

SUMMARY OF NEW CONCLUSIONS OF THE DISSERTATION

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Dissertation title: *Making Vietnamese Folk visual Art in illustrated collection of "Technique of Annamese" in the early twentieth century*

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New conclusions of the dissertation

Through research, the thesis has some conclusions as follows:

1. *Technique of Annamese* is not considered a folk art form but is a Vietnamese folk style because it is made by workers from two villages in Hong Luc. Lieu Truong of Hai Hung province (past), Hai Duong province (now) Moreover, the paintings are made by means of engraving, traditional printing of the Vietnamese, on the folk materials of the Vietnamese, so the paintings bring bold elements of folk elements in making Vietnamese Folk visual Art.

2. In terms of visual art, we classify paintings into many different levels according to their genre and purpose. But it can be said that there are a number of small paintings that reach high levels in construction, composition and graphic arts. Painting is a valuable source of reference for shaping the younger generations of graphic artists in our country.

3. The combination of working methods, the way of looking, reflecting the West with the simplicity and simplicity of the Vietnamese folk style has created a work of art that is both folk and modern. In science, this is also the special characteristics of the shaping of the picture. Therefore, the paintings carry many meanings and important milestones in the development process of Vietnamese art from folk to modern.

4. *Technique of Annamese* illustrated by Henri Oger and other Vietnamese artisans is a valuable research project with the unique idea and expression of Henri Oger. It is the ingenuity, talents and souls of the Vietnamese artisans that make up the artistic value of this work. Nowadays, there are still many researches and approaches to different perspectives to continue to exploit the unique values of this painting.

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