

THE HAPPINESS IN HARVEST FIELD

**BY
LAM TRAN SONG**

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

October 2015

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

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Tran Song Lam



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ABSTRACT

This visual arts thesis, *The Happiness in Harvest Field* consisted of two purposes, which were 1) to study beautiful images to make a space reflecting nature and rustic but honest people and 2) to create visual arts which was painting that expressed via form the intertwined forms, integrating together as an embrace which is reminiscent of hometowns and reveals how precious the laborers. In this thesis I adapt the language of cubism painting style. Using motifs of farmer icon with the tools associated with the farming (the buffalo, basket, rice stalks, bamboo trees...) combined into a twisting motion layout reminds of the busy farmers in the harvest season. All form a warm scene, of human emotional life in his native village used lacquer which conveyed the meaning of a bustling harvest day, the atmosphere after a long time hard working through the optimism expression of the farmers and their love to life. It seems that they forget all tiredness after a bumper crop while reaping the result of their labor. The operation of this creation was collected field data on the farmer life in rural area of province *Nghe An*, the documentary data were collected from the workshop field trip about Vietnamese farmers life, and influence from creative work of Master of Cubism *Picasso*. The data analysis was clearly analyzed in order to theme, form, technique, and process through visual element and visual principle to satisfy of concept and special character for twelve pieces.

The result of this creation was found in the personality of the creator. The creation results discovered the success in expressing the thoughts and feelings of the happiness in working life. The overlapping images create rhythmic motions of a hustle harvest season and emotions of farmers on rice fields. And this creation also brought about the new particular appearance.



ชื่อเรื่อง ความสุขในฤดูเก็บเกี่ยว
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บทคัดย่อ

วิทยานิพนธ์การสร้างสรรค์ผลงานทัศนศิลป์เรื่อง *ความสุขในฤดูเก็บเกี่ยว* มีความมุ่งหมายเพื่อศึกษา 1) ความงามของธรรมชาติ ความเรียบง่ายของชีวิตชนบทและความซื่อสัตย์ของคนชนบท และ 2) เพื่อสร้างสรรค์ผลงานจิตรกรรม แสดงออกผ่านรูปทรง การประสานรูปทรงร้อยเข้าด้วยกันโดยใช้วัสดุและกลวิธีการลงสีด้วยสีที่สว่างสดใส ที่แสดงถึงการรวมตัวกันซึ่งทำให้นึกถึงบ้านเกิดและเผยให้เห็นคุณค่าของความอดทน หัยน อดทนที่แสดงบนใบหน้าของชาวบ้านในชนบท ในการสร้างสรรค์ผลงานวิทยานิพนธ์นี้ ผู้สร้างสรรค์ได้ประยุกต์ใช้กลวิธีการเขียนภาพแบบคิวบิสม์การใช้ลดทอนเกี่ยวกับสัญลักษณ์ต่างๆที่เป็นเหมือนตัวแทนของเกษตรกรรมและเครื่องมือในการทำเกษตร (ควาย, ตะกร้า, รวงข้าว, ต้นไม้...) รวมกันเป็นรูปแบบการเคลื่อนไหวบิดคล้ายการทำงานของเกษตรกรที่วนวายในฤดูเก็บเกี่ยว มีวิธีดำเนินการสร้างสรรค์โดยการรวบรวมข้อมูลจากสภาพแวดล้อม ได้แก่การเก็บรวบรวมข้อมูลภาคสนามเกี่ยวกับชีวิตของเกษตรกรในพื้นที่ชนบทของจังหวัดแห่ง อัน ข้อมูลจากเอกสารเกี่ยวกับสารคดีที่ถูกเก็บรวบรวมจากการทัศนศึกษา การประชุมเชิงปฏิบัติการเกี่ยวกับเกษตรกรเวียดนาม และอิทธิพลจากผลงานศิลปกรรมของปีกัสโซ วิเคราะห์ข้อมูลเพื่อหาความชัดเจนของแนวเรื่อง รูปทรงสัญลักษณ์ และเทคนิคกลวิธี สร้างสรรค์โดยใช้ทัศนธาตุ วัสดุกลวิธีและหลักการทางทัศนศิลป์ เพื่อตอบสนองแนวความคิด เป็นผลงานที่มีลักษณะเฉพาะตน จำนวน 12 ชิ้น

ผลการสร้างสรรค์ พบว่าผลการสร้างสรรค์เผยให้เห็นถึงบุคลิกภาพภายในของผู้สร้างสรรค์ที่ค้นพบจากการแสดงออกด้านความคิด ความรู้สึก และความสุขจากการทำงานผ่านวิธีการใช้ภาพทับซ้อนกันเพื่อสร้างจังหวะการเคลื่อนไหวของฤดูเก็บเกี่ยวที่กระฉับกระเฉง และแสดงอารมณ์ความรู้สึกของเกษตรกรในนาข้าว ซึ่งผลจากการสร้างสรรค์ดังกล่าวก่อให้เกิดข้อค้นพบใหม่ที่มีลักษณะเฉพาะตน



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CHAPTER I

INTRODUCTION

Primary Inspiration

Born and raised in countryside, where had the wavy golden paddy fields, people lived with field - paddy - ploughing - transplanting all year - round. In the harvest season, people could hear the sounds made by the threshing machine, the sickle from people harvesting rice; the sounds made by the farmers' boisterous laughter and talk when they got a good crop. Those colors and sounds blended together with the straws'smell so as to make a poetic picture. I was really conquered by the work of the farmers in the harvest season, by the way they burdened rice, harvested it and put it into the threshing machine; by the sound of children's boisterous laughter and talk when they herded their buffaloes and followed their mothers to the paddy fields in the golden ripe rice color and the brown land color. I approached to the farmers' busy harvest season scene, worked with them and saw the way they worked. That made me really immerse in their life. Those beautiful images were always along with my childhood. They influenced my artistic life with a love for my homeland and its rustic beauty with the gentle – hearted people. That is the inspiration in my artistic creations. I would like to express the natural space and the inelegance gentle – hearted people. Therefore, I chosen the topic “The rural living” for my creation.

Concept

“Go everywhere but always think about Ha Tinh”

This song seemed to be normal like other songs but it contained lots of people's love in a poor rural area and made everybody want to turn back their hometown. At this place, I found the peace and the natural soul in scene and people. It also reminded me of my beloved hometown's memories. That's the normal rural living scene with the farmers' emotion and their love. I would like to describe the bustling atmosphere in a farmers' good crop.



Purpose of Creation

To study:

1. The first aim of the thesis is to learn. To build my artistic idea, I researched for shapes of the farmers who lived in my hometown – Nghe An province – with various and abundant shapes as at the time farmers ate their meal, harvested rice, bailed water or relaxed. But the farmers' joy in working and the intimate relationships in my hometown village were the important things in my inspiration. Through researching for farmers' image, I not only expressed my respect and sympathy, but also praised their life.

