**Young Vietnamese Artists Association (Hội Họa Sĩ Trẻ Việt Nam**)**:**

The Young Vietnamese Artists Association (YVAA; 1966-1975) was an avant-garde artist collective founded in Saigon in November 1966, in the Republic of Vietnam (South Vietnam; 1954-1975). Also referred to as the Society of Saigonese Young Artists, the majority of its members were under the age of thirty and recent graduates of the National College of Fine Arts Saigon (est. 1954) and the Fine Arts College of Hue (est. 1957). The YVAA’s mission was to foster a new direction for visual art in Vietnam that would better reflect the cultural internationalism and modernisation of this era. YVAA artists experimented with a variety of artistic styles, however, abstract works influenced by the modernist styles found in the School of Paris, including Lyrical Abstraction, Cubism, Fauvism and Naïve Art, were prevalent. Initiated by art collector Dr. Nguyễn Tấn Hồng and artist Ngy Cao Uyên (YVAA Founding President), the association’s founding members comprised mainly painters and sculptors: Vị Ý, Cù Nguyễn, Âu Như Thụy, Nguyễn Trung, Trịnh Cung, Nguyên Khai, Hiếu Đệ, Nguyễn Phước, Mai Chửng, Đinh Cường, Nghiêu Đề, Nguyễn Lâm, Hồ Hữu Thủ and Hồ Thành Đức. With frequent sponsorships from the Goethe Institut and the Alliance Française, the YVAA became a driving force behind Saigon’s arts scene.

Many of the association’s artists had already received critical acclaim and prestigious awards at the Annual Spring Painting exhibition (Hội Họa Mùa Xuân; 1959-1964) and the First International Exhibition of Fine Art of Saigon in 1962. Subsequent members included: Đỗ Quang Em, Dương Văn Hùng, Hoàng Ngọc Biên, Lê Tài Điển, Nguyễn Đồng, and Rừng. Without a fine art museum in South Vietnam, the YVAA established their headquarters as a gallery space on the University of Saigon’s College of Arts campus. The YVAA’s modernist goals were a departure from the conservative curriculum of the art academies in Vietnam which were modeled after the École des Beaux-Arts in Paris. Published in 1966 (revised 1973) for their inaugural exhibition, the YVAA manifesto called for a progressive visual art movement that could retain a uniquely Vietnamese element between Eastern and Western influences. The YVAA promoted artwork that was more relevant to a contemporary Vietnamese public and could garner international scholarly interest. The Association officially disbanded in 1975 when most of its members joined the post-Vietnam War (1954-1975) exodus to resettle abroad. Since then, former members have occasionally exhibited together: the first major reunion was held at the Fine Arts Museum of Ho Chi Minh City, Vietnam in 1994, and the most recent exhibition at the Viet Art Gallery in Houston, Texas in 2012.

**References and Further Reading**

Huynh, Boi Tran. (2005) *Vietnamese Aesthetics from 1925 Onwards*. PhD Thesis, Sydney College of the Arts, University of Sydney.

Huỳnh, Hữu Ủy. (2008) *Nghệ Thuật Tạo Hình Việt Nam Hiện Đại* (Contemporary Visual Art of Vietnam). Westminster, CA: Vietnamese American Arts and Letters Association.

Trịnh, Cung. (2010) *Mỹ Thuật Việt Nam: Những Vấn Đề Xoay Quanh* (Vietnamese Art: Some Points for Consideration). Westminster, CA: C Xuất Bản.