

FOR REFERENCE ONLY. 只供參考。

NOTES AND ILLUSTRATIONS TO

MAJOR TRENDS

FOR REFERENCE ONLY. 只供參考。

IN THE DEVELOPMENT OF

FOR REFERENCE ONLY. 只供參考。

MODERN CHINESE ART

1.

Chen Duxiu and Lü Zheng were the first to call for an “art revolution” in 1917 when they published an exchange of letters in the leading May Fourth periodical *La Jeunesse (Xin qingnian)*, Vol. 6. 1. In his letter, Chen Duxiu said it was imperative that “the vile Chinese painting” (*Zhongguo ehua*) prominent from the Mongol-Yuan to the Qing dynasty be discarded.

Also in 1917, Kang Youwei expressed a similar sentiment in his Introduction to the *Catalogue of Paintings in the Wanmucao Tang Collection (Wanmucaotang canghua mu xu)*. Liang Qichao and Lu Xun, a prominent figure of the New Culture Movement, shared Kang’s view.

Xu Beihong, the leading exponent of Chinese realism, later claimed that he was a “disciple” of Kang Youwei (see Xu’s Beihong’s “Life” [*Beihong zishu*] published in Companion [*Liangyou*] magazine in 1930). Xu’s decision to pursue his passion for realism in France, as well as his later efforts to establish realism as the mainstream form of contemporary Chinese art, were most probably linked to his early exposure to Kang’s ideas.

2.

For details of this debate, see Lang Shaojun’s *On Modern Chinese Art* (Nanjing: Jiangsu chubanshe, 1988), pp. 25–9, and Li Xianting, “A Critique of the May Fourth Revolution in Art” in the periodical *Duoyun* (Shanghai: Shanghai shuhua chubanshe), 1990, No. 3. The controversy raged during the *First National Art Exhibition* organised by the Nationalist (KMT) Nanjing government in 1929. It was sparked off by an article by Xu Beihong published in the exhibition catalogue. Xu averred that the “best thing about the exhibition” is the fact that none of that brazen stuff by Cézanne, Matisse or Bonnard has been included.” He went on to say that “it would be an outrageous waste of public funds and probably little better than importing a load of morphine or heroin” if the Chinese government established a national art gallery and “packed ten rooms with paintings by Cézanne and Matisse (things I can churn out at the rate of two an hour) priced at three to five thousand *yuan* each. If they do this I’ll have no choice but to shave my head and become a monk, only then will I be spared exposure to such despicable, muddleheaded and vile decadence.” The poet Xu Zhimo held the diametrically opposite opinion. Declaring Cézanne to be the “uncrowned king” of modern art, he observed that Beihong’s remarks were “petulant” and no better than the ill-informed criticisms that Parisians had levelled against Cézanne in the past. Li Yishi, another participant in the controversy, sided with Xu Zhimo. Li, however, felt that works by Cézanne and Matisse should not be encouraged in China for “if they become popular they will have a great and, I fear, deleterious impact on society”

Illustrations 1–10

It is possible here to discern the influence of a range of early Western Modernist artistic styles like Impressionism, Fauvism, Cubism and Surrealism on the Chinese art of the 1930s and 40s

Illustrations 11–32

The following points should be noted when considering the history of realism in modern China:

1. What started out as sketching from life was later influenced by more utilitarian social elements.
2. It was used to transform traditional Chinese landscape painting. This is particularly evident in the paintings of Xu Beihong and Jiang Zhaohe. Figures are depicted with realistic anatomical detail, shading is emphasised as is the relationship between figures and their background, whereas traditional Chinese landscape painting often used “positive” blank space (*kongbaishide xu*) in backgrounds.
3. The rapid infiltration of popular art led to the production of calendar paintings (*yuefenpai nianhua*) which became extremely popular and the standard aesthetic for modern (pre-1949) mass taste. The bright, clean and comely forms and colours of these works exerted an undeniable influence on the evolution of official art, in particular “Maoist art.”

3. & Illustrations 33–36

In 1929, Lu Xun and Rou Shi co-edited four art books, two of which were collections of woodcuts. In 1930, Lu Xun edited and published *Selected Paintings from the New Russia (Xin’e huaxuan)* and another volume of illustrations (*Meipeierde muke (Shimitu) zhi tu*) done by the German woodcut artist Carl Meffert for *Cement (Shimi tu)*, a novel by the Soviet writer Gladkov.

In his Introduction to *Selected Paintings from the New Russia* Lu Xun noted that “woodcuts have an immediate relevance and value during a time of revolution, for they can be produced with great haste.”

In the following years Lu Xun published and arranged for exhibitions of both foreign and indigenous woodcuts that he had collected. His activities inspired a nationwide woodcut movement. Lu Xun’s advocacy of woodcuts was linked to his perception of the social revolution that was unfolding in China at the time. To a certain extent he saw the movement as being aimed against “those who enjoy introducing the artistic oddities of the European fin de siècle. Such works only encourage artistic folly and our art world is clogged with grotesqueries as a result.” This quotation comes from a letter Lu Xun wrote to Xidi (Zheng Zhenduo) on 2 June, 1934, shortly after the publication of *Yinyuji*, a collection of woodcuts. Heavily influenced by works Lu Xun had introduced from overseas, in particular those of Meffert, the Belgian Frans Masereel and the German Expressionists, most Chinese woodcuts from this period lack their own artistic vocabulary.

4. & Illustrations 37–40

During the Yan’an culture movement artists and writers joined the revolutionary ranks of the Communist Party; culture itself became a form of propaganda in the service of the workers, peasants and soldiers. For a detailed chronology of this period, see Ai Ke’en’s *A Record of the Flourishing of the Yan’an Arts Movement (Yan’an wenyi yundong jisheng)*, (Beijing: Wenhua yishu chubanshe, 1987).

According to Mao Zedong, an artist could only be effective if he immersed himself in the life of workers and peasants, and became familiar with their language. Only then would it be possible to create artistic works which the masses of workers and peasants could truly enjoy. The phrase “workers and peasants” denoted the peasantry, especially during the Yan’an period. The basic aim of the Yan’an arts movement was, therefore, the assimilation of peasant artistic styles. This was particularly so after Mao Zedong spoke at the Yan’an Forum on Literature and Art in May 1942. The cultural line Mao promoted at that forum led to the production of works that contained salient elements of folk art and peasant culture. They included, for example, the yangge opera *The Brother and Sister Pioneers (Xiongmei kaihuang)*, the Western-style opera *The White-Haired Girl (Baimao nü)*, Zhao Shuli’s novel *Rhymes of Li Youcai (Li Youcai banhua)*, as well as the woodcuts of Gu Yuan.

The Yan’an period marked a turning point in modern Chinese art history with folk art in particular having a fundamental impact on the discourse of elite Chinese culture. Prior to this, modern Chinese art was essentially the product of Western influence. Yan’an, however, the holy land of the Chinese revolution, had attracted large numbers of progressive and Westernized artists, and the folk art movement transmuted their art. One artist whose work is symbolic of this process is Gu Yuan. Originally influenced by Western artistic representation which emphasised chiaroscuro, Gu Yuan found that in Yan’an the peasants thought these shaded countenances were ugly, calling them “yin-yang faces.” He modified his approach, absorbing elements from paper-cuts done for window decoration, woodblock New Year’s pictures and paper funeral objects (in particular paper money), creating a style that gave prominence to line over shading, and leaving the faces in his works blank. His prints were to have a widespread impact on Chinese woodcuts and art in general. (See illustration).

Another basic element of the Yan’an culture movement, and one Mao repeatedly emphasised both in his “Talks” at the May 1942 forum and in subsequent “directives” on culture, was the need for artists to extol the positive and uplifting aspects of life. The Yan’an arts movement was part of the larger Yan’an Party Rectification Campaign which was, to an extent, aimed at denouncing works that exposed the negative side of the Party and the revolution. Jubilation was the cornerstone of Chinese folk culture and it meshed perfectly with Mao’s calls to praise the positive aspects of the revolution. The folk art of Yan’an determined the course that Chinese art followed up to the Cultural Revolution (1966).

5. & Illustrations 41–61

In 1949, the Communist Party came to power on the Chinese mainland and launched the first of many ideological purges of artists and writers. In July 1949, the All-China Congress of Representatives of Literary and Artistic Workers was held and the All-China Literary and Arts Association, a unified government body overseeing the arts, was established. Its mission was to apply Mao Zedong’s line on the arts.

In November of the same year, *Wenhui Daily (Wenhui bao)*, the Shanghai-based newspaper, sponsored a discussion on whether it was permissible for the petit bourgeoisie to be represented as protagonists in literary and artistic works. He Qifang, a poet and literary critic, drew the discussion to a conclusion with the statement that “they [the petit bourgeoisie] should not be written about too much and when they are written about it should be done critically.”

On 10 May, 1950, *Literary Gazette* (*Wenyi bao*), the official organ of the Ministry of Culture, published an article by Zhou Yang, the Minister of Culture, in praise of the play *Song of the Red Flag* (*Hongqi ge*), a paean for the workers. On 8 September, Jiang Qing called on writers to "concentrate on the major themes of the age" at a meeting on film.

On 20 May, 1951, Mao Zedong wrote a major editorial for People's Daily (*Renmin ribao*) entitled "We Must Pay Attention to the Discussion of the Film *The Life of Wu Xun* (*Wu Xun zhuan*)" in which he called on cultural workers to create works that praised "the uplifting economic situation, the strength of the new ruling class, as well as emergent heroic figures and revolutionary thinking." He denounced Sun Yu's film *The Life of Wu Xun* for depicting outdated social types, using the attack on the film as an excuse for a major cultural purge.

In late December 1951, Mao launched the "Three and Five Antis" political purge [Translator's note: The Three Antis were "to oppose corruption, waste and bureaucracy inside the Party and state organs." The Five Antis were "to oppose bribery, tax evasion, theft of state property, cheating on government contracts and stealing economic information."]

On 10 May, 1952, *Literary Gazette* began serialising a "Discussion on How to Create New Heroic Figures."

On 10 January, 1953, *Literary Gazette* published a key editorial, "Overcome Backwardness in the Arts, Put a Premium on Reflecting the Magnificent Realities of Today."

In February 1955, the arts world launched a denunciation of Hu Feng's theory that art should reflect human nature. Mao Zedong wrote an editorial note for *People's Daily* to introduce the material collected to criticise Hu at the same time as condemning Hu and his associates as a "counter-revolutionary clique." They were subsequently purged and arrested.

In 1957, Mao launched an even larger purge, the "Anti-Rightist Movement," during which numerous cultural figures and many university students were denounced. Some of these art students were guilty of nothing more serious than having expressed a liking for styles of art other than realism, such as Impressionism.

