The arts of Do Quang Em presents his perceptions on existence and a belief in the certainty of “self-reason” in every form of beings (human being and objects). The audience can feel in each work by Do Quang Em an earnest spirit and respect to the world of objects. Darkness is dominant in his works. Darkness is like a thoughtful silence of a still mindfulness. Brightness in works by Do Quang Em always evokes an enchanting moments of existence.

Realistic arts by Do Quang Em are “extremely realistic”, so realistic that even works of photography cannot overtake in terms of the ability for material descriptions (objects). His depictions of space and the ability of expressions by minimized and stylized images are directed to ideal beauty. Realistic depictions – even “extremely realistic” – but it is uncertain to say works by Do Quang Em are realistic works.

Arts are the world for every soul. The arts of Do Quang em is the world for his soul. Every world is developed from a mighty will.

It seems out-of-date just to admire the skillfulness of art presentations by Do Quang Em. The world behind obvious objects depicted in his works needs to be seen. It will be a mistake if the arts of Do Quang Em is referred to as out-of-date. In the history of arts, there is no out-of-date form of arts. There are, regrettably, only artworks without meaningful content!

The arts of Do Quang Em do not either carry his daily moods and speak about the popular emotions, neither do they face political or social issues. The arts of Do Quang Em are his beliefs and whether these beliefs will be shared and sympathized by others, it is not within the judgement of this thesis. (Figure 20)





Figure 20 Artist : Do Quang Em

Title : Still life with Red Cup

Size : 130 x 104 cm.

Techniques : Oil on canvas

## Fine arts experiments

To develop a work method (experiment) is to develop a reasonable and effective frequency and productivity. Each person will develop his own method to contribute to diversified points of views. Therefore, to succeed with creating art works, many forms and materials must be experimented such as :

Using Acrylic and trowels for textures: Acrylic to cover the whole painting surface then apply oil colors on this surface. This experiment is not sustainable since one material has effects on water and the other has effects on oil that make the surface chapped and easy to dry. Results of work presentation will not be satisfactory.

With advice from the board of arts, I have carried out experiments with oil colors. Oil colors are made from pulverized color materials mixed with vegetable oil or animal fat and can be used to present textures that are either hard or soft, with experiments for light and space effects. I have carried out these following steps :

1. Photogramming with pencils from sketches.
2. Using trowels and white color for texture (creating pliant curved lines of decorative patterns or the convexo – concave, roughness and smoothness as presented on architecture works, etc).
3. Using brushes for color mixing and covering on the surface. Multi layers of colors are applied with stronger hues. Using trowels to scrape to highlight and deepen the colors.
4. Using brushes to for general and detailed depictions as expected.

After the experiments, oil colors are found to be highly capable of describing materials, suitable for painting in a long period of time and can be applied with multi layers to preserve the accuracy and perfection of colors. Oil colors allow artists to describe almost whatever they want without limits of materials.

Using oil colors to present decorative patterns with full details, the artist must be capable of: absorbing the beauty and sophistication depicted on architecture works and a skills of description. However, it is also difficult just to copy exactly what has been depicted since human eyesight depends of their moods and the changing viewpoint on nature. The world is perceived by the subjective outlook where the artist is

dreaming and believing. Presentations on materials must be, first of all, true and honest so that the depicted world can generate emotions of the audience. When the artist paints with his truthfulness what he sees and the more vivid and sophisticated his works are, the more sympathetic the audience will be. Presentation on materials is how the artist desires to express his reality and by his presentation, he has given a soul to real objects.

Presentation on oil colors is the spirit child of the artist, no matter what he is presenting, whether it is the light or an object, the presentation also brings inspirations to the artist during his creativity. No matter what materials are used for presentation, the works are still the spirit child of the artists and his concept. Therefore, one must be touched by the souls of the objects and without these soul, a stone remains a stone while the light remains light without any emotions, etc. The ability of expressing emotions by presentation on materials is an ideal beauty which makes the contemplation go beyond time and space, eliminate all traces of temporariness and respect the jubilation as a replacement to the expression of reality.

A question for oil painting artists is: what factor has made oil painting predominate other materials? Is it the texture, development or presentation of materials? Until now there has been no satisfactory answer to the question since the nature of the artists and strengths are different. Some appreciate textures, some appreciate the presentation of materials. The strength of oil painting, as referred to various ideas and study findings, must firstly be the ability of its presentation and expressiveness.

The expressiveness has been the concern of many artists. They refer to this as an inspiration and maintain it during their creativity. The ability to reflect the reality properly and express it in their works by giving a soul to the works is the success of the artists.

