

MAKING THE NEW WORLD: THE ARTS OF CHINA'S CULTURAL REVOLUTION

Centre for Chinese Visual Arts (CCVA) 9th Annual Conference

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Zilkha Auditorium, Whitechapel Gallery, London

Keynote:

Richard King is Professor of Chinese Studies at the University of Victoria, Canada. His principal research is on modern Chinese literature and film, literary theory, cultural policy, and propaganda, with a focus on the Mao era. Publications include *Milestones on a Golden Road: Writing for Chinese Socialism 1945-1980*. Vancouver BC: UBC Press, 2013, and *Art in Turmoil: The Chinese Cultural Revolution*. UBC Press, 2010 (edited volume); also an edited volume on Sino-Japanese cultural relations (2012), and contributions to Ban Wang, ed., *Words and Their Stories*. Leyden, Brill, 2010; Kimberley Ens Manning and Felix Wemheuer, ed., *Eating Bitterness*. UBC Press, 2011, Stephen Smith, ed., *The Oxford Handbook on the History of Communism*. Oxford: Oxford University Press, 2014; Rosemary Roberts and Li Li Peters, ed., *The Making and Remaking of China's Red Classics*. Hong Kong University Press, forthcoming 2017, and David Der-wei Wang and Ban Wang, ed., *The Harvard New Literary History of China*, Harvard University Press, forthcoming 2017. He is the translator of several volumes of modern Chinese fiction, has contributed two entries to the Oxford Online Bibliographies, and is curator of the Chinese propaganda poster project at the University of Victoria. A current project concerns the 1970 campaign to promote emulation of the peasant leader Wang Guofu.

Chairs:

Chris Berry is Professor of Film Studies at King's College London. In the 1980s, he worked for China Film Import and Export Corporation in Beijing, and his academic research is grounded in work on Chinese cinema and other Chinese screen-based media, and he has written on Chinese artists who work with moving images, including Cao Fei and Yang Fudong. Primary publications include: (with Mary Farquhar) *Cinema and the National: China on Screen* (Columbia University Press and Hong Kong University Press, 2006); *Postsocialist Cinema in Post-Mao China: the Cultural Revolution after the Cultural Revolution* (New York: Routledge, 2004); (ed.) *Chinese Cinema*, 4 vols, (London: Routledge, 2012); (edited with Luke Robinson) *Chinese Film Festivals: Sites of Translation* (Palgrave Macmillan, forthcoming 2016); (edited with Koichi Iwabuchi and Eva Tsai, *Routledge Handbook of East Asian Popular Culture* (Routledge, forthcoming); (edited with Janet Harbord and Rachel Moore), *Public Space, Media Space* (Basingstoke: Palgrave Macmillan, 2013); (edited with Lu Xinyu and Lisa Rofel), *The New Chinese Documentary Film Movement: For the Public Record* (Hong Kong: Hong Kong University Press, 2010); (edited with Kim Soyung and Lynn Spigel), *Electronic Elsewheres: Media, Technology, and Social Space* (Minneapolis: University of Minnesota Press, 2010); (edited with Nicola Liscutin and Jonathan D. Mackintosh), *Cultural Studies and Cultural Industries in Northeast Asia: What a Difference a Region Makes* (Hong Kong: Hong Kong University Press, 2009); (edited with Ying Zhu) *TV China* (Indiana University Press, 2008); (editor) *Chinese Films in Focus II* (British Film Institute, 2008); and (edited with Feii Lu) *Island on the Edge: Taiwan New Cinema and After* (Hong Kong: Hong Kong University Press, 2005).

Craig Clunas is Professor of Art History, University of Oxford. Much of his work concentrates on the Ming period, with additional interests in the art of 20th century and contemporary China. He has worked at the V&A Museum, and taught at the University of Sussex and SOAS, University of London. He is the author of *Art in China* (1997, second edition 2009), and his other books, several of which have been translated into Chinese, Japanese and Korean, include: *Superfluous Things: Material Culture and Social Status in Early Modern China* (1991); *Fruitful Sites: Garden Culture in Ming Dynasty China* (1996); *Pictures and Visuality in Early Modern China* (1997); *Elegant Debts: The Social Art of Wen Zhengming, 1470-1559* (2004); *Empire of Great Brightness: Visual and Material Cultures of Ming China, 1368-1644* (2007), and *Screen of Kings: Art and Royal Power in Ming China* (2013). In 2012 he delivered the Mellon Lectures in the Fine Arts at the National Gallery of Art, Washington DC, as 'Chinese Painting and its Audiences'; the published version of these will appear in 2017. His current research deals with the transnational history of Chinese art in the short twentieth century, from 1911 to 1976.