2. Create the visual arts which was: I used some images which associated with farmers' life such as collecting rice, bailing water into the rice paddies, screening rice and binding it; and these images of people gathering together at harvest time. My artistic creations were expressed in artistic language of the cubism painting style. All parts of them were refined, assembled and combined into a motive and tight composition. The shapes were stylized and simplified. In the agricultural topic with abundant genre and composing material, I thought the lacquer which was a Vietnamese traditional technique, was a suitable material for my idea. I would like to convey the sympathy and the sharing to the viewers with the farmers' difficulties. I used the Art to praise the beautiful life.

Scope of Creation

1. Theme

The scope of content. The idea of main content in my visual art creations expressed the moments of farmers' working. They showed the farmers' healthy stature, their unique and lively appearance and their pure soul, the working spirit in the harvest time that represented thousands of Vietnamese farmers.

2. Form

Scope of form. Scope of these images I would like to research was the farmers' shape with these interlacing and intergrating parts of images. All of them seem to be blend together in the harvest time. All of farmers' busy working, buffaloes, buffalo wagons, rice sheaves made a warm emotional scene like people in countryside.



3. Techniques

The scope of technique. My artistic creation was expressed by lacquer material with the traditional technique which combined with some variants of new techniques from drawing strokes, sticking the poultry's eggshell, grinding the poultry's eggshell, painting color, ky thuat tao ma che to make the expressing techniques more lively. After all paintings was finished, they was covered a layer of amber color. Then, they were also grinded with water. In this phase, the measure of grinding depended on the emotion and idea of the artists. This technique brought the aesthetic effect and also create a new appearance for these creations. It can potray the beauty of people as well as the vivid scene which was overwhelmed with the golden paddy fields and the busy working on the farmers' faces in the harvest season. The scene of farmers' working was overwhelmed with the ripe paddy field and sunshines. It was a busy working atmosphere on the paddy fields.

Operation of Creation

1. Data collection:

1.1 Field Data:

People and nature were intertwined together. The busy harvest season was expressed in arranging these images of buffaloes, buffalo wagons and the farmers. That made the curves from the distant paddy fields to the clairvoyant vision. These buffalo wagons carried rice heavily to come back home and the farmers collected rice. That made a hurried atmosphere. People were excited to work. I gave me the inspiration to create the visual art creation. Through researching for farmers' image, I not only expressed my respect and my sympathy, but also praised their life.

1.2 Documentary data:

One of many images and data for my first inspiration was a practicing trip in Nghe An province, a rural area where I was born and grew up. Therefore, I could feel the bustling scenes in the harvest season. By synthesizing images from various sources such as books, newspapers, internet, I sketched directly, refined and made sketches in order to find out the common characteristics in the diversity of the shapes'



multitude in the harvest season. That was the thick bamboos in the village, the kitchen smoke in the evening, the bumpy paths or the endless golden paddy fields.

1.3 Influence from creative work:

Through researching and analyzing some representative creations of some Vietnamese and foreign artists on the agricultural topic, I especially researched carefully for the artistic value of the farmers' image with the nice qualities which was praised in the fight for their independence as well as the farmers' working on their farms. I particularly impressed with the lacquer technique of the first artists of Vietnam Indochina Art university such as Nguyen Tu Nghiem, Nguyen Sang, Tran Van Can, Truong Be, Nguyen Gia Tri... Basing on learning from the research analyzing process, I continued enhancing and bringing into play the artistic value for the following creations. Besides, it also affirmed the artistic creations' role with the agricultural topic which was imbued the national identity.

2. Data analysis.

2.1 Analysis of theme:

My datas were the vivid images which reflected the farmers' daily actual work with the sickle, the buffalo wagon, the farmers' rice crop on the shoulder... Those beautiful images were along with my childhood. They influenced my artistic life with a love for my hometown and its rustic beauty with the gentle – hearted people.

From the combination of the available documents of the previous artists through books, newspapers, magazines, self – observation, studying and taking notes with my creations, I thought about how to solve the problems of the previous artists. Those datas and documents helped me to realize these problems more clearly through comparing, refining the farmers' images in order to make my creations creatively.

2.2 Analysis of form symbols:

The farmers in my creations were described by the blocks and the arrays with the agile rhythm so as to demonstrate the strong health and the hard – working atmosphere of the farmers. Their vitality rised strongly. I hoped these beautiful scenes and the bright happiness would be always remained in everyone's heart although the development of science and technology would replace all poetic familiar images of Vietnamese wet rice civilization.



2.3 Analysis for techniques:

Technique is an important part to make the artistic creations. It also contributed to the creations' success through using the lacquer technique, changing the color of the poultry's eggshell, using the silver and gold beating technique or sifting silver debris over the color arrays in order to express the different tones.

There were some techniques which were patted the colors over the amber color to make the depth for the color arrays. From that, it not only made this painting more vivid but also expressed clearly the topic and the artist's idea. A lacquer painting was made from many various operations such as drawing strokes, sticking the poultry's eggshell, drawing color, tinting the painting, polishing the painting, grinding the painting and finally polishing all operations in order to make a beautiful painting. That contributed to the glorious beauty of Vietnam Art's rich traditional materials.

3. Creation of works.

3.1 Making sketches:

Steps of making sketches: The process of doing sketch according to the information and data collected includes photos, and sketches of all objects used in many different views. After researching ideological theme and expression form, I began to make sketches with pencils. Pencil sketches help me have general view of composition, idea, arrangement through lines. Then the best pencil sketches are picked out to make color sketches.

3.2 Creation of works:

After selecting suitable sketches under the advisory and comments of advisors, compositions are drawn with chalks on the board. This step needs to be carefully considered to prepare for basic technical processing stage of lacquer paintings.

When finishing drawing lines, I started to carry out the first stage which is drawing lines using black paint, then nearly 1 mm- deep pattern is carefully carved out in the board and pieces of egg shell are added to the cavities. Using burning eggshells with different tones, selecting eggshells with suitable tone to add on the board on chosen positions. Then using lacquer to apply on layers the number of layers depend on your intention then left them to dry under suitable humidity and temperature then rubbed. The step of rubbing is the important process of lacquer



paintings, different parts of the painting will be rubbed until they reach the desirable colours. After being rubbed, paintings will be fixed for the last time before they are polished. Polishing the painting enhanced the depth of the lacquer material of the painting.

4. Stages of disseminating works

4.1 Disseminating works in art exhibition

4.2 Writing documents in supplement to creation

Definition of Terms

1. Rhythm: the movement of a net, there is always movement and certain rules

2. Technique: the way and skill with which artists use tools and materials to achieve an expressive profile. Ways of using media can have a strong impact on the aesthetic nature for the whole concept of an artist.

3. Style: Art features and prominent trends are noted in the historical periods and artist movements relating to the use of means of artist expression of artist the to put their individual characteristics into their art works.

4. In cubism art, objects are broken up, analyzed and re-assembly of a different form, instead of depicting objects from one point, the artist describes the subject from a multitude of angles different, represent the subject in a broader context, the surfaces intersect at seemingly random angles, removing any sense of depth to mount. Space and objects through different lenses to create the space shallow, vague, one of the unique characteristics of cubism painting.

