

SUMMARY OF NEW CONCLUSIONS OF THE DISSERTATION

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Dissertation title: The Art of Visual Form in Landscape Paintings of the Northern Mountainous Region in Vietnam from 1995 to 2020

Major: Theory and History of Fine Arts **Code:** 9210101

Scientific supervisor: Assoc. Prof. Dr. Bui Thi Thanh Mai

Institution: Viet Nam Institute of Culture, Arts, Sports and Tourism

NEW CONCLUSIONS OF THE DISSERTATION

The dissertation establishes landscape paintings of the Northern mountainous region in Vietnam from 1995 to 2020 as a specialised research object within contemporary Vietnamese landscape painting, based on systematised materials, criteria for selecting artworks, and an art-studies framework. This contributes to filling a research gap concerning the regionally specific visual language of landscape painting in Vietnamese fine arts after Doi Moi.

The dissertation clarifies the visual language of this body of paintings through four aspects: composition, form, colour, and space. These aspects reveal a movement from panoramic, middle-distance, and close-up compositions to realistic, generalised, and conventionalised treatments of form; from warm, cool, and neutral colour harmonies to spatial structures marked by height, depth, multiple layers, and evocative expression.

The dissertation identifies three major characteristics: the close connection between natural landscape, settlement space, and highland life; the tendency toward generalisation and conventionalisation in the organisation of form, colour, and space; and the diversity of visual language grounded in the inheritance and transformation of landscape-painting traditions.

The dissertation affirms the artistic and cultural values of Northern mountainous landscape paintings in the 1995-2020 period. This body of paintings not only transforms highland scenery into pictorial images, but also represents the Northern mountainous region as a living space, a space of memory, and a culturally distinctive space in contemporary Vietnamese fine arts.

The dissertation evaluates the position and movement of this body of paintings in relation to Vietnamese landscape painting as a whole, while also indicating issues for further consideration, including the repetition of familiar motifs, relatively safe choices in visual organisation, and uneven levels of new discovery about highland life among the surveyed works.

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