Harriet Evans is Professor of Chinese Cultural Studies, and Director of the Contemporary China Centre, Department of Modern Languages and Cultures, Faculty of Social Sciences and Humanities, University of Westminster. She has written extensively on the politics of gender and sexuality in China, and on political posters and visual culture of the Mao era. Her main publications include *Women and Sexuality in China: Dominant Discourses of Female Sexuality and Gender since 1949* (Polity Press, 1997), *Picturing Power in the People's Republic of China: Posters of the Cultural Revolution* (co-edited with Stephanie Hemelryk Donald, Rowman and Littlefield, 1999), and *The Subject of Gender: Daughters and Mothers in Urban China* (Rowman & Littlefield, 2008). She is currently completing a book on an oral history of everyday life over six decades in a poor neighbourhood of central Beijing, and co-ordinates a Leverhulme Trust funded research project on 'Conflicts in Culture: Localities and Heritage in Southwest China.' She taught modern Chinese history in Mexico (1979 to 1984), founded and directed the MA and PhD programmes in Chinese Studies in the Centre for the Study of Democracy, University of Westminster (2000-2010), and was President of the British Association for Chinese Studies (2002-2005). She is Trustee of the London-based The Rights Practice.

Jiang Jiehong is Head of Research at School of Art, Director of the Centre for Chinese Visual Arts, Birmingham City University, and Visiting Professor at China Academy of Art. He has extensive research and curatorial experience in contemporary Chinese art and visual culture. His recent curatorial projects include the 4th Guangzhou Triennial: the Unseen (co-curated with Jonathan Watkins, 2012), the 3rd Asia Triennial Manchester: Harmonious Society (2014), the Shadow Never Lies (co-curated with Mark Nash, Shanghai 21st Century Minsheng Art Museum, 2016), the Distant Unknown: Contemporary Art from Britain (OCAT Shanghai, 2016) and Everyday Legend (Shanghai Minsheng Art Museum, 2016). He is also editor of *Burden or Legacy: from the Chinese Cultural Revolution to Contemporary Art* (Hong Kong University Press, 2007), and author of *the Revolution Continues: New Art from China* (Saatchi Gallery and Jonathan Cape, 2008), *Red: China's Cultural Revolution* (Jonathan Cape, 2010) and *An Era without Memory: Chinese Contemporary Photography on Urban Transformation* (Thames and Hudson, 2015). Jiang will be Principal Editor of the *Journal of Contemporary Chinese Art* (Intellect) from 2017.

Abstracts & Speaker biographies

Christine Ho

Between arts and mass criticism: Perceiving the beautiful through Cultural Revolution audiences

Art criticism under the Cultural Revolution was famously aflame with pronouncements about beauty, value, and, above all, meaning. Cultural Revolution art criticism was, as many scholars have noted, seemingly erratic, fraught with tortured hermeneutics, sometimes obsessed with minutiae, and often indisputably linked with political smear campaigns. Art criticism of the Cultural Revolution also activated visual images beyond their creators' wildest dreams, endowing acts of interpretation with a heightened potency and resonance. This paper examines the sources, types and discontinuities of art criticism as it evolved during the Mao era, when it was charged with enacting socialist convictions about the universality of aesthetic experience and creating the pluralistic voices that were to populate and expand cultural participation. My paper begins by mapping the registers of official art criticism that had already emerged under the Seventeen Years period, first examining the intersection between professional art criticism, exemplified by the writings of Fine Arts editor-in-chief Wang Zhaowen (1909-2004), and amateur art criticism, gathered from the opinions of workers, farmers, and other representatives of the 'masses.' Though frequently predetermined in form, writing about art in socialist China was by no means unified or homogenous, operating as art criticism did elsewhere" as a fundamental exercise for establishing communal judgments of beauty and articulating key modes of aesthetic experience. I then consider three moments in the history of art criticism: the 1963 critique of the artist Shi Lu's 'wild, weird, chaotic, and black' paintings, art criticism published in Red Guard periodicals, and ending with the amateur opinions solicited during the black painting exhibitions.