The ability to express with oil painting will generate emotions for objects. I have made continuous efforts in my study to seek a satisfactory answer for the above question myself with a focus on the ability of presentation of oil painting materials. I also would like to seek for a proper orientation for my creativity. (Figure 21, 22, 23, 24, 25, 26)



Figure 21 Oil painting materials



Figure 22 Oil painting materials



Figure 23 Oil painting materials



Figure 24 Oil painting materials





Figure 25 Oil painting materials



Figure 26 Oil painting materials

## Conceptual Framework

### 1. Idea, Concepts

The civilization that human beings have today is thanks to the many ecstasies of ideas. When they start to walk, their dreams are to have wings like birds flying in the sky. When they swim and dive at deep sea, they want to transform into fish in the ocean waves.

### 2. Form

Concepts on the real space have dominated Western arts since the beginning of Renaissance (1350) until the middle of the 19<sup>th</sup> century. Well-known artists such as Boticelli, Ruisdael, Rembrandt, Bierstadt, etc. have scientifically finalized this concept of space which is still widely used by contemporary artists to develop their composition as a new aspect for art creativity. No matter from what space the artist is dealing with (Symbolism, Abstract, Surrealism, etc.), the real space is always a fundamental and scientific foundation.

Every composition contains artistic images. Images are typical in expressing the themes and content with detailed highlights representing the composition.

When the theme – content are developed, the artist will study them to identify the artistic images.

Every artist, from his own thinking process for creativity, seeks for his own artistic image with reflects his general viewpoint by personal ideas, the specific in the abstract, the phenomenon in the essence. That is the feature of images. Images of a composition is the subject of art structures. Without images, art structures are lifeless, a copy of reality and illustration to reality in an awkward way. An art composition which does not contain images is not touching the audience and therefore will not exist.

Hues are used to express the lights which are components of space and directions: the upper, the underneath, long distance, short distance, the front, the back, etc. We are able to differentiate space because of hues. In art compositions, hues makes the collation of cubic objects, lines and colors in a reasonably highlighted way. The artist creates hues also to describe aspects of opaqueness, clarity, brightness, darkness, toughness, softness, sparkling, etc. of space. The space of hues not only makes the

elements of composition move in the lights but also speaks the language of the innermost. The artists intentionally differentiate strong or weak hues with various forms to create different versions of emotions generated by art themes.

### 3. Media, Techniques

The nature of human beings is creativity (M.Gorki). Inheriting achievements of civilization from previous generations, human beings incessantly create with new values to make life more perfect. It can be said that, creativity are made to every aspects of the economy, politics, culture, sciences and arts.

In the development of society, arts is a critical element of culture. As a form of social awareness, arts reflects life, nature, the society with close relationships to materialistic and spiritual life of human beings, since "...the realistic results of art creativity are the establishment of art values with impacts on the direct perception of human beings".

The nature of arts is creativity. Art creativity is a form of spiritual – practical form of activities and the domination of reality in an emotional way. Naturally saying, art creativity is the agreement between reflections of reality and emotional expressions of the artist.

Therefore, emotions are the origins of inspirations. They bring a life to shapes, lines, colors to the compositions and works. If the artist does not maintain his personality to create a unique art style, the world of fine arts will be full of similarities. For successful artists, this requirement is vital. However, as a learner, one must follow this requirement. The nature of art styles is honesty and truthfulness that come from their own nature of arts.

### 4. Arts Style

Realism is the art school derived from the reality of society with real issues of human beings as the objects for creativity. Realism aims at producing art works that are close to daily activities and society for the audience.

In literature, realistic works had existed for a long time before this art school was born. However, as an art school and method, realism started to develop in the 19<sup>th</sup> century in France, Italy, England, Russian and other countries. The term "realism" was first used in France in 1826 on the magazine *Mercure de France* the critic Champfleury.



France is also the country where realistic fine arts was born. In the 18<sup>th</sup> and 19<sup>th</sup> centuries, France was the centre of social, political and cultural aspects. Even though any art schools were born continuously the main themes were religions, history and mythology with classic methods of art presentation. Gustave Courbet (1819 – 1877) organized an exhibition “Realism by Gustave Courbet” in Paris in 1855. He was the representative of realistic fine arts. Courbet’s arts has had the influence on later generations of artists and they continued to develop the foundations for contemporary arts from the first steps of realism.

## **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 frameworks which involve with “The spiritual light from the past”. 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. The artist refers to sketching as a process of creativity and hard working. It is also a process of experiencing various emotions including hope, excitement and disappointment, etc. from the initial concepts to the sketching step. In the dream of creativity, there are times when concepts are splendidly given wings, however, no matter how beautiful concepts are, they must be specified, firstly by sketching.

Sketching is seeking for the new and the unique characters. Therefore it is important to avoid hackneyed repetition as performed by the mass so that the artist can express his personality and nature to the composition. The artist needs to make use of the reality – their environment of true emotions.