In 1958, Mao's political idealism reached a pinnacle. On 22 March, at a National Art and Science Research Symposium held in Chengdu, Sichuan, Mao made a speech in which he declared that "proletarian literature and art should avail themselves of a creative method that combines Revolutionary Realism with Revolutionary Romanticism." On 26 September, *Literary Gazette* published an editorial which explicated Mao's view as "demanding [of cultural workers] that they realistically represent the changing realities of continuous revolution at the same time as giving full play to the sublime and lofty ideals of communism." In this year a massive wall-painting movement resulted from large numbers of artists being sent to the countryside to work with peasants. Romantic and cartoon-like murals soon covered walls throughout rural China. (See illustration 45. This is a depiction of a bumper harvest in an impoverished village in Jiangsu Province.)

In 1964, Mao Zedong launched the Socialist Education Movement. During this movement and the subsequent Cultural Revolution, which began two years later, the majority of artists were purged. Art became little more than a vehicle for the glorification of the workers, peasants and soldiers and a means for lauding the achievements of socialism.

On 23 May, 1968, *Wenhui Daily* published an article, "Let the Stage of Literature and Art Forever be a Front for the Propagation of Mao Zedong Thought," which outlined the "three prominences" (*san tuchude chuanguo yuanze*), Jiang Qing's creative principle for the arts. The "three prominences" were: to give prominence to positive characters; to give prominence to the heroic characters among the positive characters; and to give prominence to the central heroic character among the heroic characters. The Maoist cultural principle of creating "sublime, outstanding and perfect" (*gao, da, quan*) heroes thus reached its peak.

The creation of "Red, bright and shining" (*hong, guang, liang*) works was a Maoist cultural principle that resulted from a confluence of nativist and Soviet influences after 1949. In October 1949, the vice-chairman of the Soviet Artists' Association visited China, leading to the formal introduction in China of Soviet Socialist Realism. From the early 1950s, China sent students to study in the Soviet Union.

In March 1951, the Chinese Artists' Association held a *National Exhibition of New Year's Paintings* which led to a New Year's Painting Movement that lasted for some years. It had the effect of standardising art so the majority of artists produced works of gaiety and dazzling colour.

Dong Xiwen's *First National Day Celebration* (*Kaiguo dadian*), created in 1953, initiated the style of New Year's painting in oils.

In 1955, the Soviet artist Maximov taught oil painting in China with students from the major art academies throughout the country attending his classes.

From the late 1950s, Maximov's students, along with art graduates returning from the Soviet Union, formed a powerful cadre in China's art academies. In the late 1950s and up to the mid-1960s, Soviet Socialist Realism was the predominant artistic style in Chinese painting. Of crucial importance was the fact that the Soviet style of realism was used as the basis for the curricula of the nation's art academies. Institutionalised in this way, Revolutionary Realism took hold in the minds of generations of Chinese artists.

(Soviet-style Socialist Realism was a form of 19th Century European realism reformulated by the Russian democratic revolutionaries and theoreticians B. G. Pelinsky (1811–48) and N. G. Chernichevsky (1828–89). They highlighted the dimension of subjective criticism in the realist tradition, one that is also known as "Critical Realism." Under the Soviets this element of criticism was replaced by the political requirement for artists to glorify reality. The evolution of realism in China was strikingly similar. Actually, this totalitarianisation of art was part and parcel of the history of all Communist states.)

Mao Zedong never failed to emphasise that art had to appeal to the broad masses; he was particularly insistent on this during periods of political uncertainty. The repeated discussions concerning the "nationalisation of art" (*yishu minzuhua*) from the late 1950s to the mid-60s, as well as the call for artists to learn from folk artists and peasants, produced examples such as the famous sculpture *At the Landlord's Rent Collection Office* (*Shouzuyuan*) — the result of artists working with peasant artisans to set up a class education exhibition in the Sichuan countryside. These were all the outcome of Mao's directives on art.

The year 1966 saw the unfolding of the Cultural Revolution. The *Hu County Peasant Art Exhibition* was given entrée to the China Art Gallery in Beijing, helping spur the popularisation of worker and peasant art. The bright and simple colours of these works, their romanticism and vibrance had a profound impact on artists, particularly those trained in the Soviet tradition.

6.

The political utilitarianism of art in China from the last century to the end of the Maoist era was, in reality, the product of the internalisation of Confucian values by generations of educated Chinese. The cultural cornerstone of Confucianism was that "art should be used to express the Way" (*wen yi zai dao*). People were inculcated with a spirit of social engagement and a sense of mission. This has made it impossible for creative people to break free of political utilitarianism to strive for the metaphysical spirit so necessary for artistic creativity. The Confucian tradition of moral perfectionism has, during its evolution, incorporated elements from both Daoism and Buddhism, thereby achieving a measure of otherworldliness. But this amalgamation of influences spawned a contradiction at the very heart of Confucianism: on one hand there was a need "to cultivate the self" (*xiushen*), and, on the other, a duty "to bring order to the nation and through it all under heaven" (*zhi guo ping tianxia*). This deep-seated antagonism produced a schizophrenia among generations of Chinese intellectuals. The saying from the ancient Confucian sage Mencius that "If you prosper, then work to serve the whole kingdom; if you remain impoverished, then nurture your own virtue in solitude" was accepted as a personal philosophy by Chinese intellectuals throughout the ages. "To prosper" means to be able realise the ideal of political involvement. If it is not possible to prosper then one must retire from active involvement in the world. This is the philosophy behind the actions of some modern innovative artists like Lin Fengmian who eventually chose the time-hallowed path of abandoning the world. Chinese artists have consistently failed to develop an interest and involvement in human life itself. The scholar-gentleman, or "literati," painting that evolved from the Song dynasty gradually superseded the belief that "art should be used to express the Way," but it marked a rejection of the world. The powerful trend in favour of realism championed by modern Chinese thinkers, including Mao Zedong, was a reaction against Song-Yuan literati art. Ironically, in the end the proponents of realism reaffirmed the Confucian dictum that "art should be used to express the Way." Thus, in the end, no basic revolution in art was achieved at all.

7. & Illustrations 62–64

The most important representative exhibition of formalism (*xingshizhuyi*) was held during the Spring Festival in February, 1979, in Shanghai. The works were almost exclusively landscapes and still-lives done basically after the style of Impressionism and Cubism. These three illustrations are of works by artists born in the mid 1930s who had a close association with Lin Fengmian, Guan Liang, Wu Dayu and Liu Haisu in Shanghai during the 1930s and 40s.

Of these three, Shen Tianwan was studying at the East China Art School (later renamed the Nanjing Art School) when the curriculum was transformed along Soviet lines in the early 1950s. Unable to accept these changes, Shen left the school. Han Boyou, influenced by the Chinese artists mentioned above, was enamoured of modern painting and in 1963, at the height of Soviet cultural influence, he resigned from his position with the Chinese Artists' Association and began experimenting with Cubism. After graduating, Chen Junde stayed on at the Shanghai Drama Academy to teach and came under the influence of the modernist teacher Min Xiwen and then sought out Lin Fengmian for instruction, thereby freeing himself from Soviet influence to embark on a career as an Impressionist.

Illustrations 65–68

The *Oil Painting Exhibition of Beijing Spring Landscapes and Still-Life* was held during the Spring Festival of 1979. Featuring only landscapes and still-lives this exhibition effectively rejected the political utilitarianism of Maoist Revolutionary Realism. Over forty artists, most of them well-known and established figures, took part in the exhibition. Many of them, including Dong Xiwen, Liu Gongliu, Zhan Jianjun and Lin Gang, were prominent during the Maoist years; yet the paintings they showed in this exhibition revealed they had freed themselves from the constraints of art in the service of politics. The exhibition also provided artists like Liu Haisu, Pang Xunqin, Wu Guanzhong and Yuan Yunsheng with an opportunity to reveal publicly their “underground” explorations in realms not dominated by Revolutionary Romanticism. Jiang Feng, the former chairman of the Chinese Artists’ Association denounced as a Rightist in 1957 and not rehabilitated until the end of the Cultural Revolution, wrote the formal introduction to the exhibition, one which caused a sensation at the time. The central theme of Jiang’s essay was an appeal for artists to be allowed freedom of association and expression. He was of the opinion that “unofficial art salons are beneficial to the development of art.”

Works by Pang Xunqin done in the early 1970s show his exploration of the decorative style of exoticism (see illustration). Yuan Yunsheng’s work reflects his interest in decorative art similar to that seen in the mural he did for the Beijing International Airport. At the time the works of new artist Feng Guodong done in both Fauvist and post-Surrealistic styles enjoyed considerable attention.

The artists who participated in this exhibition later formed the Oil Painting Research Association. This group held three exhibitions and had a considerable impact on the Chinese art scene at the time.

Illustrations 69–70

The Beijing International Airport mural, a decorative work by Yuan Yunsheng and Xiao Huixiang, had a considerable influence on the changing artistic style of the early 1980s. Decorative art was, for a time, synonymous with modern art. It was a peculiarly Chinese style which had a revolutionary impact on attitudes formerly determined by Revolutionary Romanticism and political utilitarianism.

Illustrations 71–72

The members of the “Anonymous Painting Association” (*Wuming huahui*) in Beijing were not trained in the academy. Its chief members were Zhao Wenliang and Yang Yushu, artists who began doing impressionistic works in the 1970s, at the height of the Mao era. They attracted the attention of many younger artists who were anxious to reject the straightjacket of Maoist culture.

Illustrations 73–75

Born in 1948, Xue Mingde attended the middle school attached to the Sichuan Art Academy. He was criticised by the school authorities for his interest in Impressionism. In early 1979, he “exhibited” his works — a cross between Impressionism and Expressionism — on the Democracy Wall at Xidan in central Beijing.

The Contemporaries (Tongdai ren) exhibition in Beijing and the Yunnan Monkey Year Society (Shenshe) exhibition held in Kunming were important examples of formalism in early 80s’ China. The Yunnan school of artists developed out of the Monkey Year Society, giving an added lease on life to the decorative style of contemporary art.

Illustrations 76–78

Abstract art reached a height of popularity during 1981–83. In *The Path of Beauty (Meide lucheng, Beijing: Wenwu chubanshe, 1981)*, the academic Li Zezhou made the point that art evolved from the representation of concrete forms to the expression of the abstract. This statement had a tremendous impact in the art world. As an editor of the authoritative official journal *Art (Meishu)*, I noted the move towards abstract art and produced an issue of the journal devoted to the subject (*Art*, No. 1, 1983). This led, however, to my being purged during the Anti-Spiritual Pollution Campaign later that year for maintaining a “bourgeois artistic standpoint.”

The abstract art produced in China in the early 1980s was the result of formalism; form and decoration were the wellsprings of these works. At least they indicated that artists had made a clean break with realism. The development of contemporary Chinese culture, however, is dependent upon shifts in values. Such a shift took place, for example, in the early 1980s. Following this change, experimentation with abstract art became little more than an empty gesture imitating Western models.