Christine I. Ho is assistant professor of East Asian Art at the University of Massachusetts Amherst. She is currently working on a monograph on the theory, history, and practice of collective production in modern and contemporary Chinese art, entitled *Collective Brushwork*.

Minerva Inwald

The Socialist Art Palace: Early Cultural Revolution Art Exhibitions

Propaganda posters from the early Cultural Revolution period (1966-1967) have provided some of the most iconic imagery of the Maoist era, and yet the artistic values that defined early Cultural Revolution art have not been thoroughly explored by art historians. The ultimate purpose of early Cultural Revolution art was to contribute to an unfolding political movement. In serving this aim, the artistic field placed unprecedented value on collective production, mass participation and reproducibility, reframing concepts of the art object and the artist. As a result, the objects which constitute early Cultural Revolution art are difficult to amass into a conventional artistic canon. Without a definitive set of significant works, early Cultural Revolution art is somewhat resistant to art historical analysis. In 1967, Beijing Red Guard art groups hosted two large exhibitions at the prestigious Museum of Chinese Art (now known as the National Art Museum of China), claiming back the 'socialist art palace' in the name of the 'workers, peasants and soldiers'. Red Guard art groups used the museum space to confer artistic status on a diverse range of objects, from Mao badges and factory blackboard newspapers to guohua paintings and sculptural installations. Approaching early Cultural

Revolution art through exhibitions is a way to assess what was included and excluded from this new art world, exploring the artistic principles of the early Cultural Revolution. This paper will outline the radical artistic values promoted through the two 1967 exhibitions at the Museum of Chinese Art, as well as discussing the issues early Cultural Revolution art presents for art historical analysis.

Minerva Inwald is a PhD candidate in the Department of History at the University of Sydney. In 2012 she was awarded a Bachelor of Arts (Languages) (Hons I) degree from the University of Sydney, and her Honours thesis received the Francis Stuart Prize for Asian art history. In 2014 she presented papers at the University of Queensland, the University of Melbourne and the University of Sydney. Minerva has just completed a postgraduate exchange program with the Department of Humanities at the Central Academy of Fine Arts, Beijing.

Vivian Li

Becoming a Model Artwork: Rent Collection Courtyard

Rent Collection Courtyard, a 96-meter long sculptural installation comprising of 114 life-sized clay figures, depicts in six consecutive tableaux downtrodden farmers being exploited for rent by their landlord in pre-Communist revolution China. Created in 1965 in a unique collaboration of artists and a community of farmers, in the following year the Chinese Communist state on the eve of the Culture Revolution extolled Rent Collection Courtyard as the model (yangban) in art and sculpture. This study explores the social and artistic ramifications of grassroots democracy as it transforms into the official line through the artists' and farmers' collective production of Rent Collection Courtyard and the work's subsequent meteoric rise into a key model artwork of the Cultural Revolution. Through a combination of close visual analysis, archival research, and interviews with Rent Collection Courtyard's team of sculptors, this paper analyzes the artists' participation and negotiation with the Communist state's paradoxical project to institutionalize the popular at the outset of the Cultural Revolution.

Vivian Li is the assistant curator of Asian art at the Worcester Art Museum. She received her doctorate from the University of Michigan specializing in modern and contemporary art in China. Previously Li worked at the Dallas Museum of Art, the Guggenheim Museum, and the Museum of Fine Arts, Houston. She was a Fulbright recipient and has contributed articles on Maoist period art, Chinese contemporary art, and reproduction culture to such publications as the Encyclopedia of Modern China, The Contemporary Visual Studies Reader, and the special issue "Theorizing Imitation in a Global Context," of Art History.

