**ABSTRACT OF DOCTORAL THESIS**

Researcher: **Vu Dinh Toan**

Title: **The acquisition of folk fine art in set design for Cheo stage of the two painters Nguyen Dinh Ham and Nguyen Dan Quoc**

Major: **Theory and History of Stage**

Code: **92 10 221**

Instructor: **Assoc. Prof. Ph.D. Nguyen Dinh Thi**

Training institution: **Hanoi Academy of Theatre and Cinema**

**CONTENT OF THE ABSTRACT**

*Objective and Subject of the research:*

Discovering and explaining the creative thinking of the two painters - the People's Artists: Nguyen Dinh Ham and Nguyen Dan Quoc in set design for Cheo stage. The effect of applying elements of Vietnamese folk art in the set design process for Cheo stage by these two painters.

Some set designs for Cheo stage of the two painters Nguyen Dinh Ham and Nguyen Dan Quoc in the relation influenced from Folk Fine Arts in both theory and practice are the subjects of the research.

*The research methods have been used:*

*- Fieldwork method:* One of the research methods is fieldwork to find out the data on set design for Cheo stage and the data of folk fine art in the national cultural treasure, closely relating to the real value and aesthetic value of folk fine art in Cheo stage design.

*- Interdisciplinary research methods:* The topic of the thesis focuses on placing the research objects in the social situation, social history, art history ... in each period. Interdisciplinary research method is a combination of natural and social sciences, among social sciences, such as using the methods of Ethnology/Anthropology, Sociology of art, Archeology, Fine Art, Theater Studies, Cultural Studies,…

- Method of comparison and contrast: Aiming at clarifying the similarities and differences according to the principle of synchronicity, chronology, analysis and evaluation of the change of folk fine arts in set design for Cheo stage, its variation in application to contemporary Cheo theatrical art.

*- Methods of analysis and synthesis:* Using methods of analysis and synthesis allows in-depth analysis and decoding folk fine art in Cheo stage design from textures, decorative patterns, and artistic styles of set design for Cheo stage, compared with the plays bearing corresponding historical themes to study the correlation of contemporary Cheo stage design with historical origin from the perspective of folk fine art.

*- Professional method:* Selecting experts and researchers in the field of Cheo theater to consult and strengthen the scientific arguments of the topic.

*Main results and conclusions:*

On the basis of scientific awareness of the theory of Cheo fine art reflected on creative practice in a number of Cheo plays, designed and received by two painters - the People's Artists Nguyen Dinh Ham and Nguyen Dan Quoc, the definition of the role of fine arts in today's world stage explains the principles for the creativity of these two painters – the People's Artists in the current Cheo stage design, in order to form a theory system of Cheo stage design in general, Cheo stage design from Vietnamese folk fine art in particular.

The set designs for Cheo stage by the two painters Nguyen Dinh Ham and Nguyen Dan Quoc have been researched and systematized in the specific historical context of Cheo art, helping folk fine arts appear on the Cheo stage more complete, sharper as the basis for the identification of Cheo stage through the set designing of the play. On the basis of practical effectiveness, the thesis contributes to systematize and evaluate the typical points for the decoration on the current Cheo stage.

There is a dialectical, interactive relationship between folk fine art and Cheo stage design. Applying folk fine art for Cheo stage design is an objective and scientific method of thinking, basing on the genre language of folk art forms, creating valuable lessons for researchers in Cheo fine art and orientation for the next generation of painters.

In conclusion, the researcher has summarized and given out the results of the two painters' acquisition of the stage folk fine art as a scientific and practical solution, giving Cheo a new and popular appearance, which is both modern and ethnicity. Thereby, the preservation and promotion of Cheo art is recognized from three angles: First, Vietnamese folk fine arts in the historical flow, interference and acculturation in traditional and modern Cheo stage design. Second, affirming folk fine art in set design for Cheo stage. Third, developing a design style applying folk fine art for the modern Cheo stage. Doing this will contribute to the development of Cheo stage into traditional Vietnamese Cheo stage with the breath of the times, which is further praised and known to the world.

*Hanoi, July 9th 2021*

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| **Instructor**  **Assoc. Prof. Ph.D. Nguyen Dinh Thi** | **Researcher**  **Vu Dinh Toan** |