5. Eggshell mosaic: Pasting the processed fragment of eggshell and duck eggshell on the surface of the frame to create the aesthetic effectiveness.

6. Black lacquer: Black paint derived from the resin of the wax-trees.

7. The abstract expressionism: They had the different purpose and language. One described the inside changes of the mood, dilapidated the exterior shapes.



CHAPTER II

LITERATURE REVIEW

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

1. Field Data
2. Documentary Data
3. Influences from Creative Work

Field Data

The farmers' image appeared ingrained in the ethnic artistic tradition. That helped the artists find out more about the farmers. The farmers' image was one of the representative images. The Vietnamese farmers have been always the symbol of the lenience, the tolerance, the chastity and the magnificent qualities.

My hometown was a poor countryside. The farmers were always hard - working on their rice paddies. Especially, although people lived in a modern society, they still attached to the buffaloes, the plows and the rice paddies. They weren't ruled by the machineries. That gave them a pure rustic poetic beauty



Photo by Tran Song Lam at *Nghe An* (5/6/2014)

Figure 1 Farmers were harvesting rice (*Nghe An*)



The farmers' daily work in the rice harvest season expressed the farmers' beauty which was honest, rustic but very charming.



Figure 2 Farmer with rice crop on shoulder (*Nghe An*)



Photo by Tran Song Lam at *Nghe An* (5/6/2014)

Figure 3 Buffalo wagons (*Nghe An*)





Photo by Tran Song Lam at *Nghe An* (5/6/2014)

Figure 4 Farmers pile rice in the buffalo wagons (*Nghe An*)



Photo by Tran Song Lam at *Nghe An* (5/6/2014)

Figure 5 Rice quality (*Nghe An*)

Documentary Data

In Vietnam, farmers accounted for about 70 per cent. Vietnamese economy was transformed from an agricultural economy to an industrial and services economy. Vietnamese culture came from the village's culture. The image of Vietnamese farmers was a popular big topic of the literature where left many worth artistic achievements.

From the primitive time, the primitive people carried and drew the images of the laborers and the hunter – gather people which expressed the first simplest working process. Through the history's ups and downs, the farmers always fought for their freedom and independence. Nowadays, the farmers were the main agricultural labor force. During the war, the farmers were not only the main fighting force, but also the steady roar. In the arts, cultural life, the farmers' image appeared ingrained in the ethnic artistic tradition. In their life, working was their joy and its achievements were their happiest. They were hard – working so as to get achievements by themselves. Because of this reason, many Vietnamese artists really cared about the farmers' image. The farmers' happiness in their daily activities was expressed clearly in many paintings on the agricultural topic such as during their meals, reading books, relaxation, meeting together on Tet holiday, especially, the joy in their working, during bailing water, harvesting rice and running in the rain. Working spirit was shown clearly and strongly in the artistic creations.

Influence from Creative Work

Vietnam is an agricultural country with the wet rice civilization which created the cultural value in the productive labor and raised the root of the Vietnamese people's soul. The farmers' life in the folk poetry originated from the village culture. It expressed the honest, rustic, innocent quality of the farmers which was a basic characteristic of many kinds of language in the folk serves. Love in countryside concerned with the paddy fields and the village. They often reminded themselves or their loved:

*“I went far away, but I missed my hometown
Missed the spinach soup and the salted egg – plants*



*Missed someone always working hard
Missed someone bailing water yesterday”*

Life's hardship with the buffaloes and the plows was expressed in the folk serves:

*“Buffalo, let me tell you
Follow me and work with me in the field
Ploughing and transplanting are the farmers' job
I'm here, you're there. Don't worry about benefits “*

The farmers were born in a cultural environment with many kinds of cultural performances such as the community singing on the rice paddies, the live performance shows near the riverbank and the village conferences.

The farmers' hardship was also expressed:

*“On the quiet green paddies
A flock of storks flies up sometimes
Make the pretty women startle
Bow, hoe up, rake the ground on the blooming paddies”*

In art and sculpture field, there were many artists who composed their creations on the farmer topic. For the artists (1945-1954), the farmers who were hard – working and rustic, fought for their independence with the fervent patriotism. One of them was Nguyen Phan Chanh (He was born on 21 July 1922 in *Tien Bat* village, *Trung Tiet* commune, *Thach Ha* district, Ha Tinh province and died on 22 November 1984 in Hanoi). He had the independent thinking and the personal expression which made the impressive silk paintings.

Nguyen Phan Chanh's creation - “After standing guard” was composed during the anti - US struggle for national salvation. It was a beautiful painting. Its center was a Vietnamese rural mother with a gun on her shoulder. She came back and played with her beloved children after standing guard and shooting US airplanes. The author described a nice warm moment of this woman's family through the mother's image. She used a coconut shell to flush her feet and smiled happily while her child was trying to reach her.



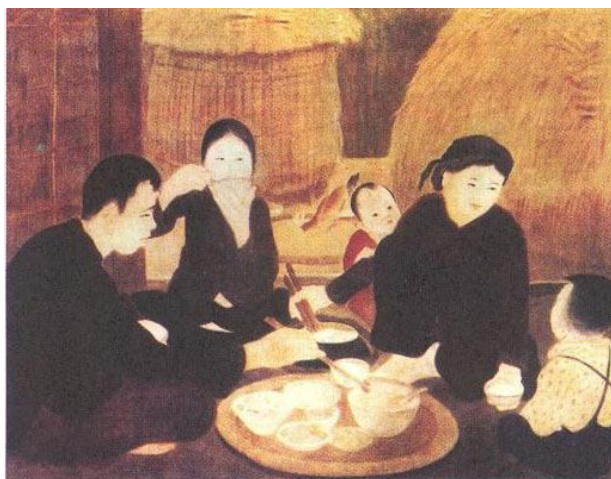


Figure 6 Artist:Phan Chanh Nguyen

Title : After standing guard

Size : 63 x 78 centimeters

Technique : Silk

Year : 1960

In the 1945 - 1954 period:

The farmers' happiness in their daily activities was expressed clearly in many paintings on the agricultural topic such as during their meals, reading books, relaxation, meeting together on Tet holiday, especially, the joy in their working, during bailing water, harvesting rice and running in the rain. Many representative creations about the farmer's image, for example:

Hoang Tich Chu's creation "The highland employee group" expressed the pretty Thai women who were transplanted rice in the green valley. Their shadows were in the water like the lacquer. Their working actions looked so comfortable. The artist was very clever to combine the celestial blue (sky blue) with the white, bright of the clouds in order to set off the near-by mountains. The white spotted color of the eggshell which was on women's clothes, combined with the front grey blue brown background of the paddies. The shadow's thick bamboos were in the water. All made a poetic painting of the beautiful Vietnamese highland. The love in working associated with the love of nature and the optimism.



In this creation, he used the actions, the lay - out, the working tempo to express the farmers' happiness.

“Bailing water into the rice paddies” was an excellent creation of Tran Van Can. It showed a large scene about the farmers' working on their farms. He drew the laborers who looked happy and not very tired. “Bailing water into the rice paddies” not only expressed the honest rustic beauty but also their charming romance.