Yawen Ludden

From Model Opera to Model Society: Jiang Qing, Yu Huiyong, and Yangbanxi

It has long been argued in both East and West that China was subjected to a musical famine under Madame Mao's 'fascist dictatorship' during the Cultural Revolution of 1966-1976; it has been equally asserted that the stage works of that period were created solely to serve Jiang Qing's 'anti-revolutionary' political ambitions. On the contrary, the period of the Cultural Revolution proved a heyday for the development of Beijing opera's twentieth-century derivative, yangbanxi (or 'model opera'), as well as for the mass activities and musical participation that it sparked. Based on primary materials and extensive first-person interviews with representative individuals who were active during that time, this paper examines yangbanxi's relationship to

both the artistic aesthetics and the social, political, and cultural contexts of the time. I will focus in particular on the relationship between Jiang Qing, the main proponent of yangbanxi, a new genre designed to rally the Chinese masses to the new socialist world order and Yu Huiyong, the chief composer of yangbanxi and China's Minister of Culture. Under Jiang's aegis, Yu transformed the China's iconic yet moribund art form of Beijing opera into the modern and revolutionary yangbanxi, which functioned paradoxically as both mass entertainment and avant-garde artistry. Far from simple propaganda, the selective adoption of Western practices in yangbanxi underscored a revolutionary shift in aesthetic values and served the goals of a new social order that refocused the arts on the common people. Furthermore, yangbanxi is still popular today, indicating that there is lasting appeal in these works even when the propaganda element is no longer relevant, thus validating their aesthetic value. I will examine not only the role of yangbanxi in reshaping the nation's musical culture, but also the prominent place it has in Chinese society today.

Yawen Ludden's research focuses on the performing arts during the Cultural Revolution. She is interested in the development of the so-called 'model operas,' or yangbanxi, before and during that period. She has conducted interviews with scores of key people involved in the development and performance of yangbanxi. Many of these were conducted during extended visits to China, including a Fulbright Fellowship at the Central Conservatory in Beijing (2010-2011). She earned her Ph.D. from the University of Kentucky in U.S. and is currently Instructor of Music at Georgia Gwinnett College in Atlanta.

Mark Nash

Breaking with Old Ideas

In 1976 together with Rosalind Delmar I wrote an article reviewing a season of Chinese Cultural Revolution Cinema at the National Film Theatre, London. It was published in *Screen*, an academic journal which I was to edit for several years subsequently. The essay explored the range of aesthetic strategies being employed in this new cinema which included some model operas such as *Breaking With Old Ideas*, 1975. Delmar and myself were dimly aware of the excesses of the cultural revolution that China was then undergoing, but we were, like the characters in Godard's *La Chinoise*, impressionable converts to a cultural Maoism which has now (for good reason) disappeared both in China and the West. My presentation will look back at the arguments we were making then, and drawing on subsequent research and work with Chinese visual artists, see what elements of those positions are still relevant today.

Mark Nash is an independent curator and writer, until recently Head of Department Curating Contemporary Art at the Royal College of Art London. Before the RCA he helped establish the International Centre for Fine Art Research at the University of the Arts, London. In 2015 -16 he was a Visiting Professor at the Nanyang Technological University Singapore Centre for Contemporary Art. As a curator Nash has collaborated extensively with Okwui Enwezor on The Arena project at the Venice Biennial 2015, including an epic live reading of Karl Marx's *Das Kapital*; 'The Short Century' exhibition and Documenta 11, (both 2002) and also with Ute Meta Bauer on the 3rd Berlin Biennial (2004). He has also collaborated with artist Isaac Julien on numerous film and art projects. He has written extensively on artist's work with the moving image – especially in his curated exhibitions 'Experiments with Truth' (Fabric Workshop and Museum, Philadelphia (2004-5) and 'One Sixth of the Earth, ecologies of image' at ZKM, Karlsruhe and MUSAC, Leon (2012-13). This latter continued to explore the artistic legacy of the formerly socialist countries, first explored in 'Reimagining October' at Calvert 22 (2009),

(curated with Isaac Julien) and continued with this Red Africa publication and the Things Fall Apart exhibition. Together with Joshua Jiang he has curated a major international exhibition Yingxiang/The Shadow Never Lies, M21: 21st Century Minsheng Art Museum Shanghai (2016).