After 1985, however, things changed. There were two distinct new developments in abstract art. The first of these was the appearance of works that took their inspiration from traditional Chinese painting, architecture and bronzes. This is evident in the paintings of Xiao Huixiang and Chen Xiangxun whose use of lines is influenced by the

brush work of ink painting. Fu Zhongwang, meanwhile, used traditional furniture as a resource and Sui Jianguo's work reflects an appreciation of inlaid objects such as porcelain. (For examples of Fu's and Sui's work, see the illustrations in this catalogue). The second form of post-1985 abstract art is represented here by the paintings of Shang Yang and Shen Qin (see illustrations), who use the vocabulary of abstract art to express the tranquil inner world of Eastern spirituality.

Illustrations 79 to 81

An example of "Scar Realism" (*shanghen xieshijuyi*). The word "scar" was popularized in 1978 by Lu Xinhua, a Shanghai rusticated youth, who wrote a highly popular short story about the sufferings of young people in the countryside during the Cultural Revolution. After the publication of Lu's story the word "scar" came to be used to describe any creative work (whether it be in literature, cinema, photography or art) that revealed the dark side of society or the tragic fate of common people. The majority of "scar artists" were former rusticated youths, and many of them were in the first batch of post-Cultural Revolution university entrants.

"Scar art" made its initial appearance in the Sichuan Art Academy. The main reason for this was that teachers at the school encouraged students to paint creatively and take part in exhibitions rather than simply spending all their time in classrooms perfecting basic technique. The students were, however, the product of Maoist culture. Their rebellion against it was an emotional rejection of what they felt they had suffered at the hands of society, but as such it did not encompass a denial of their roots in realist art. Given their limited exposure to international art they found Russian Critical Realism particularly appealing. As we can see from the painting by Cheng Conglin reproduced here, it is, in terms of the dramatic elements employed, as well as in its composition and style, obviously the result of the Soviet artist Sulikov's influence.

Scar art and literature suited perfectly the ideological requirements of post-Mao politics while in no way exceeding the boundaries of state-sanctioned realism. It is no wonder that Scar art and literature was the first form of post-1976 culture recognised by the authorities. Luo Zhonglin and Cheng Conglin, painters who produced Scar art, received major government awards and promotions, becoming the youngest professors in the academies and new leaders in the official art world.

Illustrations 82–85

Rustic realism. The influence of 17th century Dutch oil painting is obvious in the work of Chen Danqing. The solidity and richness of rural idylls held a powerful appeal for artists used to the lightness and prettiness of Maoist art. His oils reflected an aesthetic that had nothing to do with the political emotionalism of Scar art, and he was widely emulated. This fad for rural lyricism lasted for some time.

Yuan Yunsheng produced his painting *Return, My Soul!* (*Hun xi guilai*) in the hope of reviving the long-lost virile national spirit of the Han and Tang dynasties.

He Duoling, a Sichuan artist influenced by Wyeth, created in his rural works an ambience of solitude and sentimental nostalgia.

In sketches inspired by the landscape of northern Shaanxi, Ding Fang realized the hope first expressed by Yuan Yunsheng, creating a space in Chinese art for an aesthetic that favoured the ungainly and sodden.

Illustrations 86 to 96

Works from the *Stars* exhibitions (*Xingxing meizhan*). The Stars held two exhibitions. The first of 163 works was held on the pavement outside the China Art Gallery on 27 September, 1979. It was closed down the same day by the police. Following the forced closure, the Stars gathered at Democracy Wall in Xidan and marched on the Beijing Municipal Government in protest, calling for artistic democracy. Some prominent art bureaucrats like Jiang Feng and Liu Xin sympathised with their plight and the exhibition was eventually reopened at Beihai Park on 23 November. Initially, there were twenty-three members of the Stars, the majority of whom were young amateurs without a formal academic education.

The most important artists who participated in the first exhibition were Wang Keping, Huang Rui, Ma Desheng, Qu Leilei, Bo Yun, Yan Li, Yang Yiping, Li Shuang, and Shao Fei. Most of their work featured social criticism; their artistic vocabulary was predominantly symbolist, although Yan Li showed he had an understanding of and talent in dealing with Cubism. The most noteworthy artist was Wang Keping, who combined the sense of absurdity of modern Western discourse with the root carving popular among Chinese folk artists. He created works steeped in the Chinese world, showing himself to be the most unique artistic innovator of the last decade.

The second *Stars* exhibition opened on 20 August, 1980, at the China Art Gallery. It ran for fifteen days. The most important addition to the ranks of the Stars at this time was Bao Pao. Bao's abstract sculptures drew considerable attention.

8.

From its inception, the new Chinese art was in opposition to official culture. It took the form of an underground movement with artists forming their own associations and finding funds for privately-run exhibitions. The early 1980s' groupings called themselves "associations" (*huahui*), while those that appeared in the '85 New Wave Art Movement preferred the term "colony" (*qunti*), a term popularised by the publication of the manifesto and works of "The Northern Art Colony" (*Beifang yishu qunti*) in *Fine Arts in China* in 1985. As an editor of the paper I began a regular column to introduce the new artistic collectives appearing around the country.

The '85 New Wave Art Movement saw the development of these artists "colonies" for a number of reasons. In the first place, the authorities at the time were as unwilling to recognize new artists as they had been at the beginning of the 1980s. Maoist art still held sway in official circles as evinced by the *Sixth All-China Art Exhibition* held in 1985. This left young artists with no alternative but to find different outlets for their views and their work. Secondly, the Anti-Spiritual Pollution Campaign of 1983–84 quashed most of the artists' associations that had formed in the early 80s. At the Fourth Congress of Writers and Artists in 1985, the authorities sanctioned "creative freedom," allowing for a relatively relaxed cultural atmosphere. Artists readily took advantage of this. Thirdly, the '85 New Wave Movement was the result of group discussion and deliberation, not of individual action. As it was predominantly an underground movement, people gathered in mutually supportive groups. According to partial statistical information, 79 art groups appeared in the years 1982–86 in 25 cities, autonomous regions and provinces. From 1978 to 1984 there were 37 group exhibitions; in 1986 alone there were 110.

9.

There are a number of questions to be considered when discussing the tendency of artists to engage in theoretical discussions and their pursuit of philosophical questions in their art works. 1. The majority of artists shared an enthusiasm for writing and publishing articles on philosophy, culture and art. 2. Many of their works contained an obviously philosophical dimension. This is particularly apparent, for example, in the works of Wang Guangyi, Shu Qun, Liu Yan, Huang Yongping and the artists' discussions of their philosophical endeavours. 3. The artists adopted this approach as a result of their contact with Western works of philosophy and culture. Gu Wenda, for example, used his years as a graduate student (1978–81) to read virtually all of the Western works (modern philosophy, the natural sciences and literature) translated into Chinese as well as the Daoist classics, Laozi and Zhuangzi. Huang Yongping claimed that he spent the summer of 1984 "immersed in Ludwig Wittgenstein." Shu Qun said that in 1984 he "had the good fortune to get a photocopy of *Thus Spake Zarathustra* which I devoured avidly." (These quotations are from letters written to the author).

Illustrations 97–105

Works influenced by Duchamp, Dadaists and Pop art. The Pop-meister Rauschenberg held an exhibition in Beijing in 1985 which had an seismic impact on the Chinese art scene. Rauschenberg clones appeared overnight throughout China. They may have misinterpreted the American artist but it was a misinterpretation within a specifically Chinese cultural context. After all, these imitations appeared at a time when the art inspired by the "Stars" had run its course and amidst an atmosphere of nativist revival and nostalgia for the Cultural Revolution. They were rebelling against new conventional art, whether it be rehashed literati painting or Native Soil art.

These younger artists used Pop art (some may prefer to call it a "misuse") to launch an assault on neo-Conservative post-Mao art. They wanted to get art off the walls and out of the new straightjackets of officially condoned painting. In the '85 New Wave Art Movement they may have misconstrued Dadaism but they got the message right: upset aesthetic conventions. The epicentres of this movement were the Xiamen Dadaists, the *Zero Art* exhibition in Hunan and the *Modern Art* exhibition in Taiyuan, Shanxi.

The Xiamen Dadaists started up in 1983, although their most active period began in 1985, under the leadership of Huang Yongping. In 1986, they staged three events: a mass exhibition; a mass burning of works; and an exhibition of building materials and rubbish in the Provincial Art Gallery of Fujian. They declared that, "It took us five years to learn everything we know about art and it's going to take us another ten to unlearn it." In 1987, Huang Yongping created his work *The History of Chinese Art and A Short History of Modern Art after Two Minutes in a Washing Machine*.

Illustrations 106–119

Works representative of cultural criticism and reconstruction. Because they wanted to express a supra-experiential hypothesis concerning the new culture of the future, these artists generally chose a surrealist style of artistic discourse. Generally speaking, these works are referred to as “rational painting.” Theirs is a metaphysical, abstract pursuit aimed at a type of expression different from the emotive or personal experience of the life-force. The representatives of this school of art are the “Northern Art Collective” of Northeast China and “The First Station Group” of Nanjing. (See note 9).

At the height of the Pop art craze in late 1985, Wu Shanzhuan, Ni Haifeng and four others created the *75% Red, 20% Black and 5% White* series, the most successful Chinese adaptation of Pop art. It was also the first work of Chinese Pop to use Chinese characters (Gu Wenda’s use of characters, although predating this, was nonetheless limited to a more early Modernist style of artistic expression).

This work is noteworthy because of the following points:

1. *75% Red, 20% Black and 5% White* used the black poster characters familiar from the days of the Cultural Revolution when such characters were used universally for political propaganda.

2. The coloured background of *75% Red, 20% Black and 5% White* is again an echo of the “red deluge” of the Cultural Revolution. (In 1967, there was a nationwide call for the streets in all Chinese cities to be painted red. This combined with the red flags that adorned buildings and streets created the effect of a “red deluge” or “sea of red.” This is combined with elements taken from the simplistic political slogans also dating from the Cultural Revolution period. (Again, slogans were an integral part of public life throughout the Cultural Revolution. Obvious examples of such slogans are “struggle against individualism and denounce revisionism,” “obliterate the bourgeois and encourage the proletariat,” “grasp revolution and increase production,” “the red, red, reddest red sun in our hearts, Chairman Mao,” and so on.)

3. The use of popular Cultural Revolution styles for written characters, although what the characters actually spell out are sentiments and attitudes more in keeping with the mood of the mid-1980s. For example, “cabbage 3 cents a catty,” “neighbourhood committee,” and so on.

It is for these reasons that I include these works in the genre of cultural criticism. Later on, Wu Shanzhuan’s *Red Humour* series and Ni Haifeng’s *Village Broadcasting Station* were a continuation of this train of thought (see the comments on Wu and Ni in this volume). Both Wu and Ni were to participate in the 1989 art exhibition: Wu with his *Selling Prawns* and Ni’s *Slaughtering a Chicken*. These works were inspired more directly by Joseph Beuys than Pop art. Their goal, however, remained the same: cultural criticism.