#### **1. Outlining**

Normally when starting to sketch, the artist would make an outline with thin lines performed quickly and liberally with pencils so that he can grasp his thinking and ideas for the composition. Based on a general requirement, the artist would make a number of different sketches. The outlines as performed on paper are only for stimulating his imagination. Then he must filter, select, arrange, add and eliminate to gradually find what he is looking for.

Therefore, outlining is a reasonable step at first stages of creativity. It brings to the artist many options with convenience and appropriate mindset. (Figure 27)



Figure 27 Outlining of sketch

## 2. Black and white sketching

Initial lines performed by the artist only contribute to a general outlook of the work which has not been focused without hue presentation. The main theme of the composition is positioned in the centre with small and large patterns, etc. described under the light to highlight meanings of the composition. Therefore the next step of the artist is to perform black and white hues with pastels. Other colors are not yet applied at this stage since they can make the composition unstable. Hues with highlighting colors will emphasize the light contrast of the composition and visualize parts of the shapes and expressions of directions, etc. At this stage, it is necessary to rearrange the composition. A number of black and whites sketches are completed before the artist can select best ones for going ahead. It is also possible to combine several sketches.

(Figure 28)



Figure 28 Black and white sketching

### 3. Sketching with colors

After completing the black and white sketch, it seems that the artist have developed elements of the composition. However, to improve the composition, he has to consider using colors as important visual factors.

Sketching with colors is the last step to finalize the composition. Colors must be under the influence of hues and follow the plan of composition. Firstly the artist must identify the dominant color background that is most suitable for the theme – content as previously developed. This background must be carefully selected between different color mixtures. Also he can experiment various colors that have not come to his mind previously. Colors are sophisticated and sensitive emotions that can speak his moods as never experienced before.

Therefore, when looking for a suitable color mixture, the artist should not stick to a specific color background to enable him to explore and decide on the most accurate way of expressing his feelings. Lastly, the dominant color background which is most satisfactory will be developed with beautiful color mixture. (Figure 29)



Figure 29 Sketching with colors

#### 4. Sketch presentation

The artist should not underestimate the expressive ability of the sketches. A good sketch is completed from hard working but reveals his flexibility in style. If the sketch meets structural requirements but looks lifeless, it is not well performed. The artist will be exhausted, sometimes insensitive to what he is seeking and this will bring about a negative attitude towards his creativity in the future.

Sketch presentation must generate true but new and refreshing emotions to stimulate and promote the artist's imagination and creativity. However, to be able to achieve this, he must nurture his feelings. Creativity cannot exist without feelings. Every visual element of the sketch is not for creating feelings and feelings will enable the artist to complete his works.

As mentioned above, sketches are small and imperfect drawings. The artist must continue his search to gradually finalize the composition. As we all know, compositions are reasonable arrangements of visual elements in a framework predefined by the artist. How can visual elements including shapes, piece, lines, space and colors, etc. be improved? This is a hard working process from reality to basic knowledge acquired by the artist. Reality and knowledge develop the specific and profound appearance for the composition.

### **Material and Equipment**

A wide range of painting materials and equipments can be used by the artist include easels, brushes, pastels, palettes, painting surface etc. which may sound like “tools for housework” but essential to every artist. Typical features of these tools are as follows :

#### 1. Painting surface

Oil painting can be performed on mostly every painting surface such as canvas, wood, plastic, paper, metals, etc. However, when deciding on the painting surface, the artist should notice that the surface can be deformed after a period of time. Even though oil colors are strong and elastic after drying, the deformed layer underneath may damage the above layers. The less deformed the surface is, the higher

values of preservation the works will be. It is disappointed when a painting with values is bent while colors are coming out of the surface and faded. The most popular painting surface ever is canvas on wooden frames.

Advantages :

1. Colors are easy to dry out.
2. Resistant to severe weather.
3. Light and easy to use.

These types of canvas are covered with an oil-resistant paint (like all materials used for painting surfaces including fabric material, wood, paper, etc.). A popular oil-resistant paint is Gesso with a certain level of safety after applying with 3 layers. If treatment is not satisfying, oil colors will be absorbed and the canvas will be rotten after a period of time.

Nowadays, there are canvas made in England, France, USA, Holland, Korea with good quality available at stores specializing in painting tools. Canvas are ready for painting and the artists do not have to prepare their canvas as before.

## 2. Painting brushes and trowels

Painting brushes are main tools for painting however the artist can paint with any tools such as a trowel, a piece of ivory, a towel, a spoon, his hands or a brush, etc. as long as these tools are effective and available. Other artists splash and drop colors or perform other creative skills. However the brushes are the most popular and convenient tools that can be used for any types of paintings.

What is the right way to use brushes? In fact there is no fixed way. The artist must practice in long - term from basic to advanced painting practice. Like farmers skillfully working with their tools, the artist must also train himself to master the practice.