Martin Mulloy

Photography and the Cultural Revolution

Photography was a major part of the image-world of the Cultural Revolution, principally serving ideological, performative and instructional aims. Under the auspices of state organisations such as Xinhua, the China Photographers Association and other bodies, photography played a central role in the projection of a revolutionary mode of social and political behaviour and, ultimately, of a historical narrative. The strict state control of photographic production and dissemination has led to photography, and other forms of visual expression in the Cultural Revolution, being viewed as a disruption of conventional art historical development, an almost exceptional visual culture or a singular event outside historical norms and framed and understood largely as a phenomenon of propaganda. This reductive view overlooks the before and after. It denies the rich photographic tradition and practices (both in the first decade of the PRC and in the years before) and, indeed, art traditions which preceded the Cultural Revolution and which informed the distinctive nature of Cultural Revolution photography. It also overlooks the impacts made upon subsequent photographic development and practice, from the emergence of the April Fifth Movement and independent photography in 1976 to the present day. The Cultural Revolution was not only a political attempt to restructure society in its entirety but a transformation of the world of Chinese visual representation. This presentation examines the before and after; the prior influences informing and shaping state-controlled photography of the Cultural Revolution, and his the image world and modes of visual expression which characterised the Cultural Revolution have had a lasting and critical influence upon post-1976 contemporary Chinese photography and shape the everyday experience of modern China.

Martin Mulloy, 2nd-year PhD research, Birkbeck College, University of London. Following on from my MA at Birkbeck in the History of Art with Photography, I am now engaged in a PhD researching post-1976 photography in China. My MA research and dissertation focused on the photography of the Cultural Revolution and, in particular, on the unauthorised and transgressive documentary photography of Li Zhensheng, which provided a visual counter-narrative to the official history and memory of the Cultural Revolution and significantly reframed the historical approach to the period. My current PhD research, provisionally entitled Resisting Amnesia, considers the impacts of the Cultural Revolution (and the early decades of the PRC) upon photography and the contested issues of memory, trauma and nostalgia – and examines the spontaneous rise of independent photography in 1976 and how this has shaped the development of wider contemporary Chinese photography.

Eldon Pei

The Atom Bomb Is a Celluloid Tiger

Espousing a doctrine of People's War, proponents of the Cultural Revolution championed Mao Zedong's notorious reckoning that 'the atom bomb is a paper tiger' and that 'the outcome of war is decided by the people, not by one or two new types of weapons'. Yet, with China's nuclear program marking important developmental milestones at the very same moment that the People's Republic was being engulfed by ascending political militancy in the mid-1960s, the

Chairman's 'revolutionary little generals' also embraced each successful detonation of a nuclear device at Lop Nur Nuclear Weapons Test Base as proof of the awesome physical forces unleashed by Mao Zedong Thought, whose own well-known epithet, 'spiritual atomic bomb', immediately likened its impact to that of weaponized atomic energy. This paper traces through visual and cinematic materials a symbolic economy that enabled the bomb to stand at once for the might of a nation, as projected through images of state power, and for the persistence of entropic forces aimed at no less than abolishing such power. It puts into dialogue the Chinese atomic test documentary *Great Triumph of Mao Zedong Thought* (1966), whose unprecedentedly intense promotion by the government coincided with the run-up to China's first H-bomb test and with the Red Guard rallies in Tiananmen Square, and cover art from Socialist China's most widely circulated electronics periodical, *Radio Magazine*. Highlighting a formal logic of rhyming and substitution that underpinned image-based representations of advanced technology R&D, I shed light on an aesthetics closely attuned to the organizational style deployed within the nuclear program to dismantle subordinative bureaucratic arrangements and foster new recombinatory, bio-mechanical systems of networked power. I then conclude by examining how portrayal of the decisive 'human factor' develops within this aesthetics as lab-coated scientific elites give way to gas-masked techno-warriors quixotically racing toward ground zero.