Illustrations 120–143

The artistic works that reflected a basic interest in life and the life-force are those that perhaps offer the richest range of creativity of the whole ‘85 New Wave. They are also the works which are least hampered by the limitations of the movement’s generally simplistic philosophising. They emphasise the individual experience of life.

“The Southeastern Art Research Collective,” the most famous of the groups involved in this endeavour, declared “a person is both part of humanity but also an individual, and it is this principle that leads us to delve into the dark recesses of the mind in search of the chaotic ‘inner symbolic universe.’ We locate our art in the entire process of life.” — Mao Xuhui

“You are confronted by a canvas. It feels like all of the thrill and challenge of life is there staring at you. You are involved in a fight to the death.” — Pan Dehai

In the notes he wrote at the time he was creating *The Spirit*, Zhang Xiaogang said the following:

“Illness affords us that unique experience whereby we are allowed to wander in the borderlands between life and death. Only then can one really learn the meaning of dreams. . . . It is at this point that our love is cleft in two: on one hand there is a longing for the rich mosaic of life, while on the other there is an irresistible urge to die. It is our humanity that transforms death into a type of religion.”

Another prominent group, “The Southwest Shandong Collective,” chose to use a more convoluted form of expression to “reject so-called ‘culture.’ We are drawn to the earth, and the primitive. We glorify it. We are incapable of creation, we just do what comes naturally.” — Huang Chao

Because of the input of the individual, the works of this “school of life” carry a hint of Expressionism added to the influence of philosophy (its advocates all liked reading); the imagery of their works also reflects an interest in the discourse of Surrealism.

A colder and more clinical approach to this humanism, or “school of life” approach is found in the works of the New Spaces Exhibition ‘85 of Zhejiang Province and the “Pond Society” that resulted from it. Since there were superficial similarities to the work of the “Northern Art Collective” both were dubbed by some critics at the time as being proponents of “rational painting.” This group of southern artists, however, emphasised the clinical nature of direct impressions, an interest in life experiences and non-philosophical thought. The most representative artist of this school is Zhang Peili. In discussing his composition *X? — The Glove* Zhang said he was interested in the properties of “the intermediary objects” (the gloves) in their relationship with other things. Here the concern is for the restrictions and limitations placed on life, while maintaining an interest in the symbols of the uncertain. We are including in our illustrations a large range of works from this school including paintings, installations, performance art, postal art and video art. They are all related to the offensive dimensions of language and the direct experiences of life. (See also the comments on Zhang Peili and Geng Jianyi in this volume).

The first appearance of performance art in China was in December 1985, when the Beijing artist Wu Guangyao wrapped himself up in cloth. This was followed in November 1986 by the Shanghai artists Ding Yi and Qin Yifeng doing cloth sculptures in the streets of the city, including self-mummification. They claimed this “represented the tension of the life-force of objects with static images.”

In 1987, the Beijing “Ideas 21” group wrapped people up in cloth, then cut these “mummies” open layer by layer until they were exposed nude to the freezing temperatures of the winter. This was done so they could “experience the bone-rattling coldness of the air”.

Also in 1987, the artists in “Ideas 21 — the Signalpost of the Great Tragedy” (see illustration) wanted to “avail [themselves] of a chord as natural as that of folk songs that will reverberate between Heaven and Earth. Evoke the spirits of the ancestors who built the Great Wall. Experience the harmony of Nature and Man while also groaning with the agony of oppressive weight and displaying resistance”.

The most extreme expression of this school of art was seen in the “Tibet fad” of the ‘85 New Art Movement when many artists went to Tibet in search of adventure and danger, “hoping to awaken the power of the soul through a direct experience of the life-force” (Ding Fang in *Fine Arts in China*.)

Illustrations 144–147

Surrealist-style art.

10.

In the early 80s the “Back-to-the Roots” movement was a school of artistic and literary endeavour involving the use of a staid set of traditional elements to engage in the search for the “national spirit.” The aim was to express a self-reflecting and critical consciousness. Following 1987, however, as a social temper it reflected rather an extreme opposition to Western culture in favour of a traditional Chinese spirit.

We can get some idea of the shift in popular tastes from the number of books published at the time. In the early and mid-1980s, Western works of literature and philosophy filled bookstore shelves. They were gradually overtaken by Chinese philosophical works, in particular pre-Qin philosophical texts as well as a range of works of Eastern mysticism (including works on physiognomy, fortune-telling, *qigong* and longevity) after 1987. Dozens of books related to the *Book of Changes* also appeared.

11.

The tussle-haired baby (*zhuaji wawa*) is a popular motif that appears in Shaanxi folk papercuts and decorative foodstuffs made from flour. Many artists and academics went on field trips to Shaanxi from the early 80s, returning to Beijing to hold various exhibitions. These had a considerable influence and led to an artistic fashion favouring folk art that has lasted many years. The impact of this fashion was also reflected in the decision by the Central Academy of Fine Arts to establish a Department of Folk Art under Jin Zhilin, the first artist to study Shaanxi folk art. He has written a monograph on the *zhuaji wawa*.

Illustrations 148–156

Some of the artists involved in the “Purified Language” movement gathered under the banner of “New Academic Art.” Most of the artists in this school accepted the language and symbolism of ‘85 New Wave art or were in part inspired by it. The illustrations show Chen Wenji’s use of Surrealism and the defamiliarisation of the everyday, inspired by ‘85 New Wave art. Xu Bing’s use of Chinese characters also rehearses the ‘85 New Wave movement. New Academic Art emphasises the importance of an academy training in basic techniques and attention to fine and detailed work.

The most important representatives of the Purified Language movement were the abstract artists in Shanghai. They were opposed to any social involvement on the part of art and artists, concerning themselves rather with the purity of artistic language and elements of Eastern philosophy. The following are some of the titles of works done by artists in this school in 1987.

Li Shan's *Expansion* series; Zhang Jianjun's *Being/Non-Being* series; Liu Yaping's *Extremities and Body* series, Chen Zhen's *Qi Flow Chart* series; Ding Yi's *Extended Borders*; Yu Youhan's *Circle* series; Qian Ping's *Chan/Zen* series, and so on.

In their various notes on their work we find such comments as:

"Laozi's dialectical view of movement and development is a paramount achievement of Chinese culture. His remarks on nature, non-action, the void-static and the submissive are the very things that one searches for in artistic creation." — Yu Youhan.

Hai Qing remarked on Zhang Jianjun's works that: "He has carefully delineated the 'small universe' within himself. The harmonising of stillness and movement are representative of the unity of the universe and this is the core of his pursuit."

Lin Han comments on Qian Ping: "Joy, comfort, silence, mystery . . . are all part of the Zen-like secrets sought after by this artist."

12.

Popi is a colloquial expression that originated in Imperial times. I use it to describe a cultural phenomenon which covers a range of popular and artistic sentiments characterised as cynical, loutish, lackadaisical, world-weary and dissolute attitudes. Geremie Barmé has pointed out to me some references to this concept in 1920s' and 30s' Chinese literature, including a 1924 essay by Zhou Zuoren called "Phacakueh" (*Pojjaogu*) in which Zhou mentions the loutish character Niu Er in the classical novel *Water Margin* (*Shuihu zhuan*) being a *popi*. Zhou compares Niu Er to figures who feature in the "novelas de picares" or picaresque literature of Spain, and is the type of personality described by the Japanese as "hoods" or the British as "rogues." In *My Country and My People* Lin Yutang claims that being "dissolute" (*fanglang*), in its unique Chinese sense, is the most sublime purpose of life, the most lustrous aspect of decadent authoritarianism.

Zhu Xinjiang and Zhou Jingxin, the founders of the school of "New Literati Painting" (*xin wenrenhua*), participated in a seminar held as part of the *Hubei Invitation Exhibition for New Traditional Chinese Painting* in 1985. It is no coincidence that they produced a painting entitled *The Popi Niu Er* in which the loutish Niu Er is shown swaggering about the streets of Kaifeng. This comic representation was, I believe, the first example of the artistic representation of a common social mood that encourages an attitude of "approaching life playfully" (*wan'r rensheng*). New literati artists, however, could do little more than imitate traditional themes and styles in expressing their *popi* sensibility. Cynical Realism, on the other hand, has been able to adapt the spirit of the *popi* in its contemplation of contemporary realities.

A number of Mainland commentators noted this *popi* mood from the late 1980s, and have utilised the term "hippy spirit" when describing it. As Geremie Barmé pointed out to me, however, there are various levels of idealism within hippy culture which are in strong contrast to the anti-idealism of the *popi*. The *popi* is grey in his approach to life, an approach similar to that common among the scholar-gentry of classical times who were frustrated in their official careers. This is particularly evident in the careers of men during the Wei-Jin period of the 4th Century and again finds expression in some works of the Mongol-Yuan dynasty.

The Sinologist John Minford expressed a similar view in 1985 as follows:

"... on this post-Mao wasteland a strange new indigenous culture is evolving, which could, perhaps a little provocatively, be called the culture of the *liumang* (an untranslatable term loosely meaning loafer, hoodlum, hobo, bum, punk). The original *liumang* is to be seen cruising the inner city streets on his Flying Pigeon bicycle, looking (somewhat lethargically) for the action, reflective sunglasses flashing a sinister warning. *Liumang* in everyday speech is a harsh word. It is the word for anti-social behaviour, a category of crime.

But the *liumang* generation as I see it is a wider concept. Rapist, whore, black-marketeer, unemployed youth, alienated intellectual, frustrated artist or poet — the spectrum has its dark satanic end, its long middle band of relentless grey, and, shining at the other end, a patch of visionary light. It is an embryonic alternative culture, similar in certain striking ways to that of the 1960s in the United States and Europe." (Quoted in Geremie Barmé and Linda Jaivin, eds., *New Ghosts, Old Dreams: Chinese Rebel Voices*, New York: Times Books, 1992, p. 248.)