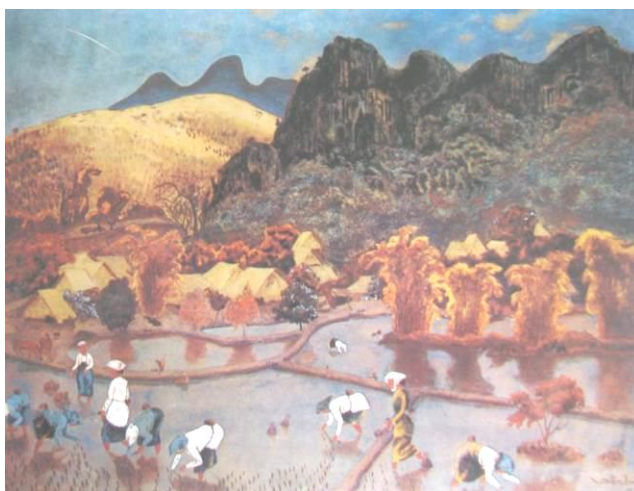


Figure 7 Artist: Hoang Tich Chu

Title : The highland employee group.1958

Size : 76 x 100 centimeters

Technique : lacquer

Year : 1958

He could be the most successful artist when he drew the farmers' image. The lay - out was steady, lively, rhythmic, fancy with the colorful arrays and the light dance inside following the bailing water tempo. The arrays intertwined together ingeniously. The shapes were researched, meticulously with the suitable different color tones. With the artist's passion, he drew the lissome strokes. The bright, bustling space intertwined with the rural women who were bailing water into the rice paddies. The thick bamboos were along with the flying forks and the endless golden rice paddies. We could hear the sound of the water running. On another side, “Bailing water into the rice paddies” was a great lesson in Vietnamese Art.





Figure 8 Artist : Tran Van Can

Title : “Bailing water into the rice paddies”

Size : 62 x 100 centimeters

Technique : lacquer

Year : 1958



Figure 9 Artist: Luu Cong Nhan

Title : A day Ploughing

Size : 81 x 100 centimeters

Technique : oil painting

Year : 1960

Work: A day plowing painter Luu Cong Nhan. But morning light splashing up from the horizon of the sun throughout the horizontal run of Sang painting- and pours the water. The golden splendor makes mud and water become beautiful.



Delegation plowman with healthy buffaloes. Oil painting using bright colors, make up the collective rhythm.

Artists International : Cao Quan-Tang, Chen Dong Yuan



Figure 10 Artist: Cao Quan-Tang

Title : Husking Rice

Size : 39x 54 centimeters

Technique : ink and color on board

Year : 2013

CaoQuan-Tang is from a village called "Qindu" in Huxian County of Shaanxi Province in Southern China. He was born in 1957 and has been painting since he was 15 years old. He was a struggling peasant artist until the mid-1980's when a



revival of folk art began in China, and his work received many awards and acclaim. Some of his paintings have achieved top honors at international art exhibitions.

According to Cao Quan-Tang, his paintings all represent experiences in his life as he grew up surrounding by village life in the middle of China. Citing from https://www.google.com.vn/search?q=art+Cao+QuanTang&newwindow=1&safe=actie&biw=1366&bih=623&source=lnms&sa=X&ei=IgqWVcGIIiD8gXG2riICg&ved=0CAYQ_AUoAA&dpr=1



Figure 11 Artist : Chen Dong Yuan

Title : harvest

Size : 193.9 x 130.3 centimeters

Technique : oil painting

Year : 2007

Chen Dong Yuan, 1953 was born in the beautiful scenery, spectacular mountainous area of Yilan County Cueifong Lake, the lake is affected since childhood, the soul by the spectacular scenery of moisture, to develop like associating with nature, chasing clouds elegant personality, juvenile surf on the beautiful simplicity of Lan Yang plain, so the pen countryside views and the natural landscape, revealing serene tranquil



atmosphere, seem to have heard the call of the earth, soil respiration, so that the long stagnation in the heart of nostalgia, it was slowly be struck.

Every season rice harvest, farmers busy woman carrying the infant of infants must be working in the fields, even breastfeeding infants only between the terraced rice paddies.

Farm rice straw for several days after exposure to the rice harvest, and then push into the haystack collects, as required later in life.

Picture added chickens, not only is a common scenario, other meanings are: chicken and home in Hokkien is a homonym, meaning families thrive, Taiwan chick marriage dowry is necessary intention.

The whole picture with the golden ratio and the complex triangular composition, looks lively and busy, and full of many colors and bright colors bright, but the meaning is surrounded by invisible "love", the characters regardless of harvesting, heap grass and children before school age, are Shimoda need help, are doing their best to the family, the mother breast-feeding infants caring action, the elders ask the next warm greeting, love and care, amassing reveal the family's expectations and the future, on the oxcart play, catch Head lice warm playful show this cozy family fun.

The chickens also rich taste meanings: bottom left "courtship" Dancing wings wonderful posture, as well as feeding hens with chicks, which are not all "love" the specific presentation, the cock crowed and more alert gazes imply that the They came home with ambition. Citing from: <http://www.taiwanartist.tw/consciousness/word15.html>



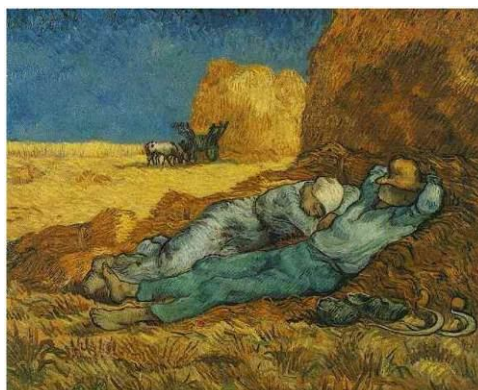


Figure 12 Artist : Vincent van Gogh

Title : Rest from Work (after Millet)

Size : 73 × 91centimeter

Technique : Oil on Canvas

Year : 1890

The brilliant artwork of post-Impressionist Dutch Master Vincent Van Gogh (1853 - 1890) powerfully impacted countless artistic movements. Producing all of his works within a decade, Van Gogh's output in just one year totaled 150 paintings and drawings. Van Gogh painted outdoors with a special talent for capturing the subtleties of nighttime light and shadow. He suffered from lifelong bouts with mental illness, yet created many of his masterpieces while institutionalized. Selling only one painting during his lifetime, Van Gogh has endured as one of the last century's most influential artists. Citing from http://www.allposters.Com/-sp/Noon-Rest-from-Work-after-Millet-c-1890-Posters_i2343518_.htm

Conceptual of Framework

In the visual art, the farmers' image was a nice image with many good qualities. It was the inspiration which was respected by many artists to create successfully various materials. The artists described the veracity, the gentleness and the subtlety of the farmers. They were not only beautiful from their appearance, but also



perfect in their qualities inside... these beautiful scenes and the bright happiness would be always remained in everyone's heart although the development of science and technology would replace all poetic familiar images of Viet Nam wet rice civilization.



