

The Evolution of the Traditional Hue Screen into Contemporary Vietnam

By

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Abstract

An argument about whether art is a matter of spiritual inheritance and does not connect with the local people is still inconclusive and debatable. This study aimed to verify the argument. This study was based on the position that art is a matter of spiritual and material life and connects to the local people. To do so, this study adopted a historical approach to study Hue's screens from 1925 to the present to depict how traditional art has been closely connected to the local people while being strongly influenced by French colonial culture, war, and globalization. Nevertheless, the argument is still inconclusive. Further research should verify the argument in multiple regions. This may clarify this debate and advance art studies, particularly Vietnamese art.

Keywords: Binh Phong of Hue, Hue's Screen, Vietnamese Art

1. Introduction

Culture has a critical role in the development of a country. The Communist Party of Vietnam has emphasized that culture is the spiritual foundation of society and a driving factor behind national prosperity. It is becoming more evident how crucial culture is to the process of global integration. According to Tsvetov (2018), in 1986, the Communist Party of Vietnam (CPV) adopted the Doi Moi (Renovation) strategy, ushering in a new era in the nation's contemporary history. Doi Moi implemented enormous socioeconomic, political, and foreign policy reforms that significantly changed Vietnam in a variety of important ways.

Numerous studies explored this issue in relation to other countries in Southeast Asia, such as life in Southeast Asia (Nualart, 2022). The majority of the studies explored the national Vietnamese culture in various different aspects, such as the cultural development of Vietnam in the early 20th century (Vuong et al., 2019) and the international integration process and Vietnamese cultural identity (Trung & Van, 2020). Various cultural issues were examined, such as those surrounding cultural identity (Hall & Du Gay, 1996), consumerism and daily life (Paterson, 2017), and aesthetics (Boi Tran, 2005). Some scholars also pay attention to the cultures of Vietnam's ethnic minorities, such as in a case study on Cham portraits of Vietnamese ethnic minorities (Nakamura, 2012). Some scholars highlight modern cultures such as Vietnamese hip-hop and gender in late-socialist Vietnam (Kurfürst, 2021).

Among the cultural issues that were explored, art was one of the key aspects. Several studies focus on contextual issues of art such as the market, fraud, and value of Vietnamese art (Vuong et al., 2018; October). The majority of the studies highlight various types of art such as folktales (Vuong et al., 2020), the lacquer painting in French Vietnam at the crossroads

(Safford, 2015), Vietnam's northeastern ethnic groups' textile designs (Diep Trung Binh, 1997), Tim hieu Trang phuc Viet Nam or Vietnamese costumes (Doan Thi Tinh, 1987), Trang suc Viet Nam or Vietnamese costumes through the ages (Doan Thi Tinh, 2006), patterns in ceramics from the Minh and Thanh Dynasties (Nguyen Ngoc Tho, 2006), different knitting pattern types (Tieu Quynh, 2006), Trang suc cua nguoi Viet Co or ancient Vietnamese decorations (Trinh Sinh & Nguyen Van Huyen, 2001), and Hoa van cung dinh Hue of royal palace designs (Ung Tieu, 2005).

As indicated by the aforementioned studies, art could be found in various parts of Vietnam, one of the major areas is Hu. It is a UNESCO World Cultural Heritage City. The complex of the Hue Monument became a World Cultural Heritage Site in 1993. So far, Hue has 5 heritage sites recognized by UNESCO as the Cultural Heritage of Humanity and has become an attractive destination for both domestic and international tourists. Hue was the capital of Dang Trong and the capital of Vietnam from 1802 to 1945 under the rule of the Nguyen dynasty. It is a city with many relics and cultural features, and there are investigations on these issues, such as the transformation of Vietnamese traditional garden homes in the Hue citadel area, central Vietnam (Nguyen, 2007) and the traditional garden at No. 9 Ngo Thoi Nham Street in Hue, Vietnam (Tung et al., 2012).

Even though numerous studies indicated the relationship between art and its contexts, such as local people, some studies revealed that art has little or no relationship with its local people. For example, Le and Kelboro (2019) investigated the local effects of the Hue Complex's heritability. Via aesthetic evaluations, national and international expert discourses, and Vietnamese grand narratives, the Hue Complex was an important heritage. The Hue Complex's cultural values are not connecting with the local population, despite efforts by the local and national governments to align them with international initiatives to promote tourism. Instead, they get a spiritual inheritance. These data show complex perceptions of heritage. They described how dominant players create and value legacies while locals have diverse perceptions of them. As a result, this study concluded that the valued heritage of the local community is becoming less significant and meaningful to its inhabitants.

On the other hand, other studies reflected the relationship between art and its contexts and local people through the symbolic representation of Vietnamese traditional artistic patterns. For instance, Anh and Lee (2008) studied the symbolic meanings that reflect the emotional and cultural roots of the Vietnamese people and clarified the categories of traditional Vietnamese patterns. Through study of the history of Vietnamese costumes, the history of Vietnamese arts, the history of Vietnamese traditional culture, and a survey of Vietnamese museums, the kind and symbolism of Vietnamese traditional patterns were examined. These were the findings of this study: First, there are many different animal patterns, including those of dragons, unicorns, tortoises, phoenixes, cranes, lions, bats, tigers, and buffalo. Second, for practical considerations, dragon motifs are the most popular. They are frequently utilized in regal attire, traditional Vietnamese clothing, Mandarin boots, bamboo fans, silk, satin, ceramics, and other intricate embellishments. Third, patterns represented longevity and wealth, which signified that individuals would live long and happy lives. Prosperity, virtuousness, apotropism, prolificacy, and wealth were then added to the list of patterns' symbolic meanings. Fourth and finally, animal patterns can be used as a source of traditional design inspiration for the creation of Vietnamese modern patterns and the application of Vietnamese clothing since the majority of animal patterns have symbolic meanings of fortune and longevity.