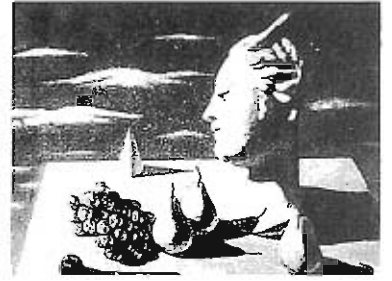
(Notes translated and edited by Geremie Barmé)



1
丁衍鐸
青春 30年代初
DING YANYONG
YOUTH early 1930s



4
林風眠
構圖 1933
LIN FENGMIAN
COMPOSITION



7
陽太陽
靜物 30年代
YANG TAIYANG
STILL LIFE 1930s



2
龐薰琹
丘堤女士像 1933
PANG XUNQIN
PORTRAIT OF LADY QIU TI



5
關良
靜物
GUAN LIANG
STILL LIFE



8
殷平佑
海 30年代
YIN PINGYOU
THE SEA 1930s



3
方幹民
秋曲 1933
FANG GANMIN
AUTUMN MELODY



6
劉海粟
黃山溫泉
LIU HAI SU
HOT SPRING AT HUANG SHAN



9
倪貽德
河岸 1934 65X54cm
NI YIDE
BY THE RIVER



10
潘玉良
秦淮河 30年代初
PAN YULIANG
QIN HUAI RIVER early 1930s



13
徐悲鴻
女人體 1924
XU BEIHONG
FEMALE NUDE



16
顏文樑
臥室
YAN WENLIANG
BEDROOM



11
李鐵夫
音樂家肖像
LI TIEFU
PORTRAIT OF A MUSICIAN



14
常書鴻
鷄
CHANG SHUHONG
CHICKEN



17
劉開渠
裸女 (雕塑) 1933
LIU KAIQU
FEMALE NUDE (Sculpture)



12
馮鋼百
自畫像
FENG GANGBAI
SELF PORTRAIT



15
許幸之
柿
XU XINZHI
PERSIMMONS



18
方君璧
人體
FANG JUNBI
HUMAN FIGURE



19
徐悲鴻
僕我後 1933 230X318cm
XU BEIHONG
WE HAVE WAITED FOR OUR PRINCE



22
梁鼎銘
前仆後繼
LIANG DINGMING
MOVING FORTH



25
徐悲鴻
愚公移山 1940 144X431cm
XU BEIHONG
YU GONG MOVING MOUNTAINS



20
唐一禾
窮人
TANG YIHE
THE POOR



23
蔣兆和
賣綫 (局部) 1937
JIANG ZHAOHE
THREAD PEDDLER (detail)



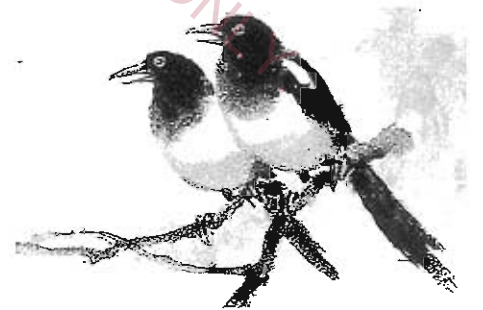
26
蔣兆和
流民圖 (局部) 1943
JIANG ZHAOHE
REFUGEES (detail)



21
司徒喬
放下你的鞭子
SITU QIAO
PUT DOWN YOUR WHIP



24
徐悲鴻
泰戈爾像 1940 51X50cm
XU BEIHONG
PORTRAIT OF TAGORE



27
徐悲鴻
紅葉雙鷦 (局部) 1953 88X59cm
XU BEIHONG
MAGPIES AND FOLIAGE (detail)



28
李慕白，金雪塵
早期月份牌年畫
LI MUBAI & JING XUECHEN
EARLY NEW YEAR CALENDAR



31
金梅生
優秀的女飼養員 50年代末
JIN MEISHENG
OUTSTANDING BREEDER
late 1950s



34
野夫
搏鬥 1933 18.4×14.5cm
YE FU
STRUGGLE



29
早期月份牌年畫
EARLY NEW YEAR CALENDAR



32
李慕白，金雪塵
革命傳統代代傳 70年代
LI MUBAI & JING XUECHEN
PASSING DOWN
THE REVOLUTIONARY TRADITION
1970s



35
張望
負傷的頭 1934 13.2×7.9cm
ZHANG WANG
HEAD INJURY



30
早期月份牌年畫
EARLY NEW YEAR CALENDAR



33
江豐
到前綫去 1932 6.7×9.7cm
JIANG FENG
TO THE FRONT LINES



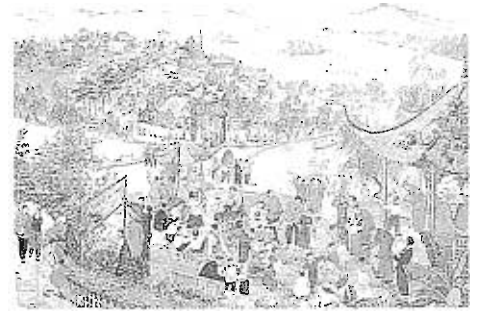
36
李樺
怒吼吧中國 1935 23×16cm
LI HUA CRY OUT, CHINA



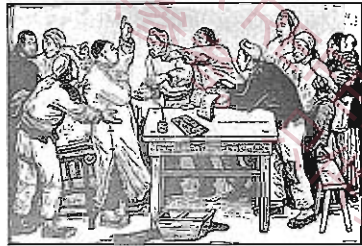
37
古元
區政府辦公室 1942 10.2X10cm
GU YUAN
DISTRICT GOVERNMENT OFFICE



40
夏風
瞄準 1945 10X13cm
XIA FENG
FOCUS ON AIM



43
人民的西湖 1951
(漢雅軒藏品)
WEST LAKE FOR THE PEOPLE
(Collection Hanart T Z Gallery)



38
古元
減租會 1943 20X13.5cm
GU YUAN
RENTAL NEGOTIATION



41
侯逸民，鄧澍
慶祝中國共產黨三十周年 1952
HOU YIMIN & DENG SHU
CELEBRATING THE 30TH ANNIVERSARY OF
THE CHINESE COMMUNIST PARTY



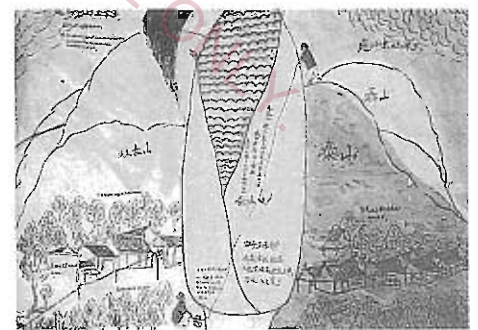
44
金浪，顧生岳
迎紅旗 (漢雅軒藏品)
JIN LANG and GU SHENG YUE
WELCOMING THE RED FLAG
(Collection Hanart T Z Gallery)



39
郭鈞
宣傳新法接生 1944 12.5X10cm
GUO JUN
PROMOTING NEW METHODS OF
CHILD DELIVERY



42
林崗
黨的好女兒：趙桂蘭 1951 (漢雅軒藏品)
LIN GANG
ZHAO GUILAN: GOOD DAUGHTER OF
THE PARTY (Collection Hanart T Z Gallery)



45
遮山影日玉米王：江蘇邳縣農民畫 1958
KING OF CORN THAT BLOCKS MOUNTAINS AND
SUN FROM VIEW: JIANGSU,
PI PROVINCE PEASANT MURAL



46
董希文
開國大典 1953 230×405cm
DONG XIWEN
FIRST NATIONAL DAY CELEBRATION
(Copy of 1953 painting)



48
王式廓
血衣 (素描) 1959 192×345cm
WANG SHIGUO
BLOODY SHIRT (Sketch)



51
孫滋溪
天安門前 1963 220×332
SUN ZIXI
IN FRONT OF TIAN'ANMEN



47
董希文
開國大典 (1972年修改版)
DONG XIWEN
FIRST NATIONAL DAY CELEBRATION
(1972 revised version)

(此作品前後修改過三次，圖46根據一九五三年原作複製，一九五五年原作的高崗，前排右數第一人，因涉嫌反黨集團，被毛清洗，此作即把高從畫中抹掉。後劉少奇在文化大革命中被清洗，此作即把劉從畫中抹掉，見七二年修改稿。)

NOTE: The original painting, done in 1953 and depicting the major Communist Party leaders at the First National Day Celebration, has been altered three different times. In 1959, Gao Gang (first from right, front row) was accused of anti-Party activity and ordered purged by Mao. His image was subsequently obliterated from the painting. Later, Liu Shaoqi was purged during the Cultural Revolution, and his image was also removed from the painting, as can be seen in the 1972 version. (Altogether there are four different versions of this painting).



49
李琦
毛主席走遍全國 1960
LI QI
CHAIRMAN MAO TOURS
THE NATION



52
牧租院 (泥塑) 1965
AT THE LANDLORD'S RENT COLLECTION OFFICE
(plaster sculpture)

(原作立於四川省大邑縣地主莊園階級教育展覽館。原作吸收了民間泥塑諸多手法，諸如眼睛用玻璃珠、着色等。共塑一百一十四個與真人等大的人物。分交租、驗租、過斗、算賬、逼租、反抗六個部份。文革中為了加強反抗形象共修改過四次。)

Note: The original sculpture was first exhibited in Sichuan province at the Dayi county Landlord's Estate Educational Exhibition Hall. The work uses many elements of folk sculpture, such as glass eyes, bright colors, etc. The sculpture depicts a group of 114 life-sized figures engaging in activities typical to the situation; there are people paying the rent, settling bills, assessing levies, trying to avoid payment, and protesting against the landlord. During the Cultural Revolution the sculpture was altered four different times to emphasize the protest element.



50
侯一民，鄧澍，周令釗
永遠跟着共產黨，永遠跟着毛主席
HOU YIMIN, DENG SHU & ZHOU LINGZHAO
FOREVER FOLLOW THE COMMUNIST PARTY,
FOREVER FOLLOW CHAIRMAN MAO



53
劉春華
毛主席去安源
LIU CHUNHUA
CHAIRMAN MAO GOES TO AN YUAN



56
陳衍寧
毛主席觀察廣東農村
CHEN YANNING
CHAIRMAN MAO TOURS A GUANGDONG
VILLAGE



59
蔡迪安
革命代代如潮湧 1976 (漢雅軒藏品)
CAI DI AN
EACH GENERATION IS A REVOLUTIONARY
TIDE (Collection Hanart T Z Gallery)



54
侯一民，鄧澍，靳尚誼，詹建俊，羅工柳，
楊林桂，袁浩
要把無產階級文化大革命進行到底 1974
HOU YIMIN, DENG SHU, JIN SHANGYI,
ZHAN JIANJUN, LUO GONGLIU, YANG LINGUI
and YUAN HAO
WE MUST FOLLOW THROUGH WITH
THE PROLETARIAN CULTURAL REVOLUTION



57
唐小禾
在大風大浪中成長 七十年代中
TANG XIAOHE
TO GROW UP AMONG STORMS AND WAVES
mid-1970s



60
查世銘
朝氣蓬勃 1976 (漢雅軒藏品)
CHA SHIMING
YOUTH OF THE REVOLUTION
(Collection Hanart T Z Gallery)



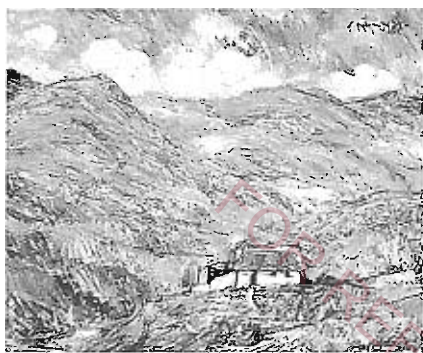
55
高虹，彭彬，何孔德
步調一致才能得勝利：1928年毛主席在桂東
沙田頒布《三大紀律八項注意》 1974
GAO HONG, PENG BIN, HE KONGDE
CONSISTENT APPROACH IS THE ONLY WAY
TO VICTORY: CHAIRMAN MAO DELIVERS
"THREE GREAT DISCIPLINES AND EIGHT
REMINDEES" SHATIAN, EAST GUIDONG