Eldon Pei is a PhD candidate in the Art and History Department at Stanford University. His dissertation looks at the convergence of mass media and mass politics in Mao-era China through the optic of Chinese documentary cinema from the 1950s and 60s. A fundamental aim of this project is to expand the 'contact zone' for humanities scholars working on modern Chinese history and culture, the Cold War and the Global Sixties, political modernism and histories of technology and media. Eldon has been a contributor to the forthcoming Routledge *Encyclopedia of Modernism* and a peer reviewer for *Public Culture*.

Linda Pittwood

Wearing Mao's Trousers: the methods and consequences of 'ungendering' the body during the Chinese Cultural Revolution

Why was gender equality important to Mao? And how did this manifest in the visual culture of the Cultural Revolution? Why did the attempts at 'ungendering' fail? And what consequences has this failure had on the representation of women's experiences and their bodies in Chinese contemporary art? To begin to approach some of these questions, this paper will trace the genealogy of women's studies discourse in China through the examination of key ideas and events, which laid the foundations for Mao's new gender paradigm, including the *jianmei* (robust beauty) ideal of the 1930s, women's suffrage and population control measures. Drawing on the theories of Judith Butler (1990, 2004), Howard Chiang (2013) and Xiaobing Tang (2015), it will explore the tactics of 'ungendering' and tropes of the 'ungendered' body (generally a female body with so-called feminine attributes removed or downplayed) during the Cultural Revolution across a range of visual culture from the period, and literature produced since that time. This will include photographs by Li Zhensheng, woodcuts, statues, film stills and posters. This paper will argue that women were central to Mao's vision and, perhaps partly as a consequence, the Cultural Revolution has had a significant impact on women's identity construction in China since the end of Maoism. It will test this theory by looking at some examples of Chinese contemporary art using real female bodies, for example, Peng Yun's *Jieyu Debutante*, 2013; Yang Fudong's *The Coloured Sky: New Women II*, 2014; Fen Ma Liuming's female persona; and Cao Fei's *Creamy Role*, 2002. Where possible this will include new comments from the artists. The research towards this paper and its final content will form part of my doctorate

project. Working-title: The Performed and the Unsaid: the female body in Chinese contemporary art 1989-present.

Linda Pittwood is an academic, art critic and project manager. Since October 2015 Linda has been a full time PhD candidate in Cultural Studies and Critical Theory jointly supervised by Professor Paul Gladston at University of Nottingham and Professor Joshua Jiang at Birmingham City University. She regularly contributes to several publications and websites writing about Chinese and British contemporary art. From 2009-15 Linda was based at the Walker Art Gallery, Liverpool where she worked with a network of partners to realize many exhibitions of modern and contemporary international art. She is a member of the International Association of Art Critics (AICA).

Corey Schultz

The Maoist Peasant Figure and its Affective Importance in Contemporary Chinese Visual Culture

The peasant was one of the Maoist period's most important class figures, and was part of the class triad of worker-peasant-soldier that was believed to destroy the old world and create a new socialist utopia. The peasant was a figure to be emulated, and during the Cultural Revolution youth from the cities were 'sent down' to the countryside to learn from these noble class models. In this presentation, I examine the Maoist model class figure of the peasant in contemporary Chinese visual culture and its new incarnation as the rural-to-urban migrant worker. After summarizing its iconographic importance, I then turn to Confucian and Maoist theories of how model class figures of the worker-peasant-soldier were believed to operate on the viewers' conscious and subconscious, in the belief that they could inspire emulation in the viewer. I combine these notions with contemporary theories on affect and iconicity and argue that the model figures produce an aesthetic experience that fuses the cognitive and the affective. I contrast the figure's ironic or 'kitsch' representations found in the 'Mao Pop' and 'Political Pop' art movements with its more somber representation in contemporary Chinese art and film, specifically the paintings of migrant workers by artists such as Liu Xiaodong and the films of Jia Zhangke, and argue that the figure still retains its lingering affective importance; thus, it is not only symbolically significant but still retains its affective power in Chinese visual culture by evoking the emotions and feelings associated with the past.

