

A decorative graphic on the left side of the page, consisting of a network of light blue lines and circles that resemble a circuit board or a stylized tree structure. The lines are of varying thickness and connect to small circles at various points.

CHINA/AVANT-GARDE: EXPLORING MODERN CHINA THROUGH ART

CURRICULUM COMPONENT

HISTORICAL ERAS IN CHINA

960-1279

1949-1978

1978-1989

1989-present



Imperial China: Song Dynasty

Classical era of increased urbanization, agricultural production, commerce and trade, industrial technology, and flourishing civil service system.

Communist China

Mao Zedong-led state take-over of private land and wealth with a series of five-year plans that starved millions of Chinese to death, despite increased agricultural production and industrialization.

Avant-Garde China

With the economic and political reforms by Deng Xiaoping in 1978, China began to open itself to western influences and capitalist growth. Privatization of property and wealth ushered in the expectations of other individual freedoms.

Political Capitalist China

After the 1989 Tiananmen Square protests, Chinese citizens re-directed their efforts toward greater individual wealth and productivity. China's economy, despite authoritarian political measures, would surge to become the largest in the world in the 21st century

TERMS

Middle Kingdom

Song Dynasty

Shan shui

Taoism (Daoism)

Confucianism

Qingming Scroll

civil service system

Rainbow Bridge

Communist Revolution

Mao Zedong

Five Year Plan

Great Leap Forward

Cultural Revolution

Deng Xiaoping

Special Economic Zones

China-Avant-Garde Art
Exhibition

Democracy Movement

April 26 Editorial

Tiananmen Square Massacre

Political Capitalism

One Belt One Road Initiative

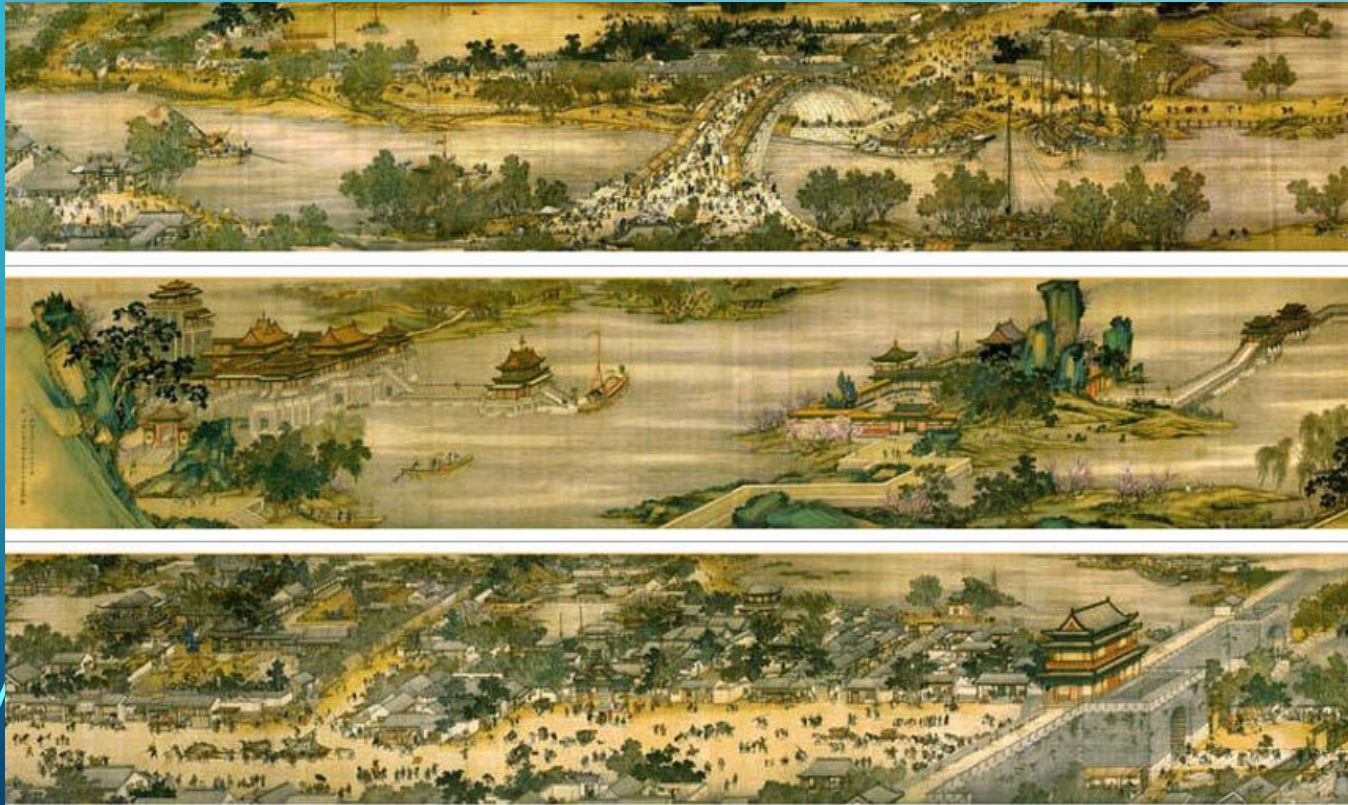
CONTEXT: ART IN CHINA

ERA	IMPERIAL CHINA (Song dynasty 960-1279)	COMMUNIST CHINA (1949-1978)	AVANT-GARDE CHINA (1978-1989)	POLITICAL CAPITALISM CHINA (1989-present)
STYLE; THEMES; INFLUENCES	<p>Landscapes (<i>shan shui</i> or “mountain river”) style painting</p> <p>Influenced by Taoist and Confucian philosophy, which emphasized humanity’s smallness within the great cosmos; social and natural phenomena caused by larger patterns and principles.</p>	<p>“Socialist in content, Chinese in style”; folk art, or <i>nianhua</i> (traditional Spring festival art).</p> <p>Its role was to be “the artistic crystallization of the political aspirations of the Chinese Communist Party.” (Mao) and to serve the propagandistic needs of the state.