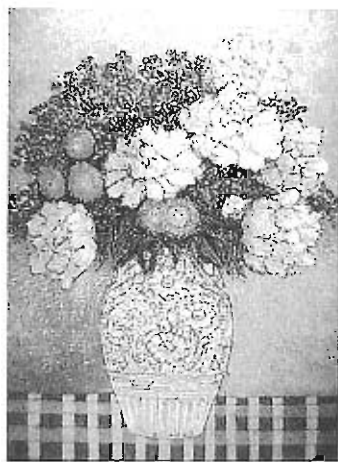
58
劉文西等
毛主席與八路三小孩 七十年代
(漢雅軒藏品)
LIU WENXI AND OTHERS
CHAIRMAN MAO AND THREE CHILDREN OF
REVOLUTIONARY SOLDIERS 1970s
(Collection Hanart T Z Gallery)



61
馬振龍
(戶縣農民) 公社春長在
MA ZHENLONG (Hu County Peasant)
LONG LIVE THE PEOPLE'S COMMUNE



62
陳鈞德
山景 (參加12人畫展) 1978
CHEN JUNDE
MOUNTAINSCAPE



65
龐薰綏
靜物 1972
PANG XUNQIN
STILL LIFE



68
馮國東
自在者 1980 120×408cm
FENG GUODONG
AT EASE



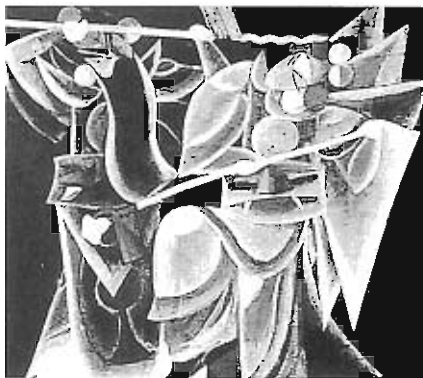
63
沈天萬
風景 (參加12人畫展) 1978
SHEN TIANWAN
LANDSCAPE



66
詹建俊
風景 1979
ZHAN JIANJUN
LANDSCAPE



69
袁運生 北京首都機場壁畫：
潑水節——生命的贊歌 (局部) 1979
YUAN YUNSHENG
WATER FESTIVAL - A CELEBRATION OF
LIFE: MURAL AT BEIJING'S CAPITOL
AIRPORT (detail)



64
韓栢友
戰馬超 (參加12人畫展) 1978
HAN BOYOU
BATTLING MA CHAO



67
馮國東
鄉村 1978
FENG GUODONG
VILLAGE



70
蕭惠祥 北京首都機場壁畫：
科學的春天 (局部) 1979
XIAO HUIXIANG
SCIENTIFIC SPRING: MURAL AT BEIJING'S
CAPITOL AIRPORT



71
趙文量
殘荷 1975
ZHAO WENLIANG
WILTED LOTUS



74
汲成
肖像 1979
JI CHENG
PORTRAIT



77
蔣鐵峯
抽象 1982
JIANG TIEFENG
ABSTRACTION



72
楊雨樹
劫後、中國瓶花 (參加無名畫會) 1975
YANG YUSHU
AFTER THE RAID, CHINESE VASE AND
FLOWERS



75
蔣鐵峯、陳之川
蝴蝶 1978
JIANG TIEFENG, CHEN ZHICHUAN
BUTTERFLIES



78
王克平
無題 1983
WANG KEPING
UNTITLED



73
薛明德
肖像 1978
XUE MINGDE
PORTRAIT



76
包炮
抽象雕刻 1980
BAO PAO
ABSTRACT SCULPTURE



79
羅中立
父親 1980
LUO ZHONGLI
FATHER



80
程叢林
1968年X月X日雪
CHENG CONGLIN
SNOW ON X MONTH X DAY IN 1968



83
何多苓
春風已經蘇醒 1980
HE DUOLING
AWOKEN BY THE SPRING WIND



86
王克平 沉默 1979 (漢雅軒藏品)
WANG KEPING
SILENCE (Collection Hanart T Z Gallery)



81
王川
倖存者 1981 200X150cm
(漢雅軒藏品)
WANG CHUAN
SURVIVORS (Collection Hanart T Z Gallery)
鄉土寫實



84
何多苓 灰色的天空 1983
HE DUOLING GREY SKIES



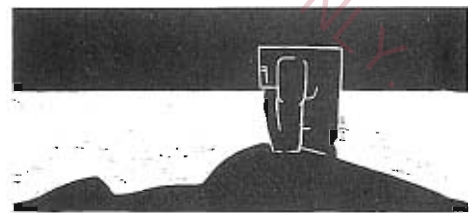
87
王克平 偶像 1979 (漢雅軒藏品)
WANG KEPING
IDOL (Collection Hanart T Z Gallery)



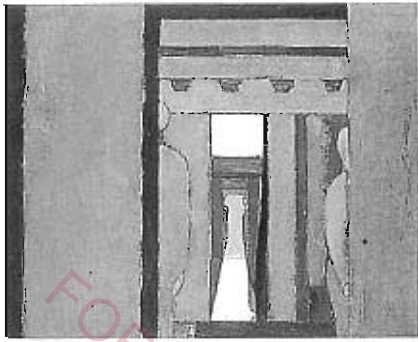
82
陳丹青
西藏組畫·進城 1980
CHEN DANCHING
GOING TO TOWN from TIBET SERIES



85
丁方 抗旱 1983
DING FANG FIGHTING THE DROUGHT



88
馬德升 無題 1978 (漢雅軒藏品)
MA DESHENG
UNTITLED (Collection Hanart T Z Gallery)



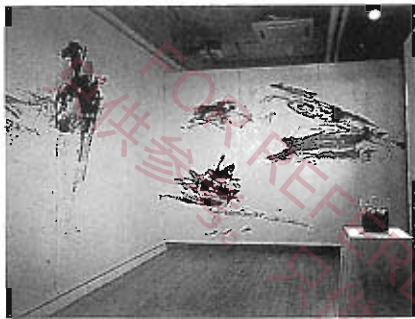
89
黃銳
無題 1980 (漢雅軒藏品)
HUANG RUI
UNTITLED (Collection Hanart T Z Gallery)



92
毛粟子
琴鍵 1991 (漢雅軒藏品)
MAO LIZI
KEYBOARD (Collection Hanart T Z Gallery)



95
楊益平
睡眠的紅衛兵 八十年代末
(漢雅軒藏品)
YANG YIPING
RED GUARD ASLEEP late 1980s
(Collection Hanart T Z Gallery)



90
黃銳
墨 1992
HUANG RUI
INK AT MODERN ART CENTRE, OSAKA



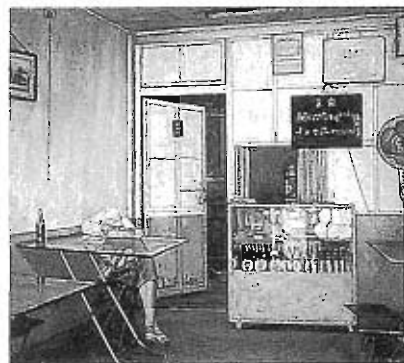
93
嚴力
對話 1978
YAN LI DIALOGUE



96
楊益平
舊事 八十年代末
(漢雅軒藏品)
YANG YIPING
MEMORY late 1980s
(Collection Hanart T Z Gallery)



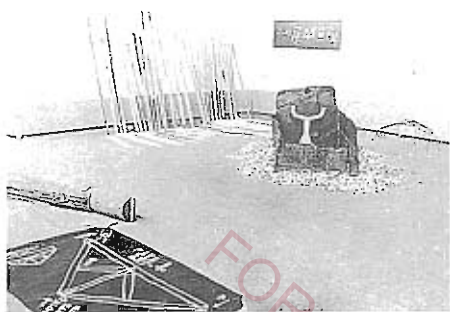
91
毛粟子
紅牆 1979 (漢雅軒藏品)
MAO LIZI
RED WALL (Collection Hanart T Z Gallery)



94
楊益平
小食店 八十年代末
(漢雅軒藏品)
YANG YIPING
RESTAURANT late 1980s
(Collection Hanart T Z Gallery)



97
黃永砫
熱帕勒《塚草》1978年在上海展出
1984
HUANG YONGPING
HAYING, exhibited in Shanghai in 1978



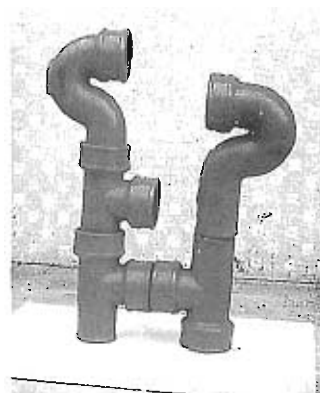
98
黃永砵，林嘉華，焦躍明，俞曉明
發生在福建美術館的事件展覽 1986

HUANG YONGPING, LIN JIAHUA,
JIAO YAOMING, YU XIAOMING
A HAPPENING AT THE FUJIAN MUSEUM OF ART



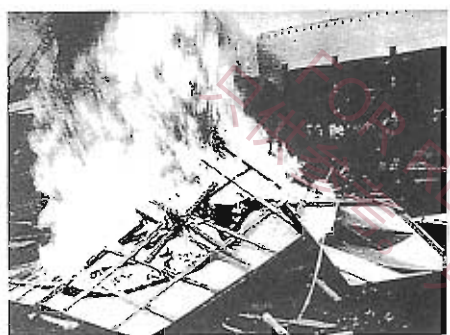
101
谷文達
難道要我們批閱三男兩女所寫
的靜字嗎？ 1986

GU WENDA
ARE WE REALLY GOING TO
CRITIQUE THE "JING" WRITTEN
BY THREE MEN AND TWO WOMEN?



104
邢勝華
對話（現成品） 1985

XIN SHENGHUA
DIALOGUE (found objects)



99
黃永砵，林嘉華，焦躍明，俞曉明等
焚燒作品的藝術事件 1986

HUANG YONGPING, LIN JIAHUA,
JIAO YAOMING, YU XIAOMING
BURNING ART WORKS AT A HAPPENING



102
谷文達
地上有一盤沒有下完的險棋 1987

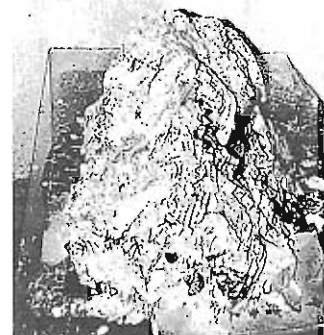
GU WENDA
AN UNFINISHED GAME OF DIFFICULT CHESS
REMAINS ON THE FLOOR



105
艾尼瓦爾
無題（現成品裝置展覽一角）
1985

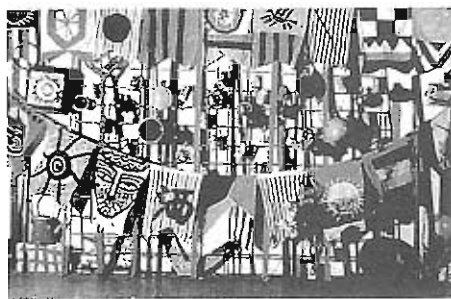
AINI WA'ER
UNTITLED (installation)

《中國繪畫史》和《現代繪
畫簡史》在洗衣機里
攪拌了兩分鐘 1987
12.1. (保持溫度) ..