There is inconclusive agreement on this issue. This present study was based on the position that art is closely related to its context, especially the people who are the producers and consumers of the art. Art was not a matter of a spiritual inheritance, as claimed by Le and

Kelboro (2019), but this creativity was a matter of the spiritual and material lives of the local people. It also evolves in response to its socio-cultural contexts because art is created by the artists, who influence and are influenced by the contexts or society they live in. As a result, the artists and their artistic works are closely connected with their contexts and connect to their preceding and succeeding contexts. The artists also influenced other artists and consumers. In brief, this present study supported the interplay between the artistic inheritance and society.

To verify this, this study adopted a historical approach following the study of Đĩnh (2023), which examined the recent history of visual art in Vietnam, focusing on independent art whose consumption goes beyond the commercial market and which is created by non-state artists working autonomously from the state and its broader organizational complexes. This study concluded that contemporary Vietnamese art has grown in popularity worldwide, from commercial to academic. It also suggested that art production and consumption in Vietnam are more nuanced and interesting than usually recognized. Unlike the study of Đĩnh (2023), this present study did not focus only on the contemporary Vietnamese arts but extended to the traditional arts of the prior periods. Like the study of Le and Kelboro (2019), this present study also examined Hue art, with a focus on "Binh Phong" screens or Hue's screens from 1925 to the present. The traditional "Binh Phong" screens were chosen for this study because nowhere in Vietnam has such a variety of screens been preserved like in Hue. The screens suit the purpose of this study. To achieve the objective of the study, the framework of the study and the research question were determined as shown in Part 2.

The contents of this paper fall into five parts. Part 1 (Introduction) presents the rationale for the study, prior research on the topic of the study, and research arguments. Part 2 (Framework of the Study and the Research Question) presents the framework of the study in response to the research argument and the only research question. Part 3 (Research Method) describes the research design, rationale for the selection of the city of Hue and Hue's screens, which are the case study, instruments for data collection, data collection, and data analysis. Part 4 (The Evolution of the Traditional Hue's Screen) presents the results of the study. Part 5 (Conclusion and Discussion) concludes the research findings, discusses the research findings in comparison with the prior study, and highlights the limitations of the study, its implications, and suggestions for future study.

2. Framework Of The Study And The Research Question

2.1 The Framework of the Study

The framework of the study could be presented as follows:

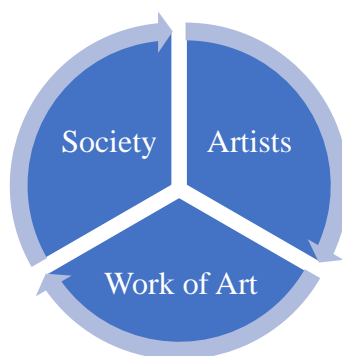


Figure 1 *The framework of the study*

Figure 1 shows the framework of the study. The framework depicts the interplay among the three key elements of society, artists, and works of art. The term “society” refers to the socio-cultural and political cultural influences that Vietnam had received from neighboring countries (e.g., China), Western countries (e.g., France), wars, the government's mechanisms (e.g., policies), and other external and internal factors. The society influenced the artists who created their works of art within their social contexts. Their work of art was inevitably influenced by society. On the other hand, the artists and their creativity influenced society and other contemporary and successor artists. This interplay indicates that these key elements influence one another, and their interaction forms the spiritual and material life of the society, the people, and the work of art, which are both spiritual and material inheritances not only for the local people but for mankind.

2.2 Research Question

The research question was determined as follows:

How has the traditional Hue screen evolved into a contemporary Vietnamese context?

3. Research Method

3.1 Research Design

This documentary analysis used an art historical approach with the purpose of verifying the assumption that Hue’s traditional screens, or "Binh Phong of Hue," are connected with people. The rationale for the selection of the City of Hue and Hue’s screens is presented in the next section.

3.2 Rationale for the Selection of the City of Hue and Hue’s Screens

City of Hue is a UNESCO World Heritage Site. This city was the capital of Dang Trong under the Nguyen rulers and the capital of Vietnam between 1802 and 1945. Hue is a capital city with various relics and cultural characteristics, including the traditional screens known as "Binh Phong." Hue is the only location in Vietnam where so many kinds of screens have been preserved. In 1993, the Complex of Hue Monuments was designated a World Heritage Site. Hue contains five UNESCO-recognized cultural heritage sites and has become a popular tourism destination for both local and international visitors. During the time period between 1802 and 1945, the Nguyen Dynasty left behind many valuable and significant artifacts, including the enduring survival of old Ngoai and Noia screens. These are the data sources to examine precisely and in depth.

The screen has a long history of development that deals with the spiritual and material lives of the local people. Screens are the embodiment of folk architecture and are associated with traditional residences and other architecture in Hue. Hue screens are typical products of the ancient capital of Hue. It is a symbol that represents the way of life of the Hué people in particular and the people of Vietnam in general. The screen is therefore a cultural heritage of Vietnam.