</p>	<p>Challenges to Maoist ideology, philosophical and cultural debates on humanism and individual freedom due to influx of western aesthetic under Deng Xiaoping’s economic and political reforms.</p> <p>Themes of hope, terror, loneliness, exploration of the human figure and face; classical imagery overlaid with rationalist, geometric patterns.</p> <p>Culminated in Avant-Garde exhibition at China’s National Art Gallery</p>	<p>Acceptance of China’s political capitalist model of economic freedoms held politically and culturally in check by an authoritarian state after the 1989 Tiananmen Square protests.</p> <p>Art is now an international commodity, produced for market-driven consumption and financial gain.</p> <p>Use of technology, new mediums such as 3D glass, but combined with re-interpretation of traditional themes such as Chinese landscapes.</p>

IMPERIAL CHINA

Song dynasty, 960-1279

Qingming Scroll <http://afe.easia.columbia.edu/song-scroll/song.html>



Landscapes, known as *shan shui* or “mountain river”-style painting

Influenced by Taoist and Confucian philosophy, which emphasized humanity’s smallness within the great cosmos; social and natural phenomena caused by larger patterns and principles.

Communist China

“Socialist in content, Chinese in style” folk art, or *nianhua* (traditional Spring festival art).

Its role was to be “the artistic crystallization of the political aspirations of the Chinese Communist Party.” (Mao) and to serve the propagandistic needs of the state.



Will Be Followers of the Revolution

Challenges to Maoist ideology, philosophical and cultural debates on humanism and individual freedom due to influx of western aesthetic under Deng Xiaoping's economic and political reforms.

Themes of hope, terror, loneliness, exploration of the human figure and face; classical imagery overlaid with rationalist, geometric patterns.

Culminated in Avant-Garde exhibition at China's National Art Gallery



Book from the Sky by Xu Bing

Political Capitalism China

Acceptance of China's political capitalist model of economic freedoms held politically and culturally in check by an authoritarian state after the 1989 Tiananmen Square protests.

Art is now an international commodity, produced for market-driven consumption and financial gain.

Use of technology, new mediums such as 3D glass, but combined with re-interpretation of traditional themes such as Chinese landscapes.

