

Contents

Illustrations / vii

Preface / xi

Introduction: Vibrant Images of a Turbulent Decade / 3
Richard King and Jan Walls

Part 1: The Artists and the State

- 1 The Art of the Cultural Revolution / 27
Julia F. Andrews
- 2 Summoning Confucius: Inside Shi Lu's Imagination / 58
Shelley Drake Hawks

Part 2: Artists Remember: Two Memoirs

- 3 Brushes Are Weapons: An Art School and Its Artists / 93
Shengtian Zheng
- 4 When We Were Young: Up to the Mountains, Down to the Villages / 107
Gu Xiong

Part 3: Meanings Then and Now

- 5 *The Rent Collection Courtyard*, Past and Present / 121
Britta Erickson
- 6 Hu Xian Peasant Painting: From Revolutionary Icon to Market Commodity / 136
Ralph Croizier

Part 4: Beyond the Visual Arts

- 7 Model Theatrical Works and the Remodelling of the Cultural Revolution / 167
Paul Clark
- 8 Feminism in the Revolutionary Model Ballets *The White-Haired Girl* and *The Red Detachment of Women* / 188
Bai Di
- 9 Fantasies of Battle: Making the Militant Hero Prominent / 203
Richard King

Notes / 216

Bibliography / 245

Acknowledgments / 256

Contributors / 257

Index / 259

Illustrations

- 0.1 Wang Zhaoda, *Invincible Mao Zedong Thought Illuminates the Revolutionary Arts Stage* (painting released as poster, 1969) / after page 8
- 0.2 *Let's Go and Watch the Model Theatrical Works* (poster, 1976) / 12
- 0.3 *Consolidate Our Forces: Enter Deeply into Condemnation of Deng Xiaoping's Counter-Revolutionary Revisionist Line* (poster, 1976) / 13
- 0.4 Wang Keping, *Idol* (wood carving, 1979) / 18
- 0.5 Shen Jiawei, *1966 Beijing Jeep* (painting, 2002) / before page 9
 - 1.1 *Revolution Is No Crime, Rebellion Is Justified* (poster, 1966) / after page 34
 - 1.2 *Chairman Mao's Heart Beats as One with the Hearts of the Revolutionary Masses* (poster, 1967) / before page 35
 - 1.3 *We Must Implement the Proletarian Cultural Revolution to the Finish* (detail of painting released as poster, 1972) / before page 35
 - 1.4 Hou Yimin, *Liu Shaoqi and the Anyuan Coal Miners* (painting, 1961) / 37
 - 1.5 Weng Rulan, *A Parade of Clowns* (poster, 1967) / 40
 - 1.6 Liu Chunhua, *Chairman Mao Goes to Anyuan* (painting, 1967) / after page 44
 - 1.7 Dong Xiwen, *Founding of the Nation* (painting, 1952-53) / before page 45
 - 1.8 Lin Yong, *Great Job! Investigating the Peasant Movement in Hunan* (painting, 1970) / after page 46
 - 1.9 He Kongde, *Gutian Meeting* (painting, 1972) / 49
 - 1.10 Tang Xiaohe and Cheng Li, *Follow Chairman Mao Closely, Grow Up Tempered by Wind and Waves* (painting, 1972) / 51
 - 1.11 Tang Muli, *Acupuncture Anaesthesia* (painting, 1972) / 52

