

Index

- Ai Weiwei, 212–13
 All-China Congress of Literary and Art Workers,
 ix, 24, 27, 35, 57
 allegory, 126, 252
 Anti-Rightist Campaign, 49
 art market
 and printmaking, 217, 220–3
 anxiety over, 214–16
 critical view of, 221–2, 226
 curtailed, 32
 limits of, 225–6
 manipulative, 169–70
 rapid growth of, 211–12
 artistic autonomy, 21, 173
 and socialist visual culture, 22, 32
 appeal for, 13
 reaffirmed, 224, 227
 rejected, 155
 avant-garde, 10, 173, 225
 after the revolution, 35
 and contemporary art, 150–1, 221, 225–6
 and experimental art, 224–5
 and radical transformation, 31–2
 and realism, 79
 historical, 156, 230, 239
 of the 1960s, 12

 Beuys, Joseph, 148, 164
biaoxian (representation and expression), 30–1, 33
 Bloch, Ernst, 83

 Cao Yong, 93, 96
 Chen Kaige, 127, 176, 181, 189
 and *Yellow Earth*, xi, 106, 177–8
 Chen Qi, 224, 239–44
 and water printing, 239
 on printmaking as contemporary art,
 224–5
 Cheng Conglin, 94–6
 Chiang Kai-shek, ix, 184
 as represented in *The Founding of a Republic*,
 187, 190–3
 Chinese Communist Party, ix, xi, 20, 62, 76–7,
 200, 204, 212
 and land reform, 66–9, 79, 85, 97
 and Yan'an, 25–6

 Chinese revolution, 9, 110, 164, 217
 and peasants, 90–3
 as cultural legacy, 167–8
 Cold War, xi, 4, 7, 11, 150, 199, 211
 and contemporary art, 167–70
 the end of, 14, 161, 179, 183
 commercial cinema, 180, 195–9. *See also*
 mainstream cinema
 contemporary art, 15, 93–4, 156, 244, 252
 and the art market, 94–6
 and Chen Qi, 239–44
 and printmaking, 214–16, 220–5
 and Wang Guangyi, 141–8, 150–3, 164–9
 experimental art, 13, 224–5
 versus contemporary Chinese art, 226–7
 contemporary Chinese art, xii, 15, 105, 142, 157, 211
 and contemporary art, 93–4, 227
 and dissidence hypothesis, 252
 and printmaking, 214
 dynamic field of, 245
 from 1949 to the present, 9
 versus Chinese contemporary art, 94–6
 cosmopolitanism, 176, 178
 and Chen Qi's work, 244
 and the Chinese revolution, 8–9
 contemporary, 15
 of contemporary art, 218
 of socialist culture, 76
 of the New Culture Movement, 19
 cultural production, 10
 and socialist realism, 79
 as politics, 21
 changing conditions of, 105
 contemporary, 143, 214, 225
 during the Cultural Revolution, 12, 22
 experimental, 57
 in the Soviet Union, 23
 of the Yan'an era, 27
 socialist mode of, 20, 22, 26–8, 32, 35, 45–7,
 96, 198
 socialist mode of, disavowed, 144
 socialist mode of, remaining, 236
 Cultural Revolution, x, 7–8, 13, 17, 21–2, 54, 57,
 77, 101, 154, 158–9, 173, 178, 184
 and contemporary art, 161–2, 164–7
 and its aftermath, 12–13, 94–6, 177, 218, 227