Apart from brushes, the artist can paint with trowels. Trowels are used to spread colors on canvas or mix them on the palette as well as for texture. The artist must get used to using this tools and make best uses of the trowels and brushes. (Figure 30, 31)





Figure 30 Painting brushes



Figure 31 Trowels



### 3. Oil Colors

Oil colors available on markets are varied in types and brands. The thicker the colors are, the more vivid and often expensive they are. To use for a work, it is not necessary to use colors of the same brand. Due to different ways of mixing, several colors are more difficult to dry out than others. White and yellow are more difficult to dry out than others of which brown is the easiest. Three original colors are not mixed from others by the artist. From those three colors we can mix to have hundreds of other colors. Oil colors in tubes are usually watery or thick with different levels of drying, therefore they often add in other diluting substances. (Figure 32)



Figure 32 Oil Colors

Diluting oil : There are 2 types, one is easy to evaporate and the other evaporates with colors.

Type 1 : Used for diluting colors, rubbing off, washing brushes, etc. This type is made from herbs and is called with various names including the 2 most common names of Thinner and Turpentine. This color is odorless.

Type 2 : Used for mixing with colors to make the painting lines more easily described. This oil does not evaporate and dries out slowly. Linseed oil is a popular type.

However, except for special cases, the artist should not make too much use of this type since when drying out, colors are usually fiery, darkened and less glossy.

#### Color protecting oil

It usually takes 8 months or 1 year for oil paintings to dry out. To protect the paintings, people covers a layer of oil on the paintings. There are 2 types of color protecting oil commonly called varnish :

1. Gloss Varnish
2. Matt Varnish

Varnish can be sprayed or painted on the surface to sustain colors and make them look more beautiful. Varnish is often sold in jars available on the market.

### **Work creation**

#### 1. Works in step 1

The development from compositions is not the same for all artists since it reflects their personalities. However from this difference, there is one similarity of the purpose to develop the composition.

The artist is seeking for the compositional structure as the most important element. To identify this structure, he must have a good knowledge and vivid imagination. He has to improve his knowledge on compositions by learning and practicing. Knowledge must also be verified and experimented to withdraw lessons of creativity. To develop a fundamental compositional structure, the artist must work with a proper method and specify his theme from simple lines to achieve a general outline. A process is repeated again and again, sometimes for hundred of times to complete a composition.

Structures must be developed with firm lines. The shape of the composition is achieved after a hard working process. Only the artist has the ability to judge his working process and compositions as designs developed by the architects. If the composition is carelessly structured with many mistakes, there will be difficulties for the artist to complete his works.

The fundamental structure is the orientation for the composition. Every movement to adjust the composition is made based on the sketches. However, when developing the composition, the structure must be simple at first but able to express the overall view into concepts. A poor composition is not able to reveal the overall view with details that confuse the artist. As mentioned above, the artist must experience a hard working process to select different presentations for one theme. These selections are compared and suitably adjusted to finalize the composition.

In the process of developing the composition, the overall structure must meet following requirements :

1. Highlighting the primary and secondary images and the focus of the composition.
2. Visual elements : Shapes, pieces, lines, hues, colors, etc. are reasonably arranged with a new and particular method.
3. Ideas, concepts and themes are expressed.

Sketching is what the artist does everyday. When sketching is done regularly, it will be easier for the artist to select the best sketch as an essential factor of his creativity.

## 2. Works in step 2

After a satisfactory sketch is achieved, the next step will be photogramming from the sketch to the canvas already prepared. Use pencils to slightly mark important points, then highlight decorative patterns, add or eliminate details if necessary. Use trowels and white oil color to create roughness or softness, thick and thin layers, etc. for the patterns. Beside the texture functions, this step is to maintain the image on the surface. Use large brushes to mix an intermediate color applied for the whole surface of the painting. Multi layers are also applicable but one layer needs time for drying before

the next one is applied. The purpose of applying a buffer layer is to avoid colors to be absorbed to the surface. Using trowels to scrape to highlight and deepen the colors.