CHAPTER III

CREATIVITY METHODS

This chapter gives an outline of the study design and procedure. The procedure of the study concluded from chapter two and other frameworks which involve with.

The Prosperous Harvest. This creation will be presented according to the following topics:

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

Sketches

After getting the idea, the theme composed the observation and drawing sketches on paper to understand the dimension of the farmers's shape, such as the famers were harvesting rice in the rice harvest season. Sketching was to find the new things in the distinctions which created the personal characteristics of compositions.

The process of making sketches is as followings:

This stage could create as many sketches as possible, because they expressed forms and ideas obviously through the implementation of the next creations. Sketching in this stage is the pre - starting of the idea, however, the art also has to think about the technical feasibility of lacquer material because this material has difficulties in handling technique, it must be processed through several stages, should avoid boredom in technique and composition process.

The next stage was building sketches through the images obtained by material of watercolor and gouache, which have the size of 20 to 30 cm. This stage I created as many sketches as possible because these sketches showed the forms and ideas most clearly through the implementation of the next creations. Sketches in this stage were the pre - starting of the idea, but I also had to think about the feasibility of lacquer material which I used to represent my idea. Since this material has difficulties in handling



techniques, additives, time and moisture to get the paintings dry in accordance with the advancement of the execution procedure.



Figure 13 The Harvest in *Nghe An* (6/2014)

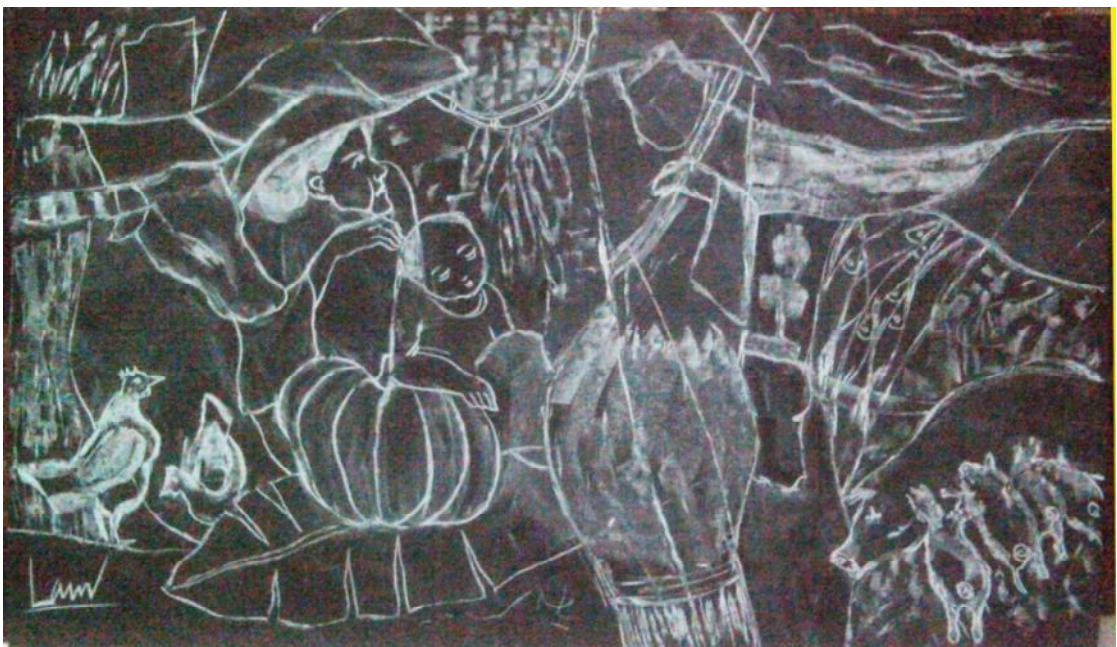


Figure 14 Find pictures from perceived reality



Figure 15 Sketch 1



Figure 16 Sketch 2



Figure 17 Sketch 3



Figure 18 Sketch 4



Figure 19 Sketch 5

Material and Equipment

Long material lacquer was used to make the products of handicrafts or decorate the temples architecture for more extravagant. The early 30 's of XXI century painting we use as material for modern painting art Vietnam called lacquer. Artisans and artists have used the first study to paint paintings Vietnam has opened direction and laid the foundation for the later development of brilliant artists must include *Dinh Van Thanh, Pham Hau, Nguyen Gia Tri. Tran Van Be ...* "Nearly a half-century ago, generations of painters were Vietnam and continuous to lacquer Vietnam became a unique painting material." Quoted intro 2006 Vietnam lacquer painting exhibition.

It was possible to say the uniqueness of lacquer is that: Lacquer painting meets five basic elements, including Metal is gold and silver; "Wood" was the wood board and sap; Water is water for rubbing; Fire was a fire to roast eggshells and shell; and finally "Earth" was natural minerals such as refined soil, rocks were grinded and processed into color such as: *son nhi, son trai, son tuoi...* Process of making lacquer painting, from the background of the wood board artist adds eggshell, mussel shell and the colors mixed with lacquer overlapping each other, together with steps of dusting, gilding, silvering... then put painting in a humid and high



temperature environment to be dried then brought it to rub. When the painting was rubbed, the creation process of the artist occurs. Because the artist needed to know which place is needed to be rubbed shallowly or deeply to express color arrays, shapes, lines... to have a beautiful art work. This process sometimes created unexpected effects, the eggshell colors, gold and silver flowing and mixing with amber light creates the magic of color To create an artwork with good results and create effects in accordance with the theme and content of artworks. Through multi- experiments, I've drawn conclusions for the search and preparation of tools and materials for the creation as follows.

Board:

My background painting stature was the term used to call the wood core, as reinforced jars, boxes, trays, wooden planks, through many stages had to do is manipulate the size of a sheet of reinforced joinery. After each layer of paint all over the stage of grinding stone with water and repair the paint surface was very flat.

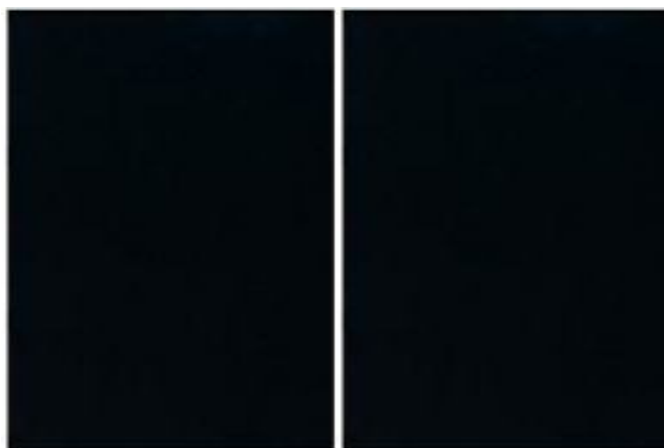


Figure 20 *Voc* lacquer



Tools and materials:

The necessary tools such as brushes with different sizes, steel, carving knife...
The tools are available for each artist creating lacquer paintings.