Illustrations

- 1.12 Shen Jiawei, *Standing Guard for Our Great Motherland* (painting, 1974) / before page 47
- 1.13 Liu Wenxi, *New Spring in Yan'an* (poster, 1972) / after page 54
- 1.14 Li Shan, *The Rouge Series, no. 8* (painting, 1990) / before page 55
- 2.1 Shi Lu, *Fighting in Northern Shaanxi* (painting, 1959) / 63
- 2.2 Shi Lu, *Indian Sage-King* (1955 sketch revised in 1970 in colour) / after page 74
- 2.3 Shi Lu, *Eastern Venus de Milo*, alternatively titled *Goddess of Beauty* (1970 ink drawing poured with red ink, inscription added c. 1972) / before page 75
- 2.4 Shi Lu, *Winter Plum Illustration* (painting, 1972) / 80
- 2.5 *Indian Fort/Tower to Recognize the Heart of Lu Ban* (1955 sketch revised 1970 in colour) / 82
- 2.6 Shi Lu, *Confucius* (drawing, 1974-75) / 85
- 2.7 Shi Lu, *Qin Shihuang* (drawing, 1974-75) / 89
- 3.1 *Man's World Is Mutable, Seas Become Mulberry Fields: Chairman Mao Inspects the Situation of the Great Proletarian Cultural Revolution in Northern, South-Central, and Eastern China* (painting, 1967) / after page 94
- 3.2 Shengtian Zheng at work on a mural portrait of Mao early in the Cultural Revolution (photograph) / 94
- 3.3 Wang Liuqiu, *Labour-Reform Farm Inmate* (painting, n.d.) / before page 95
- 3.4 *Great Yak* (jade sculpture) / 105
- 4.1 Gu Xiong on the eve of his journey to the countryside (photograph) / 109
- 4.2 Gu Xiong and friends in the countryside (photograph) / 110
- 4.3 Gu Xiong, *Qingping Village Scene in the Daba Mountains* (drawing, 1972) / 111
- 4.4 Gu Xiong, *Our Kitchen* (drawing, 1973) / 111
- 4.5 Gu Xiong, *Grinding Grain* (drawing, 1973) / 113
- 4.6 Gu Xiong, *The Moon Is Up* (drawing, 1974) / 114
- 4.7 Gu Xiong, *The Entertainment Troupe Shows a Movie to the Educated Youth* (drawing, 1974) / 115
- 4.8 Gu Xiong, *Shattering Illusions* (drawing, 1974) / after page 116
- 4.9 Gu Xiong, *From Brother Laowan* (drawing, 1973) / before page 117

Illustrations

- 5.1 *Rent Collection Courtyard* (mixed media installation, 1965) / 122
- 5.2 *Rent Collection Courtyard* (detail of mixed media installation, 1965) / 122
- 5.3 Cai Guo-Qiang, *Venice's Rent Collection Courtyard* (mixed media installation, 1999) / 123
- 5.4 *Rent Collection Courtyard* (detail of mixed media installation, 1965) / 125
- 5.5 *Rent Collection Courtyard* (detail of mixed media installation, 1974-78) / 127
- 5.6 Cai Guo-Qiang, *Venice's Rent Collection Courtyard* (detail of mixed media installation, 1999) / 132
- 6.1 Liu Zhide, *Old Party Secretary* (painting, 1973) / after page 148
- 6.2 Liu Zhigui, *Attending Party Class* (painting, 1972-73) / before page 149
- 6.3 Bai Tianxue, *Raising Goats* (painting, c. 1973) / 150
- 6.4 Li Fenglan, *Spring Hoeing* (painting, n.d.) / after page 150
- 6.5 Dong Zhengyi, *Communal Fish Pond* (painting, 1972) / before page 151
- 6.6 Fan Zhihua, *Digging a Well* (painting, n.d.) / 151
- 6.7 Cao Jinying, *Fish Pond* (painting, c. 1982) / 154
- 6.8 Liu Zhide, *Night Melody* (painting, 1983) / 155
- 6.9 Liu Fengtao (photograph) / 157
- 6.10 Liu Fengtao, *Artistic Family* (painting, n.d.) / 158
- 7.1 Assembled characters from the model theatrical works (drawing, 1967) / 168
- 7.2 Fang Haizhen, Communist Party branch secretary and heroine of *On the Docks* (opera) / 183
- 8.1 Xi'er from *The White-Haired Girl* (ballet) / 196
- 8.2 The slave-girl Wu Qinghua from *The Red Detachment of Women* (ballet) / after page 198
- 8.3 Wu Qinghua from *The Red Detachment of Women* (ballet) / before page 199
- 9.1 Qingdao Workers' Fine Arts Creation Collective, with Jiang Baoxing in charge of the brush, *Steady as a Rock* (painting, 1976) / 204
- 9.2 Yang Zirong, hero of *Taking Tiger Mountain by Strategy* (opera) / 210