The so-called technique or method is just for reference. However, if the artist does not practice, he will not be able to naturally perform his art presentations. Methods and skills for presentation using the above materials are fundamental. Mastering techniques is to understand materials. However, developing from fundamental techniques to express the composition is an endless creativity. From the fundamentals, the artist must be flexible while practicing techniques to avoid presenting his unsmiling or calculations. Techniques themselves are expressive languages of human beings. Techniques must also be combined with thoughtfulness and soul which will not make the artist an ordinary painter. (Figure 33, 34, 35, 36)



Figure 33 Works in step 2

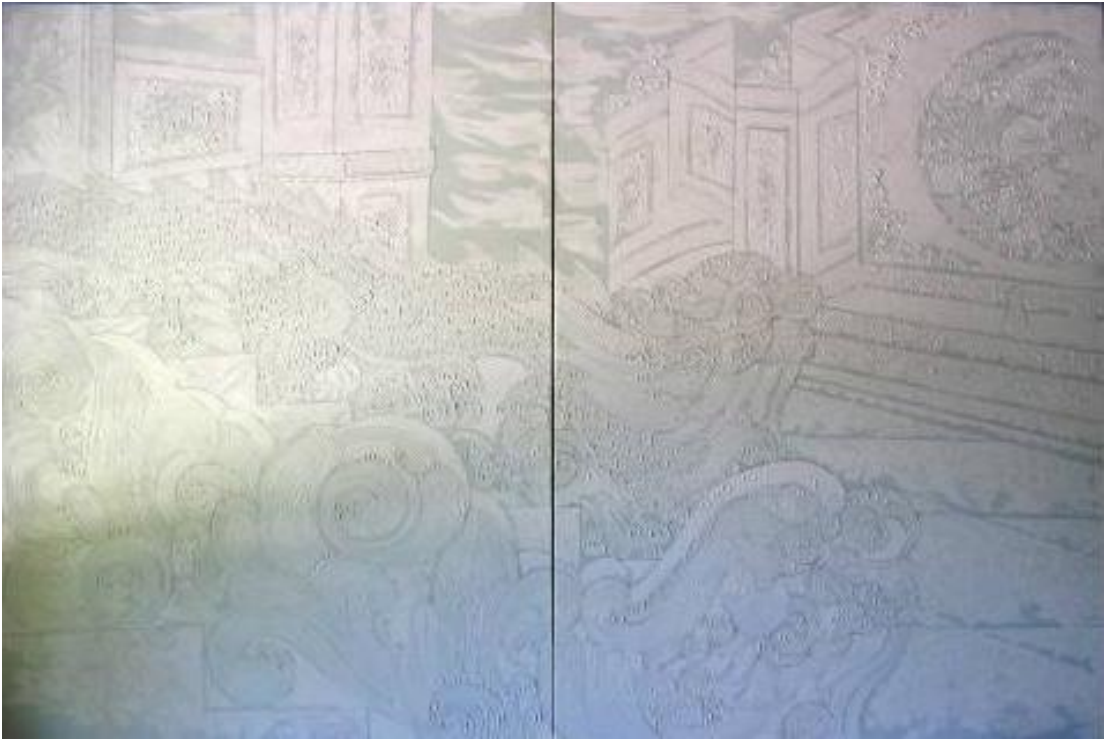


Figure 34 Works in step 2



Figure 35 Works in step 2



Figure 36 Works in step 2



Art creativity after all is to expose spiritual values which have been hiding in the sub consciousness of the artist. This is a hard working but inspiring and passionate process. Art creativity is successful or a failure depending on many elements including the artist's talents, skills, psychology, awareness, educational background and cultural background, etc.

We should not think or perceive fine arts with our instinctive reflections that make fine arts a shallow form of illustration. Previous generations of artists mostly refer to successful art creativity career with the concept of "gratifying view". Gratifying view means a complexity of scientific thinking and reasonable arrangement of various art elements in a common rule. If the artist focuses too much on principles or rules, his creativity will be theoretical. Studying principles is like decoding the origin of fine arts in a mindful way and with art sensitivity.

The development of art works is a reasonable arrangement of visual elements. These elements are not results of formation or arbitration. They are in fact originated from the art content, theme or concept from objective rules of reality, humanity perception. Ideas, concepts and themes are the desire and look into compositions.

However, to achieve this, the artist must throw himself into reality. Only from working, he is able to collect concepts to develop art themes. He must also be conscious to combine reality and theories. Without learning from reality, his art presentation is just a collection of theoretical knowledge and copies of out-dated art trends. Field working also helps the artist to gain valuable knowledge and experience that cannot be withdrawn from course books. Concepts are also developed from field working. Concepts play the most important role in art creativity and awareness improvement to seek for alternative and new presentations of human ontology.

The content of composition will decide the overall presentation and create art images. Art images in fine art compositions are understood as the most significant and typical focus of the works. Compositions will have no art values without images and are only insipid and lifeless illustrations.

The content and appearance are equally important to developing compositions. They are seen as the soul and body of a healthy person. Steps for developing a composition must be reasonable. Visual elements of compositions include shapes, lines, pieces, hues,

space and colors are studied but to identify the connections between the essence, phenomenon and visual consciousness of the artist, they must be placed in an objective reality.