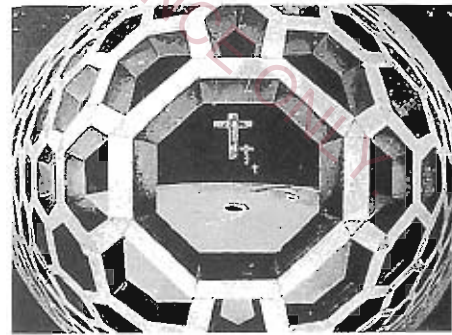
100
黃永砵
中國繪畫史與西方現代繪畫簡史
在洗衣機裡攪拌了兩分鐘 1987

HUANG YONGPING
HISTORY OF CHINESE PAINTING
AND HISTORY OF MODERN
WESTERN PAINTING TOSSED
TOGETHER IN A TWO-MINUTE
WASHING MACHINE CYCLE



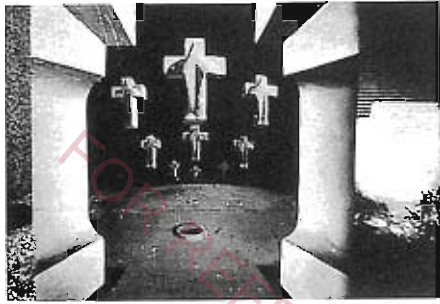
103
王紀平等
旗（裝置） 1985

WANG JIPING AND OTHERS
FLAG (installation)

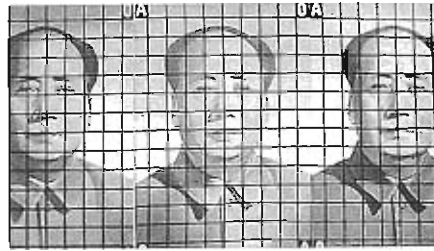


106
舒羣
絕對原則系列之一 1985

SHU QUN
from ABSOLUTE PRINCIPLES SERIES



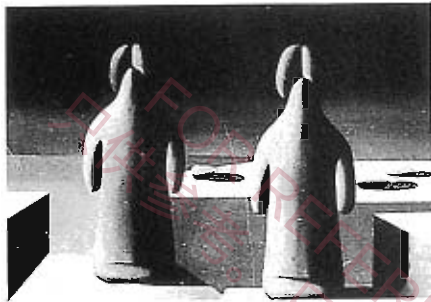
107
舒羣
絕對原則系列之一 1985
SHU QUN
from ABSOLUTE PRINCIPLES SERIES



110
王廣義
毛澤東1號 1988 200X480cm
WANG GUANGYI
MAO ZEDONG NO. 1



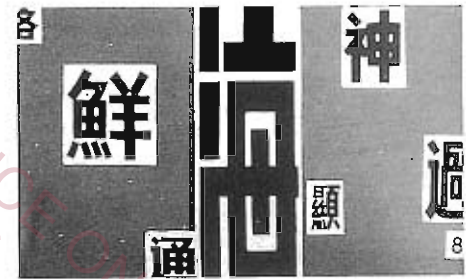
113
孟祿丁·張羣
新時代亞當夏娃的啟示 1985
MENG LUDING, ZHANG QUN
A SIGN FOR ADAM AND EVE OF
THE NEW AGE



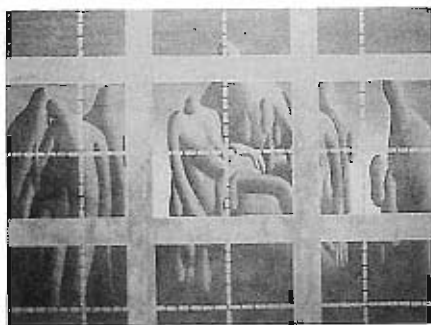
108
王廣義
凝固的北方極地之一 1985
WANG GUANGYI
from THE FROZEN NORTH POLE SERIES



111
丁方
悲劇的力量 1987
DING FANG
THE POWER OF TRAGEDY



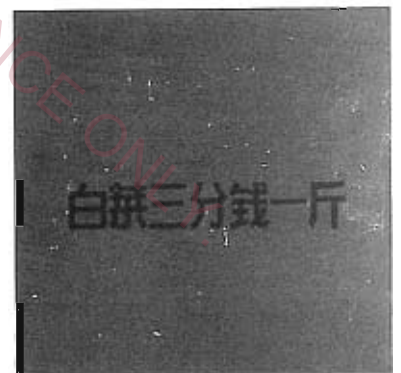
114
吳山專, 倪海峯, 張海舟, 宋澄華, 駱獻躍,
呂海舟, 黃堅
紅75%黑20%白5%系列之一 1986
WU SHANZHUAN, NI HAIFENG, ZHANG HAIZHOU,
SONG CHENGHUA, LUO XIANYUE, LÜ HAIZHOU,
HUANG JIAN
from 75% RED, 20% BLACK, 5% WHITE SERIES



109
王廣義
紅色理性: 偶像的修正 1987
200X150cm
WANG GUANGYI
RED RATIONALE: CORRECTION OF
AN IDOL



112
成肖玉
東方 1985 45X65cm
CHENG XIAOYU
THE EAST



115
吳山專, 倪海峯, 張海舟, 宋澄華,
駱獻躍, 呂海舟, 黃堅
紅75%黑20%白5%系列之一 1986
WU SHANZHUAN, NI HAIFENG,
ZHANG HAIZHOU, SONG CHENGHUA,
LUO XIANYUE, LÜ HAIZHOU, HUANG JIAN
from 75% RED, 20% BLACK,
5% WHITE SERIES



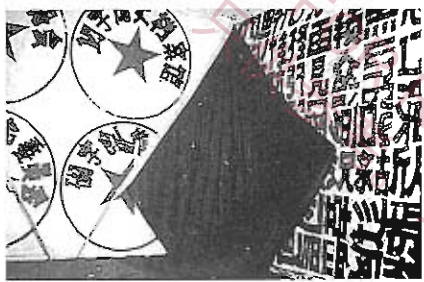
116
吳山專
紅色幽默 1987
WU SHANZHUAN
RED HUMOUR



119
唐宋·肖魯
《中國現代藝術展》槍擊事件現場 1989
TANG SONG, XIAO LU
SITE OF PISTOL SHOT HAPPENING DURING
"CHINA/AVANT-GARDE" EXHIBITION



122
張曉剛
生生不息之愛系列之一 1987
ZHANG XIAOGANG
from FOREVER LASTING LOVE SERIES



117
吳山專
紅色幽默：紅印 1987
WU SHANZHUAN
RED HUMOUR: RED STAMPS



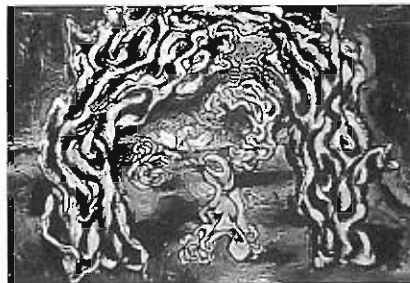
120
陳宇飛
肖像 1984
CHEN YUFEI
BUST



123
毛旭暉
水泥房間裡的人體·正午 1986 100X65cm
MAO XUHUI
BODY INSIDE A CONCRETE CELL, NOON



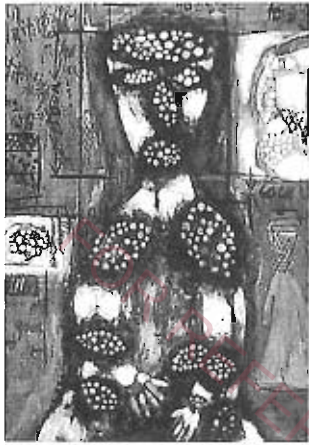
118
倪海峯
無題 1987
NI HAIFENG
UNTITLED



121
張曉剛
幽靈系列之一 1984
ZHANG XIAOGANG
from SPIRITS SERIES



124
葉永青
春天喚醒冬眠者 1986
YE YONGQING
SPRING WAKES THE WINTER
HIBERNATOR



125
潘德海
苞米系列之一 1988
PAN DEHAI
from CORN SERIES



128
王强
第五交響樂第二樂章開頭的柔板
(雕塑) 1985
WANG QIANG
OPENING OF THE SECOND
MOVEMENT FROM BEETHOVEN'S
SYMPHONY NO. 5 (sculpture)



131
張培力, 耿建翌, 曹學雷
捆扎件, 舊報紙, 尼龍繩 1986
ZHANG PEILI, GENG JIANYI,
CAO XUELEI
TIED PIECES · OLD NEWSPAPERS ·
NYLON ROPES



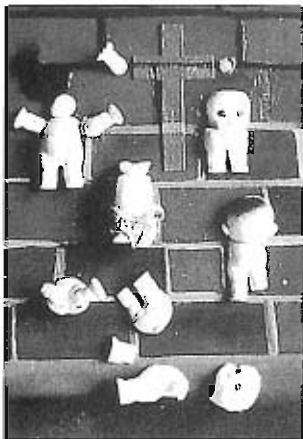
126
管策
無題 1986 140×100cm
GUAN CE
UNTITLED



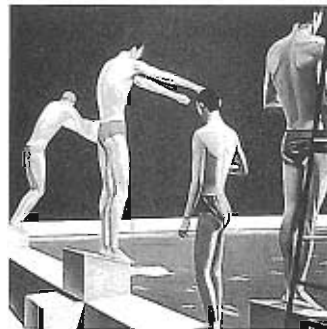
129
柴曉剛
未竟之渡 1985 (漢雅軒藏品)
CHAI XIAOGANG
INCOMPLETE PASSAGE
(Collection Hanart T Z Gallery)



132
張培力
X?系列之一 1987
ZHANG PEILI from
X? SERIES



127
侯文怡
無題(現成品裝置) 1984
HOU WENYI
UNTITLED
(installation from ready-made objects)



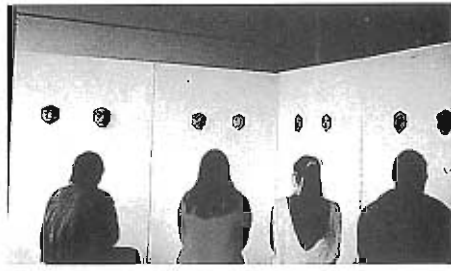
130
張培力
仲夏的泳者 1985
ZHANG PEILI
MIDSUMMER SWIMMERS



