

SUMMARY OF DISSERTATION OF DOTORATE OF ARTS

Introduction

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Dissertation title: The wooden toy visual arts in Vietnam

Major: The Theory and History of Fine Arts Code: 92 21 01 01

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Content

*Research aims and objectives

This paper research the visual arts of wooden toys in Vietnam (VN) during the period from 1986 to present, limited to the specific toys for players aged 13 -18 years old, including the traditional wooden toys that have been found to this day, the wooden toys (which are) produced and designed in Vietnam (created by Vietnamese manufacturers and Vietnamese designers and artist), those wooden toys which are produced in Vietnam with the foreign models, and foreign wooden toys are present in Vietnam. The research focus on the visual elements such as shapes, blocks, colors, layout, and materials of the wooden toys. Based on the theory of visual arts and the history of researchs, the dissertation focuses on analyzing the expression of visual elements in order to determine the aesthetics in the production of wooden toys and the criteria for developing this art form in Vietnam in the future.

Research methods:

The main research method is theory in fine arts studies, the direct method is the theory of criticism and history of fine arts, and the combining ones are theory from specialized knowledge of arts and designs such as product design to interpret the characteristics of wooden toys throught out the elements of lines, shapes, colors, compositions, and the language of plastic arts. Due to the characteristics of the

research object, the interdisciplinary approach such as art studies, cultural studies, aesthetics studies, historical studies, ethnology, economics, and sociology have been flexibly applied to contribute to clarifying the characteristics of the wooden toys. These products are bonding with historical - cultural and artistic values from the traditional folk character and the traditional agricultural society, to the modern industrial society... In addition, other technical methods such as general data analysis, synthesis, fieldwork, comparison, statistics, investigation, and in-depth interview have also been applied.

Main findings and conclusions

1. This is a practical topic and is the first research on both the theory and the reality of the wooden toys in Vietnam. Over a long period of time, the wooden toys have been played as a significant position in the list of Vietnamese toys. This is not only because of its long history and classic texture with nostalgia or bold innovation, but also because of the material from the nature. Wooden toys are durability, flexibility, and are environmental protection. They are also possessing the artistic value. The forming of wooden toys are mainly involving the movement of the expressive elements of shapes - colors - materials with a unified and expressive layout, both descriptive and reflective in order to reveal the creative nature and discover the expressive laws of shaping in the visual space. Therefore, the wooden toys are reflections of the humans's creativity, technique and talent. They are reflecting the national art, culture and humanity; and are an underground circuit to creating the source for the beauty existence.

2. From the survey and review of the whole development process of the wooden toys from 1986 to present with analysis and comparison to the cases of Russian, Japan, China, and Sweden wooden toys, the dissertation initially analyzes and evaluate the aspects, causes and limitations of the traditional wooden toys in Vietnam. With a seemingly short history, the creation of toys in general and the wooden toys in particular in Vietnam is a long-term successor of the national cultural

and artistic capitals, having very wide similarities with the world wooden toys. This also reflects the relationship between plastic arts and wooden toys through the interference of traditional versus modern visual language. Vietnamese people with their own geographical circumstances and national psychological traits also have their own ways of perceiving, evaluating and creating art. The nationalism of the Vietnamese wooden toys clearly comes from the reality of their nationality. On the one hand it is the product of a long-standing smallholder farming, but on the other hand, today it is associated with the nation's sentiments and thoughts. Due to the process of modernization, the content and values of art and culture of wooden toys are unity between tradition and modernity.

3. The most general findings about the Vietnamese wooden toys is the result of the inheriting and assimilational values of traditional wooden toys of Vietnam and the world. The expression form of the Vietnamese wooden toys is an image and visual art element that reflects creativity, technique and talent. It reflects the national art and culture, combining elements from abroad, constantly creating a source for new creations. The end result is that wooden toys can be improved more and more, in terms of aesthetics. Aesthetic values of contemporary and traditional arts of wooden toys are the nationalization, combining the aesthetics and techniques of industrial products, through traditional visual language that interferes with modern visual language. And thus, with local materials, they have created a distinct identity of the Vietnamese wooden toys.

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