Nothing exists in life without its origin and every presentation of the appearance must have an ontology. Shapes, lines, hues, space, colors, etc. as visual elements with separate features are integrated in the unity of the composition. By studying these elements, the artist will be able to have a better understanding and improve his knowledge on the process of art creativity. By completing the steps of developing the art composition, he will be able to establish a conscious and reasonable method of working for himself. However, art creativity is not an easy path but a process full of hardship, as the great Pablo Picasso said: “When starting to paint, we dream of all beautiful things. The artist must fight against that, smash them up and paint again and again. Every time we destroy, we find, in other words we do not lose, we change and make them more compact and real. Success is the result of denied discoveries”. The criteria for painting again and again is a more beautiful painting, which certainly requires more hard work.



## **CHAPTER IV**

### **RESULTS**

This chapter intends to The spiritual of light from the past. 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**

During the studying and creating process, we have completed a series of paintings with similar concepts and themes 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. Necessary data is added continuously and to several extents, has changed some conditions of awareness.

Work at this stage was developed while the thesis was at the initial stage of conception. The creating process of works from Vietnamese oil-lamps with depictions of decorative details, ancient temples, citadels and palaces, etc. of the art of Nguyen Dynasty in Hue to reflect its hidden beauty which has been well preserved for hundreds of years under many historical changes. Works have been modified and improved with eliminations of unnecessary symbolic details and enforced focuses on the centered figures, forms and techniques. All changes are needed to be made for improving the works.

#### **1. Phase 1 (1<sup>st</sup> evaluation)**

The number of works developed at this phase includes 3 paintings of 160 X 240 cm in oil colors :

Evaluation by the board of artists :

1. Content : The content of the works successfully reflects the concepts and brings emotions to the audience.

## 2. Form

2.1 Dr. Vuthipong Roadkasamsri : It is necessary to express the meanings behind the works such as the depictions of a large-scale beauty or expressions of prosperity and magnificence or other meanings.

2.2 Mr. Pisit Huttagonvijit : It is necessary to adjust all excessing viewing angles and make them as natural as possible. Also add emphasizing details, key and supplement components to make the paintings more attractive and eye - catching.

2.3 Dr. Arkom Sangiamvibool : It is not necessary to have too many images of the oil-lamps. Sometimes the oil - lamp can disappear since lights are enough for the paintings. It is useful to generate the imagination of the audience, for example, about where the lights come from and this light is not necessarily explained by the artist.

## 3. Techniques

Asst. Prof. Apichart Saengkrai : Techniques used in the works are generally good with depictions in depth and a specific art style.

## 4. Problems and solutions

With comments from the board of artists, my latter paintings have met the requirements from the above advice through the intention of eliminating the appearance of the oil lamps and as the result, the composition has been changed with a focus on the light spreading all over hidden corners which makes the audience realize that the light comes from the oil lamps even though they do not see the lamps. The light has been the main focus to clarify the theme and make the audience think of the art space of Nguyen Dynasty. Art is not an illustration of a symbol of original space. It is the intelligence of the artist to establish a symbol of a particular and clear space and there is no particular symbol which is not under the influence of a particular cultural trend. (Figure 37, 38, 39)



Figure 37 Work before thesis phase 1 work 1  
Size : 160 x 240 cm.



Figure 38 Work before thesis phase 1 work 2  
Size : 160 x 240 cm.



Figure 39 Work before thesis phase 1 work 3  
Size : 160 x 240 cm.

## 2. Phase 2 (2<sup>nd</sup> evaluation)

The number of works developed at this phase includes : 4 paintings of 160 x 240 cm. and 1 painting of 160 x 360 cm. in oil colors.

Evaluation by the board of artists :

### 1. Content

Assoc.Prof. Boonton Chettasurat : The title of the thesis should be changed from “The light from the past” to “The spiritual of light from the past” to make it closer with the content as well as the forms of the paintings.

### 2. Form

Asst. Prof. Apichat Saengkrai : The paintings are being well developed, however it is needed to have better emphasis on the contact of light with objects and also separated depictions of the main and supplement sources of light.

### 3. Techniques

Stable with distinctive art style.

### 4. Problems, solutions and progress

With comments from the board of artists, I have withdrawn many valuable experience and further studied light from various sources of information and from reality to improve my paintings in the future. (Figure 40, 41)





Figure 40 Work before thesis phase 2 work 1

Size : 160 x 240 cm.



Figure 41 Work before thesis phase 2 work 2

Size : 160 x 360 cm.

## 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.

From collecting information, data and experiments on methods and techniques to the creating process, work composition has been on the right track to meet requirements of content and concepts, proposed objectives and indicated the efficiency in several aspects as follows :

1. Efficiency from the process of studying data and information: gradually finalizing concepts, withdrawing from experience and learn from practical data and sketches to gain the most supportive data.
2. Efficiency from creative thinking : Modifying and stabilizing concepts, condensing the scope, improving forms and techniques aiming at a highly artistic simplification, etc.
3. Efficiency from the influence from previous paintings: learning experiences from forms and expressionist methods of previous artists concurrently with specific studies with narrower scope.