Hue screens show the way of life and customs of the early Vietnamese people, which have always been under the influence of Confucianism, Buddhism, and the ecology of central Vietnam. Hue is a place for cultural exchange from both ends of the country. In prehistoric times This is a place where the Dong Son culture and the Sahin culture intervene. Hue is where Dai Viet and Champa cultures intermingled during the Middle Ages. In modern times, it is the confluence of the essence of all parts of the country. Incorporating indigenous cultures to create Hue culture The ecological environment in Hue creates favorable conditions for the formation

of numerous communities with different economic, social, and cultural practices, such as fishermen, farmers, and traditional artisans. and the gatherer of the forest, the existence of gods It shows the diversity of historical and cultural life in Hue.

In the above conditions, the Hue people live a rather private and unique way of life. The same applies to the screening in traditional home architecture. difference in lifestyle and religious beliefs. The construction rules of the Nguyen dynasty's climate and geographical features are essential to the general formation of an architectural space. These factors make Hue's traditional architecture different from other regions in Vietnam. It can also be assumed that hue screens are relevant to changing social conditions and eras. Therefore, it is interesting to study the evolution of the traditional Hue screen into a more modern style within the setting of today's Vietnam.

3.3 Instruments for Data Collection

3.3.1 Documentary Analysis

As this study was based on documentary analysis, a systematic review and analysis of a body of texts, images, and symbolic matters. The source material used was official resources, texts, and records. The documents comprise public policies, exhibits in museums and websites, artwork (i.e., Hue's screens), paintings, photographs, artifacts, and other things. In order to build a wider story through the study of several documents pertaining to historical events or specific artists, these papers were evaluated for historical, social, cultural, and artistic values.

3.3.2 Content Analysis

Like documentary analysis, a study of recorded information, or information that has been captured in texts, media, or physical artifacts, similar to documentary analysis. This content analysis was used to identify the existence of specific words, topics, or concepts in a given set of qualitative data (i.e., text and artwork). The researchers examined the occurrence, significance, and connections of such specific words, themes, or concepts in response to the research objective.

3.3.3 Field Work

A field trip to important places such as the City of Hue to observe and conduct key informant interviews to verify and support the document and content analyses. This visit was conducted by one of the researchers, who is Vietnamese and a resident of the city of Hue.

3.3.4 Focus Groups

Five experts in paintings engaged in small group discussions of the issues under study. The experts reviewed, studied, and analyzed. The discussions involved their perspectives on phenomena within the document context and case studies. Their consensus opinions were gathered.

3.4 Data Collection

The data collection began with documentary analysis, was followed by content analysis, and was completed with focus groups.

3.5 Data Analysis

The data from the documentary analysis, the content analysis, fieldwork, and the focus groups were analyzed to draw the conclusion of the study. A contextual analysis of cultural, historical, and artistic significances regarding the research topic was provided.

To create trustworthiness of the results of the analysis, the data was systematically planned and collected. The official texts and artifacts were used for the study. The data from the texts and artifacts were coded, recoded, analyzed, and compared. The results of the analysis were discussed drawn from consensus. The conclusion of the study was drawn based on triangulation. The results of the study are presented in the next parts.

4. The Evolution Of The Traditional Hue Screen

The evolution of the traditional Hue's screen was divided into three periods: 1925 to 1945, 1946 to 1981, and 1982 to the present. Below are the details of each period.

4.1 Screens from 1925 to 1945

4.1.1 Historical Background

France governed Indochina from the late 19th to early 20th century. Vietnam was a semi-colonial and semi-feudal society with major economic, political, and cultural upheavals. In the second half of the nineteenth century, Vietnam was divided into laborers, bourgeois, intellectuals, and urban petty-bourgeois. In the complicated cultural milieu, a new social structure gradually arose and developed, beginning the contact of Vietnamese traditional culture with Western culture through imported French culture, both forcefully and consensually. (Nguyen, V. C., 2016, p. 8)

4.1.2 Western Influence on Vietnamese Art

The French colonial period (1858–1954) formalized art. L'Ecole des Beaux-Arts de L'Indochine (FACI), the forerunner of today's Vietnam Fine Arts University, was founded by the French on October 27, 1924, to encourage experimentation and exploration and transform Vietnamese artisans into artists. On April 25, 1938, the Governor-General of Indochina issued a proclamation reorganizing the Indochina Fine Arts College (the FACI). The College of Fine Arts and Applied Arts was established then. (Le. H. H. Q., 2018, p.3)

The FACI was started at a time when society was trying to become more modern and more like the West. Some of the most important political and literary events of the time that surprised people were the Private Free School Movement, the rise of new Romanized Vietnamese, and the rise of individuality against Confucian norms, which was shown in the new Romanized Vietnamese literature (Boi. T. H, 2005, p. 117).

In 1923, FACI co-founder Nam Sn Nguyễn Vạn Th (1890-1973) originally mentioned building modern Vietnamese fine art as follows: "Established a university to train exceptional artists to maintain the basis of Fine Arts bequeathed by their ancestors, to renovate and build an oriental art with Vietnamese personality" (Ninh Giang, 2021).