Figure 21 Tools 1



Figure 22 Tools 2



Figure 23 Burin



Figure 24 The knife orn





Figure 25 Palet



Figure 26 Eggshell duck





Figure 27 Materials and tools lacquer painting



Figure 28 Black color and Cockroach wings color



Figure 29 Color powder Lacquer



Figure 30 Silver leaf and gold leaf





Figure 31 Petroleum



Figure 32 Brush and Brush strokes





Figure 33 Sandpaper



Figure 34 Charcoal

With the agricultural theme, the abundance of categories had yielded the certain effects as well as the compositional materials in each work. I realized that the lacquer was appropriate material for the work which could be described to be austere, naïve. They expressed all the beauty of the people and the landscape in the vivid yellow sunny day and the joy on their faces in rice harvest season

Work Creation

This part mentions about steps of an artwork implementation

1. Works in step one.

The first step: Usually mentions about selecting sketches which was suitable with the requirements of techniques and material. Through sketches, I analyzed, filtered, and got the comments from my advisors.



Figure 35 Pictures from perceived reality

Derived from agriculture, I had the practical approach easily. Derived from actual emotion in my home. I copied the actual scene canvas painting by keeping true to the life of the farmer.





Figure 36 Drawing



Figure 37 Search by color picture

After select is sket, I draw strokes chalk up plank made of lacquer. find shapes as selected sketches. Handle some basic techniques, technique of carving on board.



Figure 38 Technique of adding eggshells on painting





Figure 39 Technique of making lines and adding priming color layers

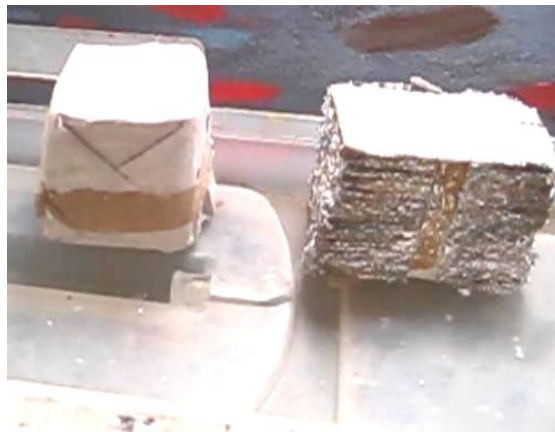


Figure 40 Paste gold



Figure 41 Color covering and put paintings in a place with suitable humidity and temperature



Figure 42 Technique of rubbing



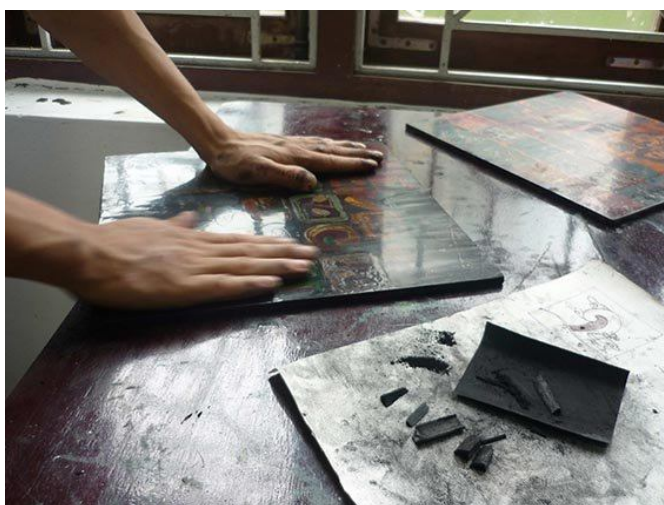


Figure 43 Polish and complete art work

During the creation process, working was made as the requirements and the instruction of instructor. Starting from selecting the best sketch and basing on it to create works, using method of lacquer to make the complete works which express the theme of works. However, some experimental artworks were still facing problems in terms of material handling, which was the material surface is still rough, subtly untreated and imperfect. Colors had not be well adjusted in terms of weights, forms, and the composition lacks the harmony. The experience accumulation and practicing of sketch and diligent artwork experiment, along with deep thinking about the process of creation that helped me overcome problems encountering in the artworks. I wanted to describe the feeling of a bustling harvest day, the atmosphere after a long hard working time through the optimism expression of the farmers and their love to life. They seemed to forget all tiredness after a bumper crop while reaping the result of their working. I used art to praise the beauty of life.



CHAPTER IV

RESULTS

This chapter intends to the happiness in harvest field. The focus of this chapter is to illustrate to the results. Thus, the results of this creation are shown into the following topics:

1. Thesis Works Phase 1
2. Thesis Works Phase 2
3. Thesis Works Phase 3
4. Thesis Works Phase 4

Thesis Works Phase 1

1. Concept:

In my creation, I would like to express the bustling atmosphere in the rice harvest season with the farmers' bumper crop which was got after working hard in a long time. I used the art to praise the beautiful life.

2. The form and style of art:

Form: The shape of the farmers in the rice harvest season. I used the image of the farmers with their daily work in the rice harvest season such as harvesting rice, the rice crop on their shoulders and their relaxations. Through the simple images of the farmers, I would like to express my sympathy toward the hard working farmers. That stemmed from my nostalgia toward my hometown where I grew up with my parents and their daily work in the rice harvest time.

Art style: Base on the abstract style, I built the image of the healthy farmers who were working zealously on their rice paddies. All series of their work made the bustling working rhythm in the bumper crop. Everything intertwined together to make the warmth and the simplicity as well as the rusticity and the patriotism of the farmers for centuries.

3. Techniques: Draw many layers, tint thickly, grind painting, the technical factors, the traditional art of the lacquer and the painting materials (...gold, silver,



eggshells) The scope of technique. My artwork is represented by lacquer material with traditional techniques combining with variations of new technique in creating an artwork that is both traditional and contemporary. Then switching to the grinding painting stage which was the most important stage to create and complete my creation. While grinding, the artist couldn't see the overall relationships of the creation at the same time. Therefore, it was necessary for the artist to control the materials, techniques and shaping the creation to adjust accordingly during the grinding painting stage. The lacquer technique which gave me the feeling to create the art, was also suitable with my agricultural topic.

4. The results: [1 pieces size: 120 x 90 cm]

Result dissertation phase 1 unit1:



Figure 44 Thesis works phase 1 work 1

Title : Way home

Size : 120 x 90 centimeter

Technique : lacquer

The farmers in my creation had a full love with labor and nature. Although people lived in a modern society, they still attached to the buffaloes, the plows and the rice paddies. They weren't ruled by the machineries. That gave them a pure rustic poetic beauty



All factors in the painting made a brilliant yellow gamut with the silver pasting technique that made the glow of the overlapping paints and highlighted the common things in this topic.

Eggshells were used to make the bright arrays in the painting with the reflex on the path and the buffaloes, the buffalo wagons below to make the feeling close to eyesight. Beside, eggshells were also used to display the white heaving hats of the farmers.

Conclusions: It's unnecessary to turn back the reality because I drew the expression and the cubism. Therefore, we should research for the actual data to have a closer view to the farmers.

Thesis Works Phase 2

1. Concept:

In my second creations I would like to express the joyful bustling atmosphere in the rice harvest time and the happiness and the optimism of the farmers in the bumper crop.