Dr. Corey Kai Nelson Schultz holds the position of Lecturer in Film at the University of Southampton (UK). He earned his PhD from Goldsmiths, University of London, under the supervision of Professor Chris Berry. His areas of research include contemporary Chinese visual culture, film phenomenology, and aesthetics. He has published in Screen, Visual Communication and Asian Cinema.

Andreas Steen

Propaganda on Shellac, Vinyl and Plastic. The Politics of Record Production during the Cultural Revolution in China (1966-1976)

After 1949, cultural production in the People's Republic of China had to follow new rules and became an important tool of socialist propaganda. Record production was no exception and quickly developed into a cultural propaganda enterprise with the aim to cultivate the new socialist (music) culture and support the politics of the Communist Party of China. Music record editing and publishing departments were set up under the Central People's Broadcasting

Station, while the production of records was carried out by the China Record Company (Zhongguo changpianchang), founded 1955 in Shanghai. Based on archival research, secondary Chinese literature and interview material, this paper takes a close look at record production during the ‘ten years of chaos’. Firstly, it will introduce the production facilities, including pressing plants and the circulating formats, namely shellac, vinyl and plastic records. Secondly, it will elaborate on organizational struggle, censorship and the promotion of records, before addressing questions regarding quantity, repertoire and content. Record production during the Cultural Revolution underscores the importance and efforts of increased propaganda output while simultaneously pointing at challenges and limitations. It was a complex business characterized by innovation, destruction and waste that recorded and created the new Maoist soundscape. Audience response differed and is mostly difficult to evaluate. However, for various reasons some songs remain popular and are promoted within the ‘red song’ repertoire that defines China’s current mainstream culture.

Andreas Steen is Associate Professor of Modern Chinese History and Culture at Aarhus University, Denmark. His main fields of research concentrate on aspects of modern Chinese history and culture, with an emphasis on popular music and the music/cultural industry. In addition to a number of articles on this topic, Steen published a book on China’s early music industry in Shanghai (1878-1937) in German (2006) and Chinese (2015); in 2014 he organized an international conference on Soundscapes in China at Aarhus University. At present he is editing the conference volume and began working on the history of the China Record Company.

Gerui Wang

Ambivalence in Li Keran’s *Jing-gang Mountain* – Negotiating artistic agency and state obligation during the Cultural Revolution

This essay examines a set of pictorial ambivalence in the landscape paintings produced towards the end of Cultural Revolution by the artist Li Keran, a major figure in the history of twentieth century Chinese ink painting. The paper revisits Li’s work *Jinggang Mountain* created in 1976, which portrays a site of revolutionary significance that transcends political propaganda with its emphasis on artistic treatment of the landscape. The paper argues that in contrast to socialist realism art during the Cultural Revolution, as well as Li’s earlier works such as *Ten Thousand Crimson Mountains*, *Jinggang Mountain* configures a distinct rendering of landscape to rethink the relationship between art and politics, artistic agency and state obligation. The essay situates Li Keran’s paintings amid the cultural agenda set by Mao’s Yan’an talk on literature and arts in 1942, which highlighted the role of artistic production as serving the farmers, workers and army. State commissioned paintings of similar subject matter by Li Keran, Guan Shanyue, Fu Baoshi among others, were hung as interior backdrops at Beijing’s grand restaurants and the Great People’s Hall celebrating CCP’s achievement and welcoming the foreign delegations. Different from these paintings, Li’s *Jinggang Mountain* in 1976 appears to embrace more room for artistic creativity. Li Keran painstakingly sought for alternative to the ‘art for the sake of revolution’ and contemplated on the evolution of Chinese art traditions given the special socio-political environment.

Gerui Wang is Ph.D student in History of Art at the University of Michigan. Her research has mainly concerned of the social agency of art. Her M.A thesis studied the role of Song intellectuals in initiating poverty relief policies, and the visual repertoire that artists developed to shape public opinion towards poverty. She has also examined the entanglement of the ink painting development in socialist politics of modern China, focusing on the 1950s through 1970s.

For her Ph.D. thesis, she will explore the representation of social space, the political expressions, and cultural reminiscence in late imperial travel culture.