The Governor-General of Indochina approved the FACI's "Draft Decree" to create the Indochina Fine Arts School "not to deny the traditional art" and to learn "the common basic rules of aesthetics everywhere in the globe". (PL & VTMH, 2019). This objective was accomplished by the study of aesthetics, art history, anatomy, perspectives, and composition, which are in stark contrast to the spatial estimation of traditional oriental art. The FACI's new vision and status for artists through the teaching of western linear perspective created a modern visual world and the most profound aesthetic transformation in arts and crafts. Artists began signing their works, revealing Vietnamese culture's distinctiveness for the first time. (Boi. T. H, 2005, p. 118)

Principal Esvarist Jonchère founded a lacquer faculty in 1938. He opened the graphics and ceramics department. The school focusing on applied arts from 1938 to 1943 was maybe Indochina's most advanced art curriculum. From modern necessities to traditional tastes and approaches to preserve the unique personality, its varied curriculum combined ethnic and modern art education while absorbing world arts. The program taught aesthetics and art history to the public, as well as Western art history, especially French and Far Eastern art.

At the Fine Arts College of Indochina, native painters used old techniques to show what they wanted to say. During the first era of Vietnamese academic painting, this pioneering academy encouraged artists to paint scenes of nature, people, landscapes, and Vietnamese culture, customs, and habits. This period saw modern lacquer and silk crafts thrive. This popular art form helped the affluent decorate their homes. Authors like Vietnamese Gia Tri, Pham Hau, and Tran Van Can maintained a natural beauty in their works. (Nguyen Manh Tri., 2019).

The Vietnam Fine Arts School closed after the 1945 Japanese coup. The school trained 149 painting and sculpture majors, 50 architecture majors, 30 applied arts majors, and three unfinished courses in its 20 years (1925–1945). Nguyen Gia Tri, To Ngoc Van, Mai Trung Thu, and Le Pho were famous Vietnamese fine artists. Vietnamese architects Cao Luyen, Huynh Tan Phat, and Nguyen Ba Lang were all famous. They had traditional architecture still in use. (Tran. H. Q., 2016)

4.1.3 The Impact of Western Influence

The Indochina Fine Arts College taught European painting techniques, and graduates were able to exhibit in big cities. As the capital, Hue appealed to artists even more. Hue had additional artists besides Ton That Dao. Nguyen Do Cung, Duc Nung, Pham Viet Song, Tien Chung, and To Ngoc Van became famous painters. In the closing years of the Nguyen Dynasty, they inspired younger generations to paint and created a new cultural atmosphere in Hue.

Despite Western education, Vietnamese people and artists strove not to merge into French culture due to their historical values. For self-preservation, they merged traditional crafts like lacquer and silk with modern French aesthetics. This act of defiance inspired current Vietnamese art. This period's artists glorified Vietnam and depicted the people's suffering under French colonialism. The picture depicts women, landscapes, and ideal moments in daily life as a result of an agricultural ritual and Confucianism, which values harmony above inventiveness. (Le. H. H. Q., 2018, p. 4)

4.1.4 Significance Changes in Painting and Sculpture

Before 1925, Vietnam's visual arts were mostly religious or ornamental. From 1885 on, Vietnam's contemporary art was codified. The bourgeois-democratic revolutionary movements and the Indochinese Communist Party's actions in the 1930s changed literature, art, realism, romance, and art for humanity. Realist art and sculpture grew vigorously alongside the romantic trend, almost against it. This movement focused on rural life and hard work. The realistic author's manner conveyed the feeling of resisting an unjust society. Culturally, Vietnamese painters from 1925 to 1945 explored, discovered, and successfully experimented with lacquer materials. National traditions and modern Western influences have shaped fine art

in many forms. Vietnamese modern art began with the resurgence of lacquer material. Lacquer items influenced Indochina Fine Arts School students. At the same period, lacquer work became a global Asian art specialization.

4.1.5 The Development of the Modern Screen

The Vietnam Fine Arts Museum has many paintings of screen development. Some valuable early 20th century modern artworks included a two-sided screen by Nguyen Gia Tri (1939) with a landscape in the front and a girl in a garden in the back, the screen of Thay Pagoda (1944) by Hoang Tich Tru, and screens with topics like the pagoda, young girls playing, plants, and daily life. Traditional Vietnamese household materials included lacquer and etching paint. Artists used these materials to paint and decorate, expressing all their artistic emotions in Vietnamese lacquer art. (Dang Mai Anh, 2014).



Figure 2 *The two-sided screen of painter Nguyen Van Bai (1935)
Photo from online tour at the museum*

Figure 2 shows the two-sided screen by painter Nguyen Van Bai (1935) with a communion scene in a pagoda in the front and the four quarters in the back.



