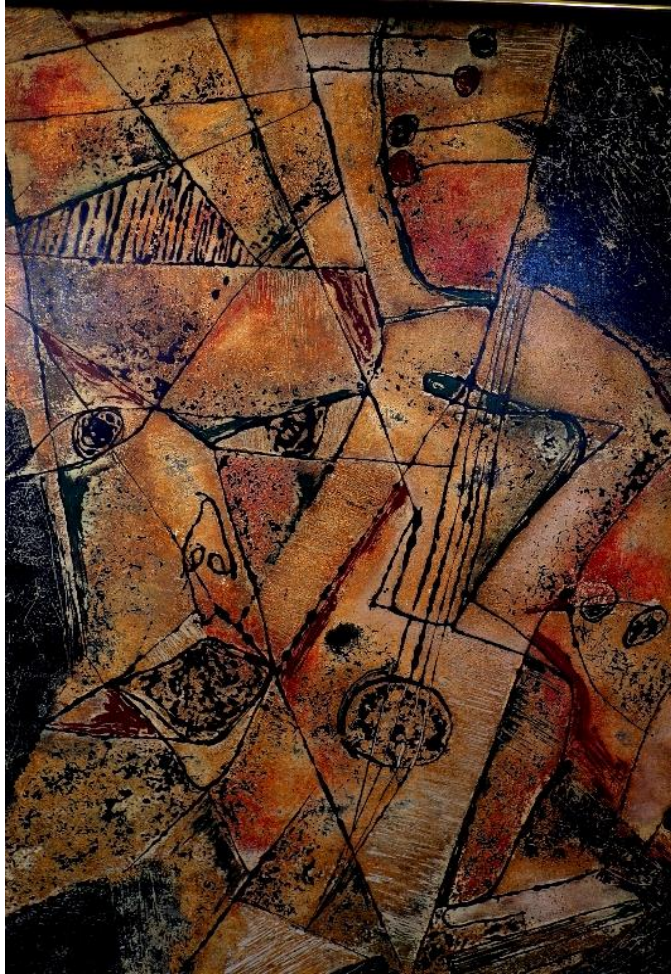


500 YEARS OF FRIENDSHIP: PORTUGAL-VIETNAM



VIETNAM: PEACE IN ART

Palacio de Independencia, Lisboa

January 15-23, 2015

Inspirations of Vietnamese artists have always drawn from peaceful images of daily life and traditional family values. As shown in the contemporary works brought together in this exhibit, they evoke serenity rather than frustration or unhappiness, are not politically motivated, and do not allude to Viet Nam's turbulent history. Lacquer paintings, gouaches, watercolors on bark paper, woodblocks, and silk paintings are among the works featured. Lacquer and silk paintings, due to their uniqueness, merit some brief details.



The art of lacquering originated in ancient China and had an essentially artisanal character. Vietnamese artists have turned this tradition into a new and original art form capable of expressing things not accessible to other forms of painting. Lacquer paintings demand meticulous craftsmanship at each stage of the process—the treatment of the wooden body, the lacquer application in successive layers and the addition of coloring substances, the transfer of the paper model onto the lacquered wood, the repeated polishings with pumice stone, and the several dryings in special conditions. In recent years, artists have been freed from traditional canons of stylization due to new techniques of preparation and polishing. New pigments and cold tints, in addition to the use of gold and silver dust, mother of pearl, and eggshell, have helped enrich the artists' palettes and inspire new subject matters and styles.



As with lacquer, Vietnamese silk painting originated from ancient Chinese traditions, where the artisans drew pictures on silk to adorn folding screens, diptyches and fans, and from Japanese traditions of kakemonos (calligraphic scroll), but has also developed its own tendency and tradition in this artistic domain. This type of painting calls for a form of expression that pays special attention to the thinness and lightness of silk—subdued colors, simple and light volumes, and free lines that never lack grace. As with lacquer painting, this art form has achieved originality because it has expanded beyond traditional motifs and effectively captures the national characteristics of Viet Nam and the simple life of its people within the constraints of the medium.

List of Paintings

1. Gracious, by **Dưỡng Tuấn Kiệt**, lacquer
2. Fish, by **Dưỡng Tuấn Kiệt**, lacquer
3. Motherhood, by **Đình Hạnh**, lacquer
4. Meditation, by **Nguyễn Thân**, acrylic on silk
5. Young lady, by **Nghĩa**, lacquer
6. Musician 1, by **Dưỡng Tuấn Kiệt**, lacquer
7. Popular Opera, by **Dưỡng Tuấn Kiệt**, lacquer
8. Ritual, by **Phùng Dzi Thuận**, silk-painting
9. Musician 2, by **Dưỡng Tuấn Kiệt**, lacquer
10. Lady and Bird, by **Dưỡng Tuấn Kiệt**, lacquer
11. Little girl drinking, by **Nguyệt Nga**, woodblock
12. Waiting, by **Nguyễn Hữu Ngọc**, silk-painting
13. Still Life, by **Trần Khanh Chương**, ink on bark paper
14. Phố Hà Nội, by **Linh Chi**, silk-painting
15. Festival, by **Nguyễn Hữu Ngọc**, silk-painting
16. Hanoi, by **Trịnh Dũng**, silk-painting
17. Precious, by **Nguyễn Tường Lân***, silk-painting
18. Confused, by **Dưỡng Tuấn Kiệt**, lacquer
19. Musician 3, by **Dưỡng Tuấn Kiệt**, lacquer
20. Artist in studio, by **Mai Long**, silk-painting
21. Sweet embrace, by **Dưỡng Tuấn Kiệt**, lacquer
22. Gathering, by **Phùng Dzi Thuận**, silk-painting
23. Village at dusk, by **Minh Quân**, lacquer

Main Artists

DƯƠNG TUẤN KIẾT: Born 1940 in Long An Province in the Mekong Delta region of south Vietnam. Self-taught artist; painted sets for traditional opera company for 13 years; exhibited nationally since 1980, and overseas from 1991 (Paris, La Rotonde), APA Villa (Singapore), and in Washington DC in 1992. His work was among 20 lacquer paintings for an exhibition titled "Vietnamese Lacquer Paintings: A New Age" which opened in Hanoi in April 2000 and travelled the US through February 2001.

NGUYỄN HUU NGỌC: Born 1940 in Nam Định, a coastal province in the north of Vietnam. Started to draw very early and was admitted to Fine Arts School of Hanoi at age 16. Specialized in creating designs for wool carpets, lacquerwares, and embroideries. In 1968, Ngọc was chosen to attend fine arts training in Russia. Participated in several exhibitions and his works purchased by several local museums. Returned home in 1974 and has been teaching fine arts ever since. Ngọc's real specialty is lacquer painting, but due to difficulties associated with this form of painting (Hanoi weather conditions are not favourable to the drying phases during lacquering), he is now more into silk painting or watercolour painting on bark paper.

TRẦN KHANH CHƯƠNG: Born 1943 in Hanoi. Graduated from Hanoi Industrial Art Institute in 1963 (Ceramic Department) and again in 1975 (Painting Department). Participated in many art exhibitions nationally and internationally (Germany, Bulgaria, USSR, Poland, and Greece)

MAI LONG: Born 1931, graduated from the Fine Arts School in 1954.

LINH CHI: Born 1921 in Hà Bắc Province, in the north of Vietnam.