2. The form and style of art:

Form: The dominant form in my creation was the combination of the farmers' images in their daily work such as the rice crop on their shoulders, the rice harvesting, the hard- working atmosphere and the farmers' happiness with their labor achievements.

Art style: Through researching for the abstract expressionism painting. That was two schools of Western painting in the early 20th century. They had the different purpose and language. One described the inside changes of the mood, dilapidated the exterior shapes. The other denied the objects totally. Painting was considered as the beauty of the language and the pure structure. I realized the abstract expressionism painting that helped me express the bustling atmosphere in the rice harvest time.

3. Technique:

The lacquer technique helped me show successfully some materials of the straws, the paddy fields, the banana leaves...or described simply the farmers' daily life .



4. The results: [3 pieces: 1: 90 x 120 cm, 2: 120 x 90 cm, 3: 90 x 120 cm]

4.1 Result dissertation phase 2 post 1: As with phase one, I begin by up ideas from sketch before then consult from my mentor, and receiving the approval of my mentors I begin a oficial work . Drawing on the experience from the first phase of the thesis, in the second phase of this work. I cut up the image arrays and intergrated them together to make the bustling motion.



Figure 45 Thesis works phase 2 work 1

Title : Harvest

Size : 90 x 120 centimeter

Technique : Lacquer

Conclusion: this is work received praise from council because there is more progress, but there tends to skew the reality so much more research is needed on the factors in the work.

4.2 Result dissertation stage 2 Unit 2: As with phase one, I begin by up ideas from sketch before then consult my advisers and receiving the agreement of my mentors then I begin an official work.





Figur 46 Thesis works phase 2 work 2

Title : Harvest

Size : 120 x 90 centimeter

Techniqu : Lacquer

In my second creation, I focused much more on researching for the farmers' image by expanding the space. Color was also paid attention more to make color harmonious and express the gamut of the rice harvest time.

Conclusion: This is the work received praise from council because of the progress in terms of content and form of expression.

4.3 Result dissertation stage 2 Unit 3: In this creation, I focused on describing the image of a mother breastfeeding her child. This image was cut up and blended into the color arrays shown straws and rice to make the bustle in the productive labor .

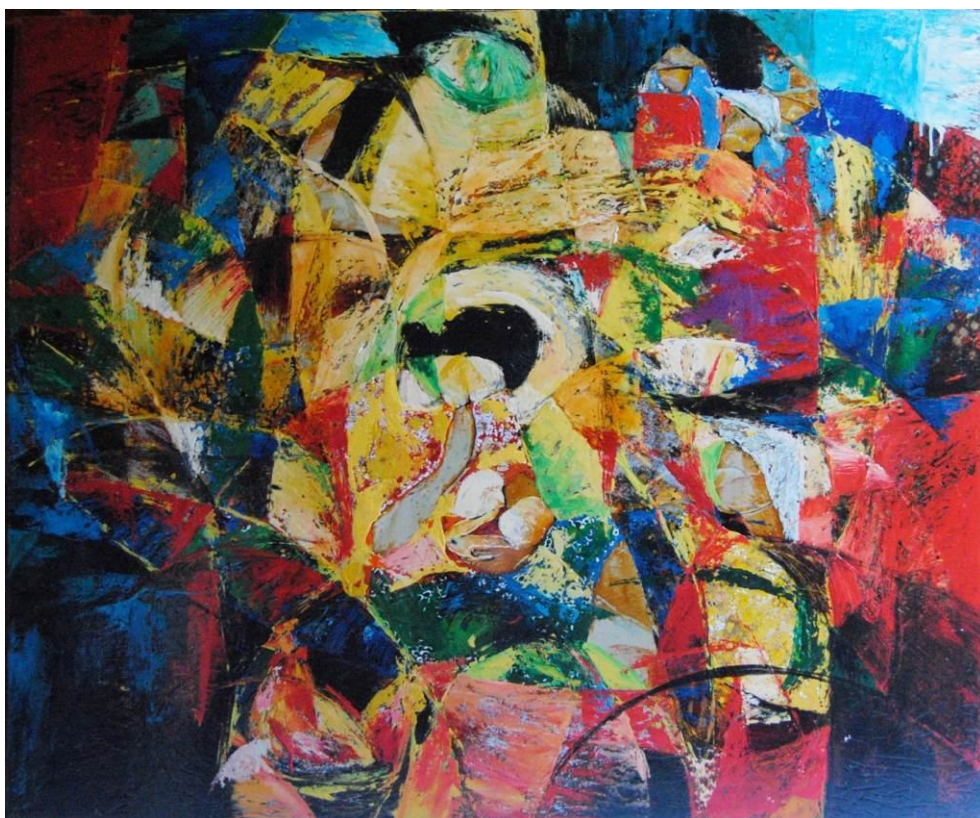


Figure 47 Thesis works phase 2 work 3

Title : Harvest

Size : 90x120 centimeter

Technique : Lacquer

General conclusions for phase 2 of the thesis: thanks to your comments and suggestions of the council in phase 1, so at this stage I have had two significant progress on technical form as well as express purpose serves its intended composition. I researched more carefully for Vietnamese farmers' life and had a concise overview of their daily life in the rice harvest season.



Thesis Works Phase 3

1. Concept:

I would like to express the bustling atmosphere in the rice harvest time, the farmers' love toward their hometown, their paddy fields and their optimism in the bumper crop.

2. The form and style of art:

Describe the farmers' image in the rice harvest season, series of buffaloes' image, the buffalo wagons, the farmers collecting rice to show the bustling bumper crop.

3. Technique:

My artwork is represented by lacquer material with traditional techniques combining with variations of new technique in creating an artwork that is both traditional and contemporary. Lacquer technique has helped me to express some of the straw of rice paddies, banana leaf boats or life of people living labor a rustic way most suitable to describe painted rustic farmers labor.

4. The results: [4 pieces size: 1: 120 x 280 cm]

4.1 Result dissertation stage 3 unit1

In this work I also have a small sketch up ideas then please input from faculty and after receiving feedback as well as agreement I started to conduct an official work.





Figure 48 Sketch 1



Figure 49 Sketch 2





Figure 50 Sketch 3

By expanding the space , I paid attention to research for the centre of lay-out combined with the farmers' work such as harvesting rice, the rice crop on their shoulders ,their relaxations and gathering together on the rice paddies. The buffaloes' image was repeated several times to express the full life because in the point of Vietnamese people view, the buffalo always represent the agriculture with the wet rice civilization.



Figure 51 Sketch 4



Figure 52 Thesis works phase 3 work 1

Title : The rice harvest season

Size : 120 x 270 centimeter

Technique : Lacquer

Conclusion: This was the work received praise from council about using color management, lighting, composite techniques as well developed. It was necessary to abridge the form and image to expand the space and find out the color gamut for the time of the day. Besides, I added some details such as rice, chickens, birds and focused on clarifying the content of idea.

Thesis Works Phase 4

1. Concept:

In this stage, I continued developing my idea about the farmers' daily life in the rice harvest season and portraying their happiness in the bumper crop.

