

ABSTRACT OF THE DISSERTATION

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CONTENTS OF THE ABSTRACT

1. Purpose and research object

Research purpose

To study works of metal engravings in Vietnam during the period from 1976 to 2024, focusing on the expression of content and artistic form, in order to clarify artistic characteristics, determine artistic value, position, opportunities and challenges, as well as the correlation with other types of printmaking in the development process of Vietnamese graphic art.

Research Subjects

The dissertation concentrates on the art of metal engravings in Vietnam from 1976 to 2024 through its expression of content and artistic form.

2. Used research methods

The researcher employed a combination of methods to ensure comprehensive scientific rigor, including: document analysis and synthesis; systematization and classification; art analysis, synthesis and comparison; and expert interviews. The flexible application of these methods guarantees academic integrity, reflects practical realities objectively, and identifies the developmental process and artistic characteristics of metal engravings in Vietnam from 1976–2024. It also examines the correlation between metal engravings and other graphic art forms, affirming the artistic value and position of this genre within the evolution of Vietnamese printmaking.

3. Main findings and conclusion

Main findings

First, the dissertation establishes that metal engravings in Vietnam emerged and developed within the context of cultural exchange and acculturation between Western art and Eastern aesthetic traditions, particularly after 1976. This process created distinctive features in technique, materials, artistic thinking, and expressive language, demonstrating the adaptability and creativity of Vietnamese artists in assimilating external elements while affirming national identity.

Second, the dissertation clarifies the expression of content and artistic form in metal engravings during 1976-2024, thereby identifying the artistic characteristics of this genre, which include: a visual aesthetic combining generalized, conventional perspectives with suggestive volumetric forms; the localization of Western artistic aesthetics and techniques; and stylistic tendencies marked by regional characteristics.

Third, the dissertation affirms the outstanding artistic value of this genre through its unique visual language, serving as a medium for expressing ideas and emotions, reflecting a selective cultural adaptation without dissolution. It also highlights the

correlation between metal engravings and other graphic art forms, while analyzing the position, opportunities, and challenges of metal engravings in the context of international integration.

Conclusion:

Metal engravings in Vietnam from 1976 to 2024 represent a distinctive art form that harmonizes Western techniques with Eastern spirit, simultaneously inheriting tradition and adapting to contemporary contexts. With its unique visual language, aesthetic value, and intellectual depth, this genre not only enriches the landscape of Vietnamese printmaking but also asserts national cultural identity in the context of global integration. For sustainable development, metal engravings must continue to innovate creatively, deepen thematic content, master technology and materials, and uphold humanistic values to produce works of enduring artistic significance.

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