During the creating process, I have acknowledged that the progressive procedure for creating an artwork is a process of creative thinking, searching and analyzing from objective reality through making efforts to study and look for the best way of expressing and combining all formalistic factors and techniques to bring about the most efficient expression. A complete work has its form connected and unified with concepts and is able to express particular emotions that originate from the emotions raised by the theme to the emotions of formalistic development then these emotions are presented to the audience.



The display of an artwork is a proclamation of an achievement of thinking, an enduring and hard-working process in silence of the artist. His works reflect his emotions, intelligence, passions, dreams and desires with high fidelity. Those works more or less bring emotions and ideas to the audience depending on the attractiveness and inspirations to the audience with the visual languages used by the artist.

### 1. Phase 1 (1<sup>st</sup> evaluation)

1.1 The number of works developed at this phase includes : 2 paintings of 160 x 360 cm. in oil colors.

### 1.2 Evaluation by the board of artists :

#### 1.2.1 Content

Dr. Suchat Sukna : The content of the works successfully reflects the concepts, The works are being developed in good idea, The spreading frame brings a sense of solidity, firmness and repression of the Nguyen Dynasty, needs to continue to promote more effective.

#### 1.2.2 Form

Mr. Sakchai Uttitho : Should pay more attention to the near and far depths of space.

#### 1.2.3 Techniques

Assi. Prof. Apichart Saengkrai : Techniques used in the works are generally good, highlighting topics.

#### 1.2.4 Problems, solutions and progress

With comments from the board of artists, I have withdrawn many valuable experience and further studied of space and light from various sources of information and from reality to create the magic, to improve my paintings. (Figure 42, 43)



Figure 42 Thesis work phase 1 work 1  
Size : 160 x 360 cm.



Figure 43 Thesis work phase 1 work 2  
Size : 160 x 360 cm.

## 2. Phase 2 (2<sup>nd</sup> evaluation)

### 2.1 Content

Prof. Decha Warashoon : The content of the works successfully reflects the concepts.

### 2.2 Form

Prof. Decha Warashoon : The work will be better if the form of Nguyen Dynasty architecture larger than the space.

### 2.3 Technique

Prof. Precha Thaonthong : Techniques used in the works are generally good.

2.4 Problem, resolution and progression : With comments from the board of artists, I have withdrawn many valuable experience and further studied to develop my paintings. (Figure 44, 45)



Figure 44 Thesis work phase 2 work 1

Size : 160 x 360 cm.

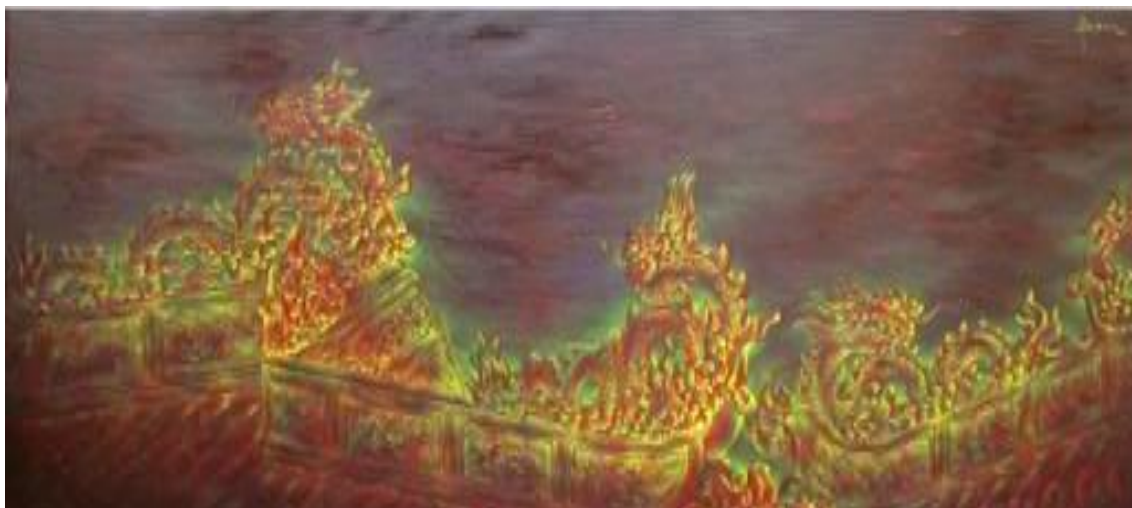


Figure 45 Thesis work phase 2 work 2

Size : 160 x 360 cm.