Figure 3 *Hong Ha (silk screen). The beauty of women in the paintings of the artist
Ton That Dao (12/2018) (Source: <https://sdl.thuathienhue.gov.vn/>)*

Figure 3 shows Hong Ha. Silk screen. Artist Ton That Dao depicts the beauty of women in his paintings. The decorating composition expanded Vietnamese women's beauty. They wore traditional or innovative Ao Dai to match gardens, festivals, and nature. Hue painter Ton That Dao He used lacquer, oil paint, and silk. Ton That Dao's silkscreen artwork featured social activities with many people, including women, children, and the elderly. Nonetheless, the sight of women wearing multicolored Ao dais seemed to dominate the picture. Femininity offered joy and tenderness. Hue's traditional architecture depicted a group of people gathering on a ngoai, a screen, in a beautiful scene with green trees. A 1937 Vietnam Academy of Fine Arts screen depicted Hue girls' Ao Dai culture. Hue saw the first painting and engraving. Dong Ho

woodblock prints used plank-carved motifs. The screen has 10 170 x 30 cm wooden panels. Temple screens were two successive paintings. Ao Dai Festival was on the front, and Mid-Autumn Festival was on the rear. Hue and the Northern people were depicted on the screen. The Vietnam Fine Arts Museum's early 20th-century paintings document the screen's evolution. Screen two: painter Nguyen Van Bai's face (1935) Front: Temple Communion Scene, back: Four Quarters; 2-sided screen by Vietnamese painter Gia Tri (1939) Front: Landscape, back: Girl in the Garden; Thay Pagoda (1944) by author Hoang Tich Tru, etc., screens with topics like going to the temple, young girls playing, flora, and people in daily life offer joy to the familiar.



Figure 4 *Tran Duc Anh Son Photos taken from the book "Hue Style" (2016, p. 329).*

Figure 4 shows the work of Tran Duc Anh Son. The works featured Lau Ta Tower, a stone bridge, a wooden bridge, a Hue-style lotus pond, and seventy-eight Hue girls wearing Ao Dai. Ao Dai hues and textures varied. An Ao Dai festival in a lyrical scene in a holy capital was lovely because each participant had a unique look. Older women in brown four-piece gowns and scarves, a northern woman's attire, were also shown. The screen showed a northern mid-autumn night. Lion dance groups of children carrying lanterns inspired the actions. The screen was decorated with Mid-Autumn Festival toys such as a paper doctor, elephant, horse, and lanterns. (Tran. D. A. S., 2016, p. 328)

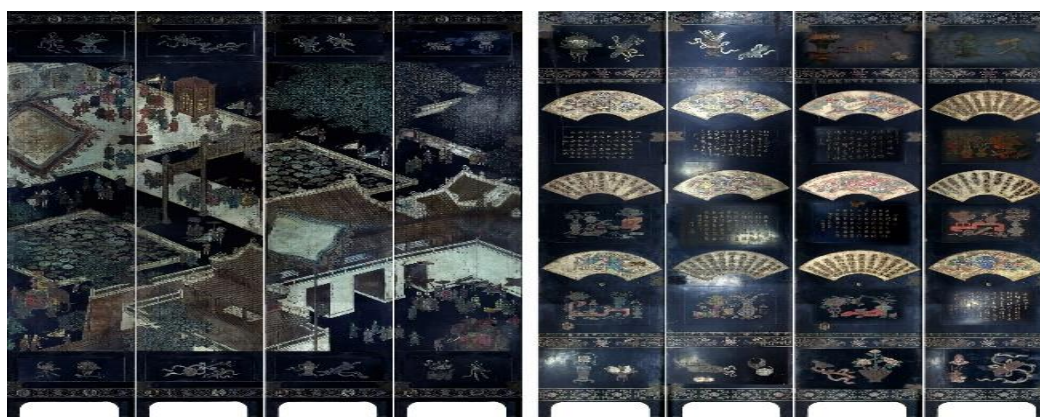


Figure 5 *The front and back of the screen engraved paint. (Source: Hue Museum of Antiquities, 2021)*

Figure 5 shows the front and back of the screen-engraved paint. In 1938, a group of authors from the Indochina School of Fine Arts carved a piece of art to show how lyrical old Confucianism was. The screen was 2.8m by 4.5m (when the whole set of 10 panels was still there). Two-sided screen. The front showed the Imperial City of Hue, and the back had Chinese poetry.

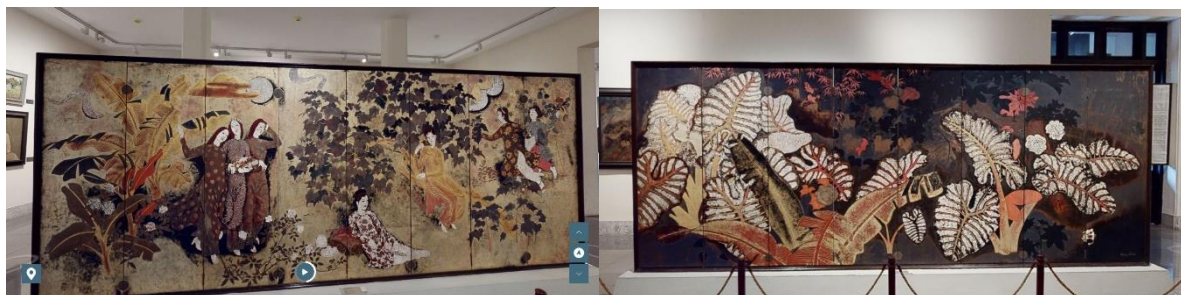


Figure 6 Front and back of the screen, *Girl in the Garden and Landscape* (1939) by painter *Nguyen Gia Tri* (Vietnam Fine Arts Museum). Visit online at the *Museum of Fine Arts*, 2022)

Figure 6 Front and back of the screen in "Girl in the Garden and Landscape" (1939) by painter Nguyen Gia Tri. Lacquer screens are national treasures. Eight panels form a 159cm x 400cm rectangular screen. The first half of the screen features a beautiful painting of a young girl in the garden. Graceful young women in Ao Dai are surrounded by a picturesque environment of flowers and trees on a brilliant yellow background. A rustic landscape painting with mint trees in a northern garden covers the screen's other side. Two-sided paintings showcase the artist's material and shape skills. Vertical clusters stand out because of the eggshell shine, lipstick scarlet, gold brilliance, and black background. The Vietnam Fine Arts Museum displays the screen. The Vietnamese Prime Minister declared the work a "national treasure" in 2017.