Rujie Wang

Image-Music-Text: the Rhetoric of the Arts from the Cultural Revolution

The revolution would not be what it was without the songs and lyrics sung in praise of Mao and Chinese socialism, which is a form of speech that Barthes says myth is. How people talked and what they sang during the revolution would make sense the same way we understand an automobile advertisement of a sexy girl standing next to a brand new race car. In many revolutionary signposts and song lyrics, Mao or his name is always next to what appears to be a good and happy life. This paper studies the rhetoric of the image and lyrics of Cultural Revolution songs in film, ballet and opera that offer iconographic ideas of and lyrical emotions for Chinese communism. The ways in which the sound (music), sight (image) and word (text) index one another in this pre-infomercial age are no less sophisticated than the myth of global capitalism in its many powerful shapes and forms. In this style of speech, the revolutionary artists proselytize a good life by drawing on a host of meaningful words and images associated with (1) the cult of Mao, (2) hero worship of martyrs who laid down their lives in the epic struggle of nation-building, (3) a sacrificial crisis in which the impure elements must be removed to restore order, and (4) a pathetic fallacy towards a natural universe behaving in concert with the rise and fall of the revolutionary masses. The songs in these films are products of our ritualistic imagination and meet the needs of the collective unconscious. Even today when post-socialist iconoclasm has turned the sublime into the ridiculous, some of these basic elements of our primitive mind continue to shape the way the Chinese imagine a good life through symbols and myth.

Rujie Wang has taught Chinese language and literature at The College of Wooster for 20 years; his doctorate was in Comparative Literature from Rutgers in 1993. Born and raised in Beijing, he worked on a farm for 7 years during the Cultural Revolution before attending Peking Normal University in 1978. He got his B.A. in English from Wabash College in 1983. His research interests include Chinese cinema and modern Chinese literature. His articles appear in *Modern Chinese Literature and Culture*, *East Asia*, *Asian Cinema*, *Canadian Review of Comparative Literature*, *Journal of Asian Studies*, and *Gale Encyclopedia of Modern China*.

Li Zhang

Agender Performance: Aesthetic Discipline of Heroines in the Cultural Revolution

The Chinese are essentially infatuated by performance, which is profoundly determined by their ritual beliefs. Agender performance by heroines was undertaken in an extremely curt manner during the Cultural Revolution. The presence of heroines seemed to indicate the progress of women, while it employed the aesthetics of patriarchy. During the Red Decade, women's identities were disciplined into four main heroine categories: the female Red Guards, the Iron Girls, the educated female youths and the Red Women's Army, with each sharing a common schema as the Daughters of the Party. This article attempts to interpret the images of heroines in propaganda posters and explore how the schema of the Daughters of the Party was narrated into an aesthetics of a new China. Specifically, I will comparatively examine the rhetoric of propaganda posters with the posters of the 1980s and the 1990s, and clarify the aesthetic and conceptual remains of the Cultural Revolution. The posters of these three periods partly

embraced two subjects, ideological correctness and political correctness, while the image of women altered vaguely to reveal a multifaceted subjectivity. This article adopts an iconographical perspective to analyse the heroines in propaganda posters on three levels: 1) describe her eyes, expression, hair, clothing, accessories, pose, figure and the place; 2) exhibit the meaning of her public identities; 3) detect the schemas of images that connected with the authoritative discourse, showing the monistic ideology of the socialist and patriarchic national aesthetics. State-sponsored feminism in Maoist China, although asserting woman as equal to man, disciplined women into the one-dimensional. The invisible national will became visible and reaffirmed itself by visually disciplining the audience for the purpose of coining the masses into the oneness. However, the analogous schema of an intolerant central government still dominates in today's official aesthetics obscurely in China.

Li Zhang is an assistant professor on Industrial Design of BISTU, an invited lecturer of Design History at Tsinghua University in China. During her Ph.D. period, she went to the Dept. of Gender and Women's Studies in the UC Berkeley from 2010 to 2011 and HKBU as a visiting youth scholar. She has published 30 CSSCI papers, two books in Chinese, and edited three books, and translated 4 books from English to Chinese. With a strong interest in history and criticism, she is in charged of courses as China Modern Design Criticism, Design History, and Gendered Design Studies.