With the selection of light and space of the Nguyen Dynasty art, I expect to resurrect and restore the ancient ethnic arts and promote the beauty of arts. I have been emphasize the content, express emotions, thoughts and desires of human towards life. In general, the paintings have met artistic requirements and are able to present the beauty of arts of Nguyen Dynasty at many different angles. A separate style has been identified from the way the artist deals with oil painting techniques and reproduces the appearance of objects and textures, etc.

## **CHAPTER V**

### **CONCLUSION, DISCUSSION AND RECOMMENDATION**

The present creation aimed to study the light to clarify the concepts and themes 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 decorative patterns placed at different angles using many lines, directive lines, multi-dimensional and overlapping lines and textures to bring about an emotion of conflicts. 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**

The thesis on visual arts “The spiritual of light from the past” is developed from the inspiration of the Vietnamese oil-lamps and decorative patterns, from ancient ramparts of Nguyen Dynasty in Hue where I was born and grew up. From the inspiration, I painted the oil lamps, ancient palaces, temples and ramparts from different angles placed in a realistic space. I expect to bring a mysterious beauty of the arts of Nguyen Dynasty by the language of oil colors and the flickering light over the ramparts.

My paintings are created with the realistic art style. The purpose for creating is to study the light to clarify the concepts and themes 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 decorative patterns placed at different angles using many lines,

directive lines, multi-dimensional and overlapping lines and textures to bring about an emotion of conflicts.

Data is collected including sources of information, documentary data, influence from creative work by Rembrandt (1606- 1669), Do Quang Em, etc. and also personal experiences. Subsequently, works are developed in following stages: oil painting on canvas techniques to express the appearances, structures and objects placed at many angles and to explore visual factors such as lines, shapes, sophistication of colours of time and space, texture techniques, Matière and the various surfaces of objects and the material contrast between the space and things, etc.

## **Discussion**

Historically, argumentative works and paintings of oil lamps, architect and arts of Nguyen Dynasty have been completed by various artists but at a small and unsystematic scale. Most works focus on either the oil lamps or art space of Nguyen Dynasty without integrating them together. With the selection of the oil lamps in the art space of Nguyen Dynasty, I expect to resurrect and restore the ancient ethnic arts and promote the beauty of arts. Results of creativity leading to our discovery and development of art styles are seen as follows :

### **1. Concepts**

When the artist wonders to himself “What is to be painted ?”, he is driving the art content to be closer to the conventions of life and spiritual values that human beings have developed and preserved. Those values are positive aspects towards the good, the true, the good and the beautiful and other noble values. Concepts enlighten and dissect reality to generate a content with profound humanity. The artist must not speak against humanity ideas, nor must he speak about the negative and the unsound.

Processing concepts developed from the images of the oil lamps and art space of Nguyen Dynasty with emotions from the paintings and personal experiences to emphasize the content, express emotions, thoughts and desires of human towards life.

Therefore with the theme “The spiritual light from the past” under the light from oil lamps, I would like to bring to the arts of Nguyen Dynasty a new life and beauty as it always has. This diversified art with various forms and presentations created from different periods adopted by many other sources still remains unique. After nearly a century of studying and perception, the arts of Nguyen Dynasty is a bridge for the past and present. However, we can say, it is premature and careless to regard the arts of Nguyen Dynasty as a localized and separated arts for Hue, and the royal palace arts of Hue does not only consist of its spirits seen from citadels and ramparts, palaces and tombs, etc. from the lives and political destiny of Nguyen kings and mandarins. It is, instead, a contribution to a splendidly developed period of the Vietnamese history of fine arts in the 19<sup>th</sup> century which was filled with strong Vietnamese traditional arts of feudal times and recognized as World Cultural Heritage by UNESCO on December 11<sup>th</sup>, 1993.

## 2. Form

In general, the paintings have met artistic requirements and are able to present the beauty of arts of Nguyen Dynasty at many different angles. Simplified and different structures (compositions) in each work have brought direct and understandable visual effects. The spreading frame brings a sense of solidity, firmness and repression.

Visual languages are combined flexibly with the conformation of decorative patters and architecture as the center at many different positions and angles. Color using has been screened and irreducible. Warm and deep colors on a dark background and ethereal space are used to bring a sense of mystery in 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 and reproduces the appearance of objects and textures, etc.

## **Recommendation**

With argumentative studies and experiments, the thesis has made certain discoveries and recommended different approaches such as studying in depth the arts of Nguyen Dynasty as well as textures such as backfilling to create a sense of different heights, thickness and smoothness in architectural decoration.

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, multi-surface lines and shapes, etc. to make a system and present the relationship between forms and contents coexisting in a perfect whole. That visual channel has bring an artistic pleasure to the audience to enhance their artistic sense as one of various ways to enrich the spiritual life for human beings.



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ค้นฉบับไม่ปรากฏข้อมูล

## **VITA**

## VITA

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