Figure 7 *Spring Garden of Center, South, and North Vietnam* by *Nguyen Gia Tri*, in the *Fine Art Museum, Ho Chi Minh City*. (Source: *Tran. P. A. T.*, March 2021)

Figure 7 is another Nguyen Gia Tri lacquer painting screen, *Spring Garden Trung Nam Bac*. The 200x540cm lacquer is uniform. The painting was red, black, yellow, and white. Girls, gardens, and a storyhouse dominate. The screen used pointillism and forms to create a rhythm with numerous white, dazzling dots and eggshell tones, which was quite tough to design. (Ha Nhi, May 2019).



Figure 8 *Lacquer screen of a midland landscape (1936) (left) and lacquer screen of nine carps Pham Hau's in a lake (1939) (Source: <https://www.sothebys.com/en/>)*

Figure 8 shows Lacquer Screen, Midland Landscape (1936) and Lacquer Screen of Nine Carps in a Lake (1939) by Pham Hau. The artist painted landscapes, forests, and vegetation. Although it is a natural setting, the colors of his paintings are warm, with brown, yellow, red, and black tones. Screen paintings were luxurious. He experimented with different colors and materials, allowing for more layers and new effects. Lacquer screen artist Pham Hau graduated from Indochina Fine Arts College in 1936 with *The Landscape of Thay Pagoda*. The screen included six 104 x 153 cm panels. The lacquer screen *Midland Landscape* (1936) consists of 6 panels illustrating the grounds of an old temple. Materials and composition provided the screen with depth, movement, and light. The yellow color of the banana tree signifies prosperity and fertility and is paired with traditional colors like silver, crimson, and brown to produce a rhythmic pattern. In the lacquer screen *Nine carp in a lake* (1939), four multi-layer lacquer vertical panels measure 50x180cm each. Silver carp shimmer in the black river. The carp, a traditional eastern symbol of prosperity, symbolizes life and plenty in the workplace. The author uses carp folklore in a modern work of art.



Figure 10 *Peintres D'Asie.(2019). Three panels screen of Vietnam Rainforest (1937) by Le Van De*

Figure 10 shows Le Van De's three-panel Vietnam Rainforest (1937). The size is 252.5 x 64.5 cm. The painter experimented with new communication means within his original form and followed the route of great artists like Nguyen Gia Tri with a different subject. A lush, unique botanical setting. The screen construction provided a movable internal wall. Foreground images included scrolls and stylized flowers. The author's realistic grays and subtle, penetrating approach contrasted with the deep blacks and original yellows. It resembles early 20th century European Art Nouveau landscapes. The painter blended traditional Vietnamese culture with European modernism to create a unique piece (Peintres D'Asie, p. 36).

In terms of architectural form and interior design, it is clear that the introduction of modern art and French architecture had a great impact on the compositions of the screen. Since 1923, when the French were carrying out urban planning work in French Indochina, the architect Ernest Hébrard—the proponent of the Indochina Style Architecture trend—has been at the helm. To add artistic value, this new building design employed decorative themes from traditional local art. The utilization of indigenous architectural structural solutions to overcome the limitations of weather and environment, which a pure Western architectural model could not, is a common element of this architecture. The screen was employed not only in the inside and outside of a house at the time, but it also became a symbol in various public buildings.

4.2 Screens from 1946 to 1981

4.2.1 Historical Background

Social instability makes this period historical. King Bao Dai abdicated in 1945 at Hue owing to court weakness. Some mandarins and intellectuals went into hiding, tired of their jobs. They employed royal elements to build ornate Ruong mansions. Vietnam built strong houses using Western reinforced concrete construction methods. Then society developed contemporary urban architecture. Unfortunately, the conflict changed historical values, and the architectural complex of Hue, including the screen, which plunged into difficulty, was demolished and damaged. Due to population growth, the Hue urban area was badly devastated throughout the 30 years of two wars against the French and Americans and rebuilt with numerous new residential buildings.

4.2.2 Changes in Modern Vietnamese Art

Modern Vietnamese art changed dramatically after 1945. Some core painters worked surreptitiously in "culture groups to defend the nation in the pre-insurrection period". The entire art world was drawn to poster painting, which expressed the people's desire to defend the country's independence and freedom with various materials. These works revolutionized Vietnamese art and life. French colonial strength declined after WWII. North and South Vietnam were established in 1954. Art modified to serve the two regions. Art showing troops, peasants, and laborers idealized revolution and President Ho Chi Minh for the North. The colonial popularity of lacquer and the need to preserve tradition for a "national form" led to its artistic concentration.

Around 1956, the School of Industrial Fine Arts' lacquer business expanded, including the skills and values of the painters at the Indochina Fine Arts School. Artists made social life products in addition to lacquering screens. Vietnam's industrialization promoted applied art. Artists depicted life and war during the resistance. Artistic images were historical. Monuments and style expressed the national theme and blended heritage and modernity. Embossed and circular sculptures also emerged.