- Cultural Revolution (cont.)
 and its visual culture, 11–12, 146, 153–4, 157
 and Red Guards, 144, 154–5
 Clark on, 12, 22
 Dirlík on the cause of, 154
 cultural transformation, 20–1, 23, 104
 and socialism, 22
 and the avant-garde, 32
 imperative of, 19
- Ding Ling, 74
 and *The Sun Shines Over the Sanggan River*, 71
 dissidence hypothesis, 7, 178–80, 202, 204, 225, 252
 and liberal democracy, 200
 in Western media, 199
- Dong Xiwen, 62
- Emmerich, Roland, 184, 198
 everyday life, 2, 37, 115
 in post-industrial societies, 3–5
 post-revolutionary, 11, 13, 109, 149
 revolutionary, 11
 socialist, 22, 41
 exoticism, 250
 in Fifth Generation filmmaking, 106, 178
 in viewing China, 104, 177, 180, 252
 political implications of, 256–7
- experiment
 “China experiment,” 206
 and pragmatic experimentalism, 14
 and socialist cultural production, 76
The Founding of a Republic as, 205
 Guanlan printmaking village as, 215
 in contemporary culture, 2
 in creating socialist visual culture, 23
 in post-socialism, 13
 in socialist cultural production, 22–4
 in the Red Guard art movement, 155
 new art system in the 1950s, 33
 socialism as, 167
- Expressionism, 4
 and Chinese woodcuts in the 1930s, 229
 Bloch’s defense of, 83
 in the New Wave of the 1980s, 12
- Fang Lijun, 142
 Feng Xiaogang, 179, 181, 207, 266, 272
 Fifth Generation filmmakers, xi, 12, 104, 106, 109, 126–8, 176–9
- gaibian* (adaptations), 26, 76, 103, 239
gaikuo (abstraction), 77–80, 87
gaizao, 25. *See also* self-transformation
- Gao Minglu
 on Wang Guangyi, 150
 Gombrich, E. H. J., 145, 149, 159
 Great Leap Forward, x, 138
 and printmaking, 49
- in *Li Shuangshuang*, 106
 its aftermath, 108, 184
 King on, 108
 Great Proletarian Cultural Revolution.
See Cultural Revolution
- Gu Yuan, 49, 76, 90
 and *Rent Reduction Meeting*, 73–4
 Guo Moruo, 35
- Han Sanping, 187, 205
 Hao Ping, 220, 225
 He Kun, 231–9, 244
 Hinton, William, 69–70
 Holloway, David and John Beck, 4–6, 9
 Huang Jianxin, 186, 191, 197–8
 Hung, Chang-tai, 20–1
- independent documentary, 15, 94
 and mainstream cinema, 203–4
 and Zhao Dayong, 201
 Kraicer on, 202–3
 Nornes on, 203
- Jameson, Fredric, 80, 100
 Jiang Feng, 25–7, 32, 49, 76
 and *Settling Accounts*, 74–6
 on printmaking, 37–8, 41–2
- Kollwitz, Käthe, 82–3, 92
 Korean War, x, 11, 35
- legitimacy, 27
 need to recognize, 257
 negative assessment of, 20–1, 204
 political, 20–1, 105
- Levenson, Joseph, 8–9, 250, 253
- Li Chuankang
 and *Family of Four*, 254–6
- Li Hua, 30
 and his works, 54–6, 92–3
 on printmaking, 47
 on socialist realism, 43–5
- Li Huanmin, 38
 Li Keran, 28–30, 32
 Li Qun, 37, 42–3, 218
 on color prints, 48
 on printmaking in the 1950s, 33–5, 38–41, 47, 51–4
- Li Shuqin, 228
 Li Xianting, 146, 209
 on Wang Guangyi, 141, 149, 152, 172
- Li Yitai
 on the art market, 221
 on printmaking in the 1980s, 216–18, 220
- Li Zhongxiang, 220
 Li Zhun, 106–8
 Liang Qichao, 8, 19
 Liang Yongtai, 38
 and controversy about his work, 43–7, 59–60

- liberal democracy, 7, 183–4
 - and America, 200
 - and capitalism, 206
 - and classical liberalism, 21, 204, 212
 - and neoliberalism, 13
- Liu Qingyuan, 228–33, 239, 244
 - and Franz Masereel, 229
- Lü Peng
 - on Scar Art, 96
 - on Wang Guangyi, 144, 149–50
- Lukács, Georg
 - influence on Wang Shikuo, 79–83
- Luo Gongliu, 62
- mainstream cinema, 8
 - and commercial cinema, 187
 - and film industry, 179–80
 - and independent documentary, 15, 202, 204
 - and New China, 103
 - and new mainstream cinema, 198–9
 - its evolution, 199
 - suspicion about, 178
- Mao Zedong, ix, 19, 36, 91, 157, 184
 - and “Talks at the Yan’an Forum on Literature and Art,” 25–6, 29
 - and peasant revolution, 68, 71, 98
 - and Red Guards, 154–5, 157
 - and the Cultural Revolution, 11, 13, 153–4, 159
 - and the Mao era, 150, 156, 172, 205
 - as represented in *The Founding of a Republic*, 185, 189–93, 195
 - portraits by Wang Guangyi, 144–7
- May Fourth Movement, 26
- Millet, Jean-François, 90
- Mitchell, W. J. T., 2–4, 100
- national forms, 11, 24, 33
- New China, 8–10, 19–21, 27, 49, 53, 154, 200
 - and cultural production, 79, 86
 - and its arts, 24, 65
 - idea of, 8, 19, 102
 - representing, 29–33, 38, 43–5, 92
- New China cinema, 103–5, 108, 115, 127, 136–7, 179. *See also* mainstream cinema
 - and rural films, 105–6, 110, 114–15, 121, 127, 136
 - as a historical concept, 104
- New Culture Movement, ix, 19
- New Wave of the 1980s
 - in arts, xi, 12, 215, 226
 - in cinema, 12, 104, 177
- New Year’s prints (*nianhua*), 27–8, 31, 33, 35, 58
 - and “people’s arts,” 32
- Pan Gongkai, 65
- People’s Republic of China (PRC), ix, 9, 20–1, 35, 103, 182, 184–5. *See also* New China
 - and *The Founding of a Republic*, 187, 194
 - arts in, 24, 27, 31
 - its first Constitution, 30
 - its sixtieth anniversary, 201
 - its tenth anniversary, 54, 90
 - Korean War, 11
- post-revolutionary society, 14, 34
 - after the Cultural Revolution, 12
 - and globalization, 198
 - and printmaking, 217, 230
 - and reform consensus, 218
 - and reorientation of art, 218
 - and restoration of order, 219
 - and the present, 96
- printmaking
 - and color prints, 38, 48–9
 - and contemporary art, 223–5, 242–4
 - and contemporary challenges, 215
 - and contemporary Chinese art, 250–2
 - and landscape painting, 38–43
 - and national forms, 33
 - and people’s arts, 32
 - and socialist legacy, 239
 - and the academy, 227–8
 - and the art market, 217, 220–2
 - and the Great Leap Forward, 49–50
 - and the Guanlan printmaking village, 214–15
 - and the Yunnan School, 233–9
 - as art movement, 51–4
 - as experimental art, 225
 - during the Cultural Revolution, 157–9
 - in the 1930s and 40s, 31, 33–4, 73, 239
 - in the 1950s, 24, 33–4, 38–40
 - Qi Fengge on academic printmaking, 227–8, 248
 - since the 1980s, 214–16, 218–20
 - Zhang Xinying on contemporary printmaking, 226–7
- propaganda, 109, 212
 - and bias, 179
 - and the state, 178, 180, 183, 200, 204
 - as an epithet, 20–1, 150, 181–4, 199–200, 204–5
- Rancière, Jacques, 153, 159, 174
- Rauschenberg, Robert, 145, 172
- Red Guards, x, 154, 164. *See also* Cultural Revolution
 - and art movement, 154, 159, 171
 - and Futurism, 155
- Republic of China (ROC), ix
- Scar Art, 94–6
- Schell, Orville, 206
- self-transformation, 23, 25–6, 32, 34, 47, 88
- Shu Nan, 193
- social life, 5, 31, 35, 47
 - and art, 15, 26, 45, 96, 155–6, 226, 228
 - and Liu Qingyuan’s art, 228–30
 - and socialist realism, 78
 - and socialist revolution, 53
 - as experience, 42–5
 - as inspiration, 25, 34, 36
 - as knowledge and creation, 23–4, 29
 - participation in, 88