Contributors

Julia F. Andrews is professor of East Asian Art History at The Ohio State University. She is the author of *Painters and Politics in the People's Republic of China, 1949-1979*, which won the Joseph Levenson book prize of the Association for Asian Studies, and co-author of *A Century in Crisis: Modernity and Tradition in the Art of Twentieth Century China*, which she curated for the Guggenheim Museum. She has published many articles and catalogue essays on modern and contemporary Chinese art, art institutions, and visual culture. She is currently writing *Art in Modern China* in collaboration with Kuiyi Shen.

Bai Di is Associate Professor and Chair of the Department of German/Russian/Chinese/Arabic at Drew University. She teaches Chinese literature, film, and gender studies, and has published on Western feminisms and modern Chinese literature.

Paul Clark is Professor of Chinese at the University of Auckland, New Zealand, and a specialist on Chinese film and popular culture. He is the author, most recently, of *The Chinese Cultural Revolution: A History* and is completing a book on Chinese youth cultures in 1968, 1988, and 2008.

Ralph Croizier is Professor Emeritus of History at the University of Victoria. His writing on modern Chinese art history includes *Art and Revolution in Modern China: The Lingnan (Cantonese) School of Painting, 1906-1951*.

Britta Erickson is an independent scholar and curator living in Palo Alto. Dr. Erickson is author of *The Art of Xu Bing: Words without Meaning, Meaning without Words* and *On the Edge: Contemporary Chinese Artists Encounter the West*. Her current research interests focus on contemporary Chinese art.

Gu Xiong is a multi-media artist and an Associate Professor in the Department of Art History, Visual Art, and Theory at the University of British Columbia. Widely exhibited and represented in many collections, his work has received

significant critical recognition. He is the author of *The Yellow Pear* and the illustrator of *The Boy in the Attic*. His practice centres on hybrid identity arising from the integration of various cultural origins.

Shelley Drake Hawks is Assistant Professor in the Division of Social Sciences at the College of General Studies, Boston University. Her primary research field is China's twentieth-century political and cultural history, with a particular focus on the lives of artists during the Cultural Revolution.

Richard King is Associate Professor of Chinese at the University of Victoria. He is co-editor of *Global Goes Local: Popular Culture in Asia*, editor and translator of several volumes of contemporary Chinese fiction, and author of a number of articles on contemporary Chinese literature and culture.

Jan Walls is Professor Emeritus in the Humanities Department at Simon Fraser University, where he was founding director of the David Lam Centre for International Communication and of the Asia-Canada Program in the Faculty of Arts. He has taught Chinese language, literature, culture, and communication courses and contributed to Asia-focused program development at the University of British Columbia, University of Victoria, and Simon Fraser University. His publications include translations and studies of traditional and modern Chinese literature.

Scott Watson is Director/Curator of the Morris and Helen Belkin Art Gallery and Professor in the Department of Art History, Visual Art and Theory at the University of British Columbia. He has published extensively in the areas of contemporary Canadian and international art, and curated exhibitions in Europe and North America. His research focus is contemporary art and issues, art theory and criticism, twentieth-century art history, and curatorial and exhibition studies.

Shengtian Zheng was Professor and Chair of the Oil Painting Department of the China Academy of Art in Hangzhou, his alma mater, for more than thirty years. He was Secretary of the Annie Wong Art Foundation and Director of Art Beatus Gallery in Vancouver. In 2002, he founded *Yishu: Journal of Contemporary Chinese Art* and is also a founding member and Board Director of the Vancouver International Centre for Contemporary Asian Art. An independent curator, he has organized numerous exhibitions and writes frequently on contemporary Chinese and Asian art.