Fine art banned portraits, still life, nudity, abstraction, and surrealism. North Vietnamese artists were divided by politics. Artists opposed class unions. Art showed them as social elites and intellectuals, not government artisans. When US anti-war sentiment grew, the Southern government prohibited pacifism and anti-war activities as anti-patriotic. The state-approved North's propagandist art portrayed combat as freedom. Heroes were soldiers and politicians. (Le. H. H. Q., 2018, p. 6)



Figure 11 *Trinh Huu Ngoc (1964) Taking over the capital, Son engraved (a four-panel screen). Private Collection, Hanoi*

Figure 11 Trinh Huu Ngoc (1964) Taking over the capital, Son engraved (a four-panel screen). Master oil painter Trinh Huu Ngoc (1912–1997) His only known carved screen was lacquered. This engraved screen was painted on four 200x320cm red panels with the theme "Capital people welcome the military to take over". Completed 1964. The artist used social realities and Nguyen Gia Tri's painting arrangement style. The screen was engraved with stylized flowers, leaves, soldiers, and Ao Dai females.

Vietnam rebuilt, developed, and recovered after 1975. From 1976 to 1980, the Vietnamese revolution entered a new phase, with all people fighting on two fronts against schemes and acts of sabotage and aggression by many opponents and establishing a new existence under terrible conditions. The struggle and labor revealed Vietnam's working class's bravery and honor. The country's economy recovered from the war's devastation. Northern state-owned and collaborative economies consolidated. The southern socialist reform removed the bourgeoisie and private industry and reformed production groupings.

This period is about recovering from the war, so there are still problems. From 1976 to 1980, Vietnam's production and income weren't guaranteed for societal consumption. Natural calamities, enemy sabotage, and economic hardships persisted. Hence, Vietnam's socialist revolution aimed to establish an economy and empower the people. Vietnam had three revolutions: production, science and technology, and thought and culture. Science and technology changed everything. Vietnam developed domestically while strengthening commercial links with the Soviet Union and socialist nations. It addressed the most pressing economic and social needs within the nation's means. This period had few screen recordings. Screen forms were studied in only a few Vietnamese fine arts painters' works, mostly in museums.

After 1975, post-war art scholars claimed the last Vietnamese Dynasty's treasures were Chinese. By adopting Chinese ideas, Vietnamese craftsmen retained their identity. (Boi, T. H., 2005)

4.3 Screens after the Doi Moi Period from 1982 to the Present

4.3.1 The Influence of Economic Changes on Society

During the Doi Moi policy, Vietnam's economy was market-oriented and globalized after the Communist Party of Vietnam's 6th Congress in December 1986. The state favored a multifaceted economy for socialist change. Socialist production relations stabilize and expand the economy. Economic and social innovation shaped central region urban hubs and spurred national urbanization. The multi-sector economy, especially the domestic economy, changed

family life. (Tran.V.D., 2020, p. 84) Urban housing functioned according to needs, from basic life to convenience and personal wants. Townhouses, apartments, and villas expanded due to structure and demand changes.

Lifestyles changed due to economic progress and integration. Personal freedom influenced house screen forms. Contemporary building requires current equipment, so conventional styles are unsuitable. A reinforced concrete frame and industrial tiling were used to construct the three-room house. Traditional culture still shapes urban Vietnamese dwelling space and layout.



Figure 12 *The ngoai an screen is a variant according to modern architecture influenced by French architecture and indigenous architecture of the 20th century*
(Source: Tran. P. T, 2021)

Figure 12 The ngoai an screen is a variant according to modern architecture influenced by French architecture and indigenous architecture of the 20th century. New home types created new living spaces and aesthetics. Classrooms, working areas, recreational rooms, and libraries appeared in the residence. Traditional ideals, especially in shape, were rejected during this period. The French-style screen joined the steps. Its simple themes accented the house. This screen is a modernized version of the traditional screen, which is used for outdoor altars for Thanksgiving, New Year's Eve, and ghost worship.

4.3.2 The Influence of Globalization

Globalization brought beneficial and bad cultural interaction and integration for Vietnam. Art education is first. Knowing this lets them observe more carefully and deeply and recognize the difficulties of creating new things. Finally, progress always requires cultural identity. (Nguyen, V. C., 2016, pp. 21–22)

The influence of globalization could be seen in these aspects. First, a powerful commercial art sector delights foreign visitors with romantic illusions of Vietnam. Second, official censorship and creative expression restrictions prevent any art that does not promote the system. Domestic and international collectors prefer "ethnography," which shows the country in an idyllic light, making art a tourist product and irrelevant in Vietnamese society. (Kraevskaia, 2002, p. 362). French expressionist paintings still portray rural vistas, tranquil settings, and lovely women in traditional clothing. Famous painters only painted middle-class young women. Modern motifs can help painters sell their paintings.

4.3.3 Greater Mobility of Vietnamese Art in Markets

During this time, an art market gave artists new ways to show off their work to attract buyers and increase production. Doi Moi foretells the transience of contemporary Vietnamese art in most fine art books. Doi Moi highlights the effects of an integrated global economy and

how the visual arts changed in response. Individualism, inventiveness, expression, and emotional openness characterized 90s Vietnamese painting. Doi Moi foretells the transience of contemporary Vietnamese art in most fine art books. Doi Moi highlights the effects of an integrated global economy and how the visual arts changed in response. Individualism, inventiveness, expression, and emotional openness characterized 90s Vietnamese painting.