2. The form and style of art:

The shape of the farmers was portrayed in detail in their daily work. I described the rice threshing, the rice collecting of the farmers and their happy relationship in their work.



3. Technique:

The creation includes paintings performed by lacquer painting.

4. Results: [2 picture size 01: 240 x 120 cm and 02: 80 x 160 cm]

4.1 Result dissertation phase 4 post 1:



Figure 53 Thesis work phase 4 work 1

Title : Rice threshing

Size : 240 x120 cm

Technique : Lacquer

Work was fun and achievement. Work brought the happiness. That was two basic things toward the farmers. I expressed the farmers' happiness in their work which associated with their proud. I described the farmers' shape through the rice threshing, the rice collecting, the rice crop on farmers' shoulder. The painting's warm colors which were brown, yellow and red, intertwined together in a rustic gentle rural space.

4.2 Result dissertation stage 4 Unit 2:

The whole painting was shown in the exit conventions. The scene was lively. Although the farmers were hidden in the painting, we could see them bustling, energetic, a bit romantic in the rustic quiet Vietnamese rural area. In this creation, I used the silver pasting technique and made the wrinkles of lacquer to bring the most common things in using materials that made materials such as the straw, the bunch of rice or the banana leaves. The images in the rice harvest season were combined with the birds



flying back after a long day. This detail supported for the content of my creation which expressed the bustle and the hard-working spirit of the farmers .



Figure 54 Thesis work phase 4 work 2

Title : The rice harvest season

Size : 160 x 80 cm

Technique : Lacquer

The result: Most of advisers thought that this work was good enough. It could create the feeling about the art concept. And they commented to me that should highlight the main object, and paid attention to the elements in the painting, to highlight the most main content. Shows the work tends to grow well and clearly, including two last picture is the most complete.

The result of this thesis: It's possible to say that the agricultural topic is endless. Experiencing the ups and downs of the time, through the ages, the image of Vietnam farmers were shown with the hard working, rustic characteristic.

Especially, I accumulated some valuable lessons. Through researching and finding the documents of creations on the agricultural topic, I learned the natural love, the patriotism, the rustic innocent soul of the honest farmers from the avant-garde artists. I knew that this project was not a completed one and it ought be repaired and further developed. Imperfection is the innate nature of art, therefore it requires from the artist endless creation, experience and further discovery.



CHAPTER V

CONCLUSION DISCUSSION AND RECOMMENDATION

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 Happiness In Harvest Field” will be presented according to the following topics:

1. Source of Inspiration:

Back to the rural area in *Nghe An*, the first scene caught my eye was not their village bamboos, the blue smoke from the kitchen or the bumpy roads ... but there was the endless vast rice fields with a shiny yellow. In the rice harvest season, the sounds that were made by the threshing machine and the farmers’ boisterous laughter and talk, were the inspiration for my artistic creations. ... Those beautiful images were always along with my childhood they influenced my artistic life with a love for my homeland and its rustic beauty with the gentle - hearted people. That is the inspiration in my artistic creations. I would like to express the natural space and the inelegance gentle - hearted people. Therefore, I chose the topic “The rural living” for my creation.

2. Concept:

In my second creations I would like to express the joyful bustling atmosphere in the rice harvest time, the happiness and the optimism of the farmers in the bumper crop.



3. Form and Art style:

Form: The farmers were expressed clearly in the paintings about all daily activities. For example, at the time farmers ate their meal, harvested rice, read books, bailed water, threshed rice, run in the rain, ploughed, transplanted or relaxed.

Art style: Base on two abstract expressionism painting styles, They had the different purpose and language. One described the inside changes of the mood, dilapidated the exterior shapes. The other denied the objects totally. Painting was considered as the beauty of the language and the pure structure. I realized the abstract expressionism painting that helped me express the bustling atmosphere in the rice harvest time.

4. Technique:

My artwork is represented by lacquer material with traditional of Viet Nam

5. Result:

In the visual art, the farmers' image was a nice image with many good qualities. It was the inspiration which was respected by many artists to create successfully various materials. The artists described the veracity, the gentleness and the subtlety of the farmers. They were not only beautiful from their appearance, but also perfect in their qualities inside... these beautiful scenes and the bright happiness would be always remained in everyone's heart although the development of science and technology would replace all poetic familiar images of Vietnam wet rice civilization.

Discussion

The result of creation was discovered which indicated.

1. The new finding

Through the process of working on the agricultural topic with the lacquer technique, I learned from the previous artists about the lacquer technique which was used in their artistic creations. Besides, through the process of creating my artistic creation, I researched more for the lacquer technique and then I combined the new techniques with the available techniques. I used the synthetic lacquer to create the color effects to achieve the right theme and the ideological content which were offered. Basing on the available things in my researching process, I continued enhancing the



artistic value and the following creations as well as affirmed the important role of creations about the agricultural topic in the modern Vietnamese art that imbued with national identity.

2. The personality of creator such as

On the basis of enhancing the own character of the Vietnamese art, the modern Vietnamese artistic creations built successfully the farmers' image. Through creating the artistic creations and the researches, I would like to talk about the reality and I hope people will be interested in this topic. People also knew about building the farmers' image and they can share the farmers' difficulties

3. The originality was.

In series of the creations "the rice harvest season", the scene was full of the ripe rice and sunshine's yellow. On the rice paddies field, the working atmosphere was bustling. People seemed to intertwine nature. The painting's layout expressed the bustling atmosphere with the arrangement of buffaloes, buffalo wagons and the farmers in order to make a glide path from the distant rice paddies. All factors in the painting made a brilliant yellow gamut with the silver pasting technique that made the glow of the overlapping paints and highlighted the common things in this topic. That was also the beauty from the lacquer material to achieve the common things which shown the ideological theme.

4. The Artistic forms were

The buffalo wagons carried rice heavily and stretched out to the distant paddy fields. The buffaloes turned back home. Farmers with the undulating hats collected rice. All made a bustling hard-working atmosphere. The farmers were excited to work on their endless golden rice paddies. Besides, others piled the straws on the roads.

5. The effects or reaction on social or technical field was.

Through researching for the abstract expressionism painting, I realized the abstract expressionism painting that helped me express the bustling atmosphere in the rice harvest time.



Recommendation

With agricultural topics, the richness of the genre as well as the materials brought the certain effects in each work. I thought the lacquer was a suitable material for my creation. It could express the rusticity and describe the farmers' beauty as well as the vivid scene in the rice harvest season.

The work effects made the theme's content as well as the unique style of the artistic creations. Through the specific images of the farmers, the buffaloes, the buffalo wagons, the rice harvesting and the rice collecting, I used the techniques and the materials to express the farmers' happiness in their good crop.

Overview on the agricultural topic of the traditional ethnic culture was a ethnic with a productive labor in the ages. It also demonstrated the diligent and eager farmers and their patriotism.

From experiences were draw from create process, and from comments of the advisor and the lecturers over the evaluate time, I have perfected the process of creative work as well as overcome the limitations in terms of content as well as form of expression.



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VITA



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