133
張培力
X?系列(裝置) 1987
ZHANG PEILI
X? SERIES (installation)



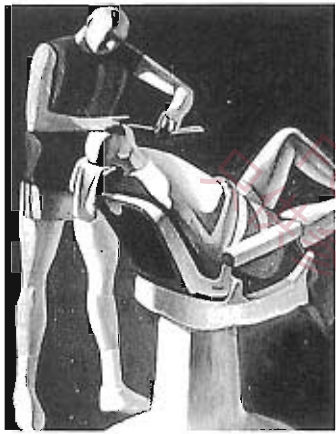
134
張培力
30X30 (錄像) 1988
ZHANG PEILI
30X30 (video frame)



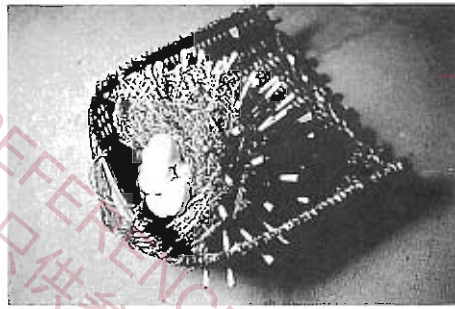
137
耿建翌
自來水廠 (一個互相窺視的裝置) 1988
GENG JIANYI
WATER FACTORY: A MUTUALLY VOYEURISTIC
INSTALLATION



140
武平人等
'87行爲 1987
WU PINGREN AND OTHERS
'87 ACT



135
耿建翌
1985年夏季的又一個光頭 1985
GENG JIANYI
ANOTHER SHAVED HEAD IN THE
SUMMER OF 1985



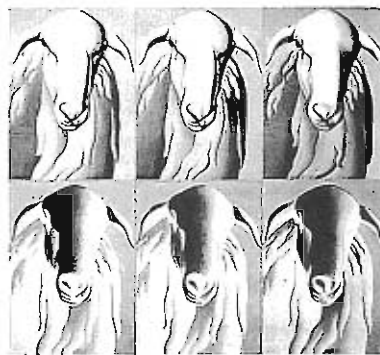
138
唐宋
巢 (千根火柴做成的裝置) 1988
TANG SONG
NEST (Installation made from 1,000 matches)



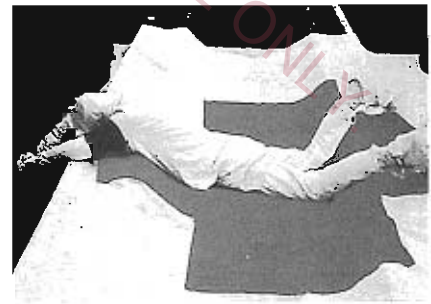
141
趙建海, 盛奇, 鄭玉珂, 康木
大悲劇烽火台系列 1988
ZHAO JIANHAI, SHENG QI, ZHENG YUKE,
KANG MU
MAJOR TRAGEDY, SIGNAL STATION SERIES



136
耿建翌
第二狀態 1987 200X145cm
GENG JIANYI
THE SECOND STATE



139
宋陵
無意義的選擇? 1987
SONG LING
A MEANINGLESS CHOICE?



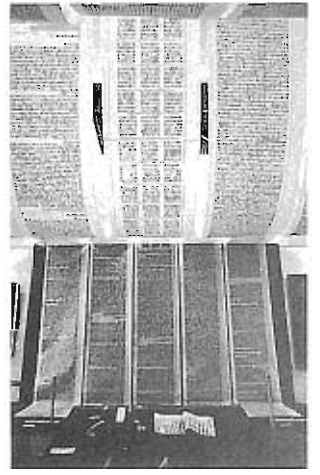
142
魏光慶
自殺系列 1988
WEI GUANGQING
SUICIDE SERIES



143
顏磊
膠帶捆扎 (行為藝術) 1991
YAN LEI
TAPE BONDAGE (Action Art)



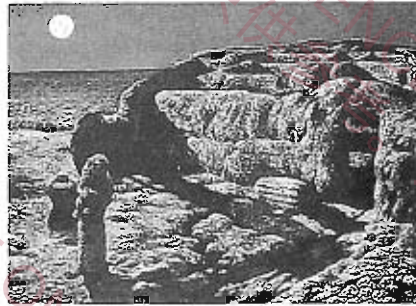
146
徐一暉
海 1985 (漢雅軒藏品)
XU YIHUI
OCEAN (Collection Hanart T Z Gallery)



149
徐冰
析世鑒·世紀末卷 (裝置)
1988
XU BING
A MIRROR TO ANALYSE
THE WORLD (installation)



144
任戎
圓寂的召喚 1985
REN RONG
THE CALL OF NIRVANA



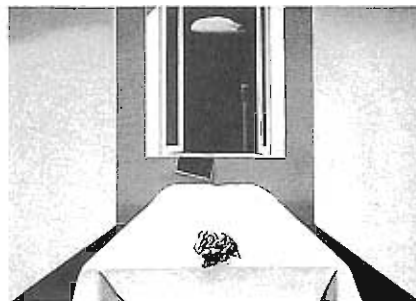
147
徐一暉
莫勒亞特南部 1985 (漢雅軒藏品)
XU YIHUI
SOUTHERN PART OF MOJAVE
(Collection Hanart T Z Gallery)



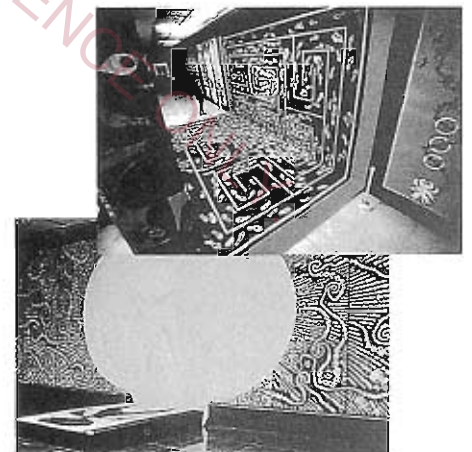
150
徐冰
析世鑒·世紀末卷 (原版局部)
(漢雅軒藏品)
XU BING
A MIRROR TO ANALYSE
THE WORLD (detail)



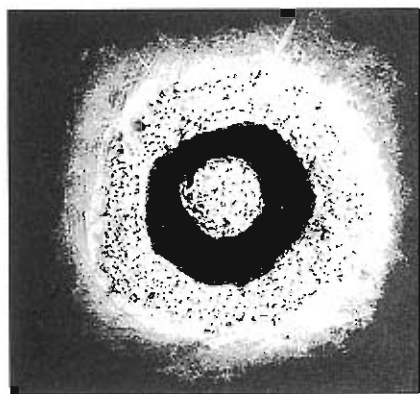
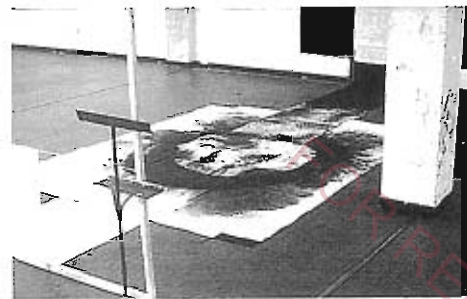
145
任戎
北方的暗示之四 1986
REN RONG
INTIMATION FROM THE NORTH NO. 4



148
陳文驥
灰色的環境，藍色的天 1987
CHEN WENJI
BLUE SKIES · GREY ENVIRONMENT

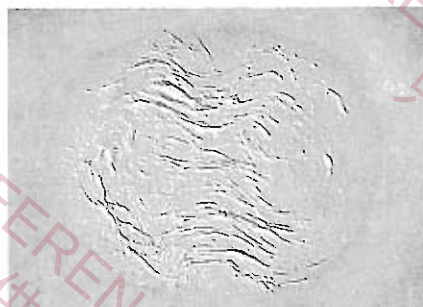
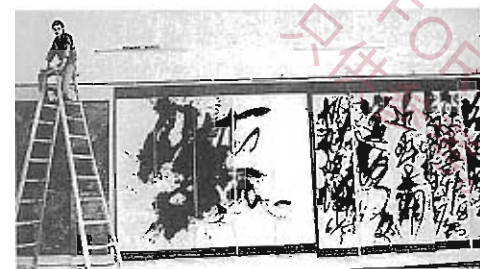


151
呂勝中
神路·召魂 (剪紙裝置, 展覽局部) 1988
LÜ SHENGZHONG
SPIRITS' PATH · SEANCE
(paper cutting installation, detail)



152
王公懿
水墨(裝置) 1977
WANG GONGYI
INK (Installation)

155
徐虹
喜馬拉雅山系列 1988
XU HONG
from HIMALAYAN SERIES



153
宋剛
活頁日記系列之一 1988
SONG GANG
from LOOSE LEAF DIARY SERIES

156
尚揚
狀態：5 1989 (漢雅軒藏品)
SHANG YANG
CONDITION: No. 5



154
余友涵
圓 1977
YU YOUHAN
CIRCLE

Footnote 1
No illustration

Footnote 2
(1) Modernist Movement in the 1930s and 1940s
illus. 1 to 10
(2) Realist Movement
illus. 11 to 22
(3) Realism and the Restructuring of Ink Painting
illus. 23 to 27
(4) Realism and New Year Calendar of the 1930s and 1940s
illus. 28 to 32

Footnote 3
Woodcut Movement
illus. 33 to 36

Footnote 4
The Yan'an Cultural Movement and Woodcuts
illus. 37 to 40

Footnote 5
New Year's Painting and its Influence on Oil Painting
illus. 41 to 61

Footnote 6
No illustration

Footnote 7
(1) Wave of Formalism
illus. 62 to 64
(2) New Year Landscape and Still Life, Oil Paintings of the 1970s
illus. 64 to 68
(3) The Decorative Style (Capitol Airport 1979)
illus. 69 to 70
(4) The Anonymous Painting Association, Beijing
illus. 71 to 72
(5) The "Contemporaries" (*Tongdairan*) exhibition in Beijing and the Yunan "Monkey Year Society" (Shenshe) exhibition
illus. 73 to 75
(6) Abstract Art of The Early 1980s
illus. 76 to 78
(7) Scar Art
illus. 79 to 81
(8) Native Soil Movement
illus. 82 to 85
(9) The Stars Exhibitions
illus. 86 to 96

Footnote 8
No illustration

Footnote 9
(1) Dada and Pop-Inspired Art
illus. 97 to 105
(2) Cultural Criticism and Reconstruction
illus. 106 to 119
(3) School of Life
illus. 120 to 143
(4) Surrealist-Style Art
illus. 144 to 147

Footnote 10
No illustration

Footnote 11
The Purified Language Movement
illus. 148 to 156

Footnote 12
No illustration