Ceramics, basketry, papermaking, and lacquer flourished in the early 1990s. Fine arts, including painting and sculpture, mostly created in Hanoi, Ho Chi Minh City, and Hue art schools and studios, were excluded. The economy boosted luxury goods sales. Families that had made things for years before the revolution may return to their craft industries after decades of state-controlled collective enterprises. (Nora A. Taylor, 2019, pp. 8–9)

In Vietnam, abstract painting began. This new art has rejected popular art's socialist realism since 1975. Abstraction helped painters and designers improve. They were influenced by local observations, integrated the changing urban area, and addressed social challenges as Vietnam globalized. Customers easily locate art for new hotels, restaurants, and offices as consumption becomes a commercial market.

As the country became more open to tourism, artists were able to see more of the outside world. This may have led to more artistic progress than the official Doi Moi strategy. In the 1990s, globalization accelerated, and socioeconomic mechanisms that supported and created "modern art" internationally changed (Nora A. Taylor, 2019, p. 26). The industrially made screen served the masses. This period's aesthetic design traits were unknown. It was a creative synthesis of many people based on manufacturing principles. Some artists and designers base their themes and styles on client preferences.

During the 1990s, artists were in favor of more freedom and easier access to art markets, but they were against growing social and economic inequality and the cultural effects of neoliberalism. Hence, "Vietnamese art" and "globalization" have evolved over time. (Nora A. Taylor, 2019, p. 26)

5. Conclusion And Discussion Of The Study

Based on the results of the study, we can say that the traditional Hue's screen has changed into what it is today in Vietnam. The evolution falls into three periods. First, from 1925 to 1945, it was evident that western art influenced Vietnamese art. French colonialism (1858–1954) institutionalized art. The French built L'Ecole des Beaux-Arts de L'Indochine (FACI) on October 27, 1924, to stimulate experimentation and turn Vietnamese tradesmen into artists. The Indochina Fine Arts College taught European painting techniques, and alumni exhibited in significant cities. Some performers performed in Hue. Famous painters include Nguyen Do Cung, Duc Nung, Pham Viet Song, Tien Chung, and To Ngoc Van. They combined ancient crafts like lacquer and silk with contemporary French aesthetics at the same time. As a result of an agricultural ritual and Confucianism, which prioritizes harmony over originality, the image shows ladies, landscapes, and idealized moments in daily life.

Second, from 1946 to 1981, post-1945 Vietnamese art changed significantly. French colonial strength declined after WWII. 1954 divided Vietnam. tailored art for the two locations. Art representing North Vietnamese soldiers, peasants, and laborers glorified Ho Chi Minh and the revolution. Colonialists loved lacquer, and preserving history for a "national form" was important. Lacquer artists gathered. Artists also created social objects. Vietnam's

industrialization promoted applied art. Artists depicted resistance life and battle. Artists created antique images. Monuments and style reflected national identity.

Lastly, Vietnam's market-oriented Doi Moi economy was globalized from 1982 to the present. For socialist change, the state promoted diversity. Central region cities shaped national urbanization. The multi-sector economy, especially the domestic economy, transformed family life. Economic integration impacted lifestyles. Globalization influenced Vietnam's culture. To attract customers and enhance output, art markets displayed paintings artistically. Most fine art texts foresee Vietnamese art's transience with Doi Moi. Globalization affects the visual arts in Doi Moi. Most fine art texts foresee Vietnamese art's transience with Doi Moi. Globalization affects the visual arts in Doi Moi. 90s Vietnamese painting was emotional, inventive, and distinctive. Post-1975 art repudiated socialist realism. Abstraction benefited artists and designers. Local observations, urban change, and social issues as Vietnam globalized influenced them. New hotels, restaurants, and offices can find art when consumption becomes commercial. Tourism may have allowed more creative flourishing than Doi Moi. In the 1990s, globalization altered socioeconomic forces that supported and developed "modern art" worldwide. Mass-produced screens worked. This era's aesthetics were unknown. Manufacturing-inspired cooperation. Artists and designers are influenced by clients. Throughout the 1990s, artists celebrated increased mobility and access to art markets while criticizing growing social and economic inequality and neoliberalism's cultural effects.

The findings of this present study evidently show that art is a matter of the spiritual and material lives of the local people. It is not a matter of a spiritual inheritance, unlike the findings of Le and Kelboro (2019). The spiritual and material life of the Hue's art, with a case of Hue screens, and local people. Each of the three periods of the Hue's screen has evolved in response to its socio-cultural context. Although both the study of Le and Kelboro (2019) and this present study focused on "Binh Phong", the findings of these two studies were inconsistent. This may be a result of the fact that this present study used a historical approach adopted from the study of Đĩnh (2023), and unlike the study of Đĩnh (2023), this present study did not focus only on the contemporary Vietnamese arts but included the traditional arts of the prior periods. The findings were therefore inconsistent.

This inconsistent finding makes the argument inconclusive. The argument (whether art is a matter of a spiritual inheritance that is not connecting with the local people, like the findings of Le and Kelboro, or a matter of a spiritual and material life of the local people that is not connecting with the local people, like the findings of this present study) is still debatable.

Therefore, suggestions for future study should direct themselves toward verifying the argument but with different locations. This may provide conclusive and more insightful knowledge of this argument and contribute to the academic world of art study, especially Vietnamese art.

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