276

social life (cont.)
 rapid changes in, 35, 50
 withdrawal of art from, 218, 220
 socialist modern, 20, 55, 62
 socialist realism, 49, 56, 79, 99, 106
 debate on, 47
 Evgeny Dobrenko on, 23
 Zhou Yang on, 36
 socialist visual culture, 23–4, 28, 155
 and printmaking, 171, 216, 226
 and public art, 54, 92
 and Wang Shikuo, 77
 as a historical concept, 10–11
 creation of, 19, 22–3, 32–3, 97
 legacy of, 15, 56, 96, 147
 socialist visual experience. *See* Wang Guangyi
 Spielberg, Steven, 195
suku (speaking bitterness), 68–74, 80–2
 Sun Yat-sen, 66

 Tang Guoqiang, 191
 Tiananmen Square, xi, 16, 24, 62, 144, 185, 194, 206, 213
 Townsend, Peter, 71
 on land reform, 68–9, 73

 visual studies
 American Visual Cultures. *See* Holloway, David
 and John Beck
 as academic discipline, 2–4

 Wang Guangyi, 202
 and *Great Criticism* series, 141, 148, 151–3, 159, 173
 and monumentality, 163–4, 167
 and Political Pop, 149, 172
 and public art, 153, 169–71
 and socialist visual experience, 143–4, 159–61, 164–6, 168, 227
 Huang Zhuan on, 143, 171
 interview with Merewether, 159–64
 Lü Peng on, 149–50
 on contemporary art, 147–8
 on cultural identity, 15, 162, 164
 Wang Meng, 12
 Wang Mingxian, 166
 Wang Qi, 34, 38
 in the Liang Yongtai controversy, 43–5

Index

Wang Shikuo
 and narrative painting, 80–3
 and realism, 77–80, 87
 and *Reforming a Village Bum*, 66, 74, 87
 and representations of peasants, 84, 88–90, 96
 and *The Bloodstained Shirt*, 62–4, 71, 90–4
 and typical character, 88
 Warhol, Andy, 141, 143, 145, 149

 Xie Fei, 110, 120
 Xu Beihong, 62, 66
 Xu Bing, 251
 and *Book from the Sky*, 216
 and socialist visual experience, 227
 on contemporary art, 156
 on printmaking, 222

 Yan'an, 27
 and cultural reorientation, 26–7
 and printmaking, 33, 66
 and Wang Shikuo, 66, 76
 Communist base area, 24
 forum on literature and art, ix, 25–7
 Ying Tianqi, 215
 Yu Feng, 146

 Zhang Guoli, 187, 190
 Zhang Huaijiang, 74–6
 Zhang Xiaogang, 142
 Zhang Yimou, 127, 137, 176, 178–9, 207
 and *The Road Home*, 134, 179
 and *The Story of Qiu Ju*, 106, 127–8
 as a Fifth Generation filmmaker, 177
 Zhao Dayong
 and independent documentary, 201–2
 Zheng Shengtian, 157
 Zheng Shuang, 218
 Zhong Changqing
 on printmaking in the new century, 221–3
 Zhou Libo, 74
 and *The Hurricane*, 71–2, 76, 94
 Zhou Xiaowen, 109, 126, 137
 Zhou Yang, 41
 on socialist realism, 36
 Zhu Naizheng, 90
 Žižek, Slavoj, 139, 206