|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Nadine | [Middle name] | André-Pallois |
| [Enter your biography] | | | |
| [Enter the institution with which you are affiliated] | | | |

|  |
| --- |
| **Your article** |
| Modern Lacquer painting in Vietnam |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| [Enter an **abstract** for your article] |
| The revival of lacquer painting (sơn mài)in Vietnam is largely due to the active part played by French teachers and Vietnamese students at the *Ecole supérieure des Beaux-Arts de l’Indochine* in Hanoi, in 1924. Prior to this lacquer painting, used first in China and then Japan before being adopted in Vietnam, was largely used only for decorative purposes, to protect and embellish religious and household objects. After the 1930s, Vietnamese artists worked to further develop the potential of this traditional technique, organizinga lacquer workshop at the *Ecole supérieure des Beaux-Arts de l’Indochine* with the help of Vietnamese craftsmen who taught the different steps involved in creating a lacquer painting. During this period Vietnamese art students, including Nguyễn Gia Trí, Trần Văn Cẩn, Phạm Hầu**,** worked toincrease the nuance of the medium and to give a superior relief to the lacquer board through rubbing and polishing.  Lacquer is an organic substance that comes from a tree, and lacquer painting remains an arduous and time-consuming medium. The wooden board first must be prepared with various undercoats, amongst them traditional black lacquer that must harden for hours in an environment of specific heat and humidity, before being sanded down and polished to add strength. This smooth polished surface is then ready to receive the drawing and layers of coloured lacquers, which will build up to form the work. Each layer is left to dry and then burnished in water. The artist must keep their original drawing in mind while working, as the results of their work is apparent only after the final rubbing down of the layers. Nguyễn Gia Trí enjoyed this mental process, as it appeared so fundamentally opposed to oil painting.  Since the late 1990s there have been multiple Vietmenese artists carrying on experimentation with lacquer painting, recognising it as an avenue to connect to their predecessors. Experiments with the medium include testing new pigments to mix with lacquer, and texture effects like sprinkling gold or silver leaf dust, pearl powder, or adding shells or eggshells, etc. However, the lacquer process requires a specific environment at odds with the crammed conditions in which Vietnamese artists usually work. Still, some Vietnamese painters who have become masters in this rigorous technique provide continue to provide training courses to artists looking for new ways of expressing themselves. |
| Further reading:  (Fan)  (Shimizu) |