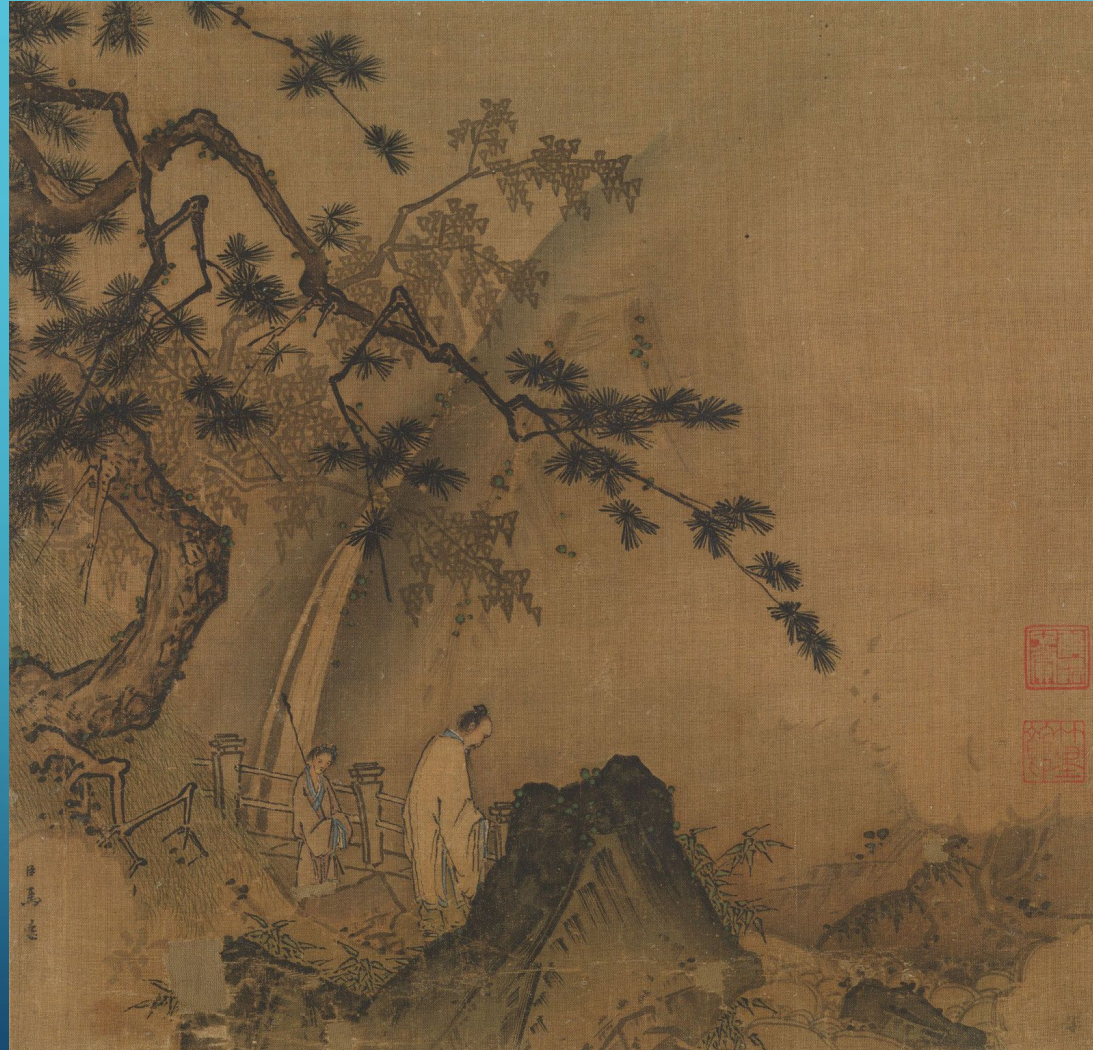


Ancient landscape of xia wu singing plum blossom
by Xia Xiaowan

Chinese Art Analysis Worksheet

TITLE & ARTIST	<i>Scholar by a Waterfall</i> by Ma Yuan	<i>Grow Strongly Under the Broad Sky</i>	<i>Sleeping Man, Departing Horses</i> by Su Xinping	<i>Mao Zedong No.1</i> by Wang Guanyi	<i>Sea of Desire</i> by Su Xinping	<i>Portrait of You</i> by Chen Hui
TITLE'S MEANING/ PURPOSE?						
ERA						
HOW DOES IT SPEAK TO ERA?						
WHAT DO YOU WANT TO KNOW MORE ABOUT?						

Scholar by a Waterfall by Ma Yuan



*Grow Strongly
Under the Broad Sky
and Earth*



在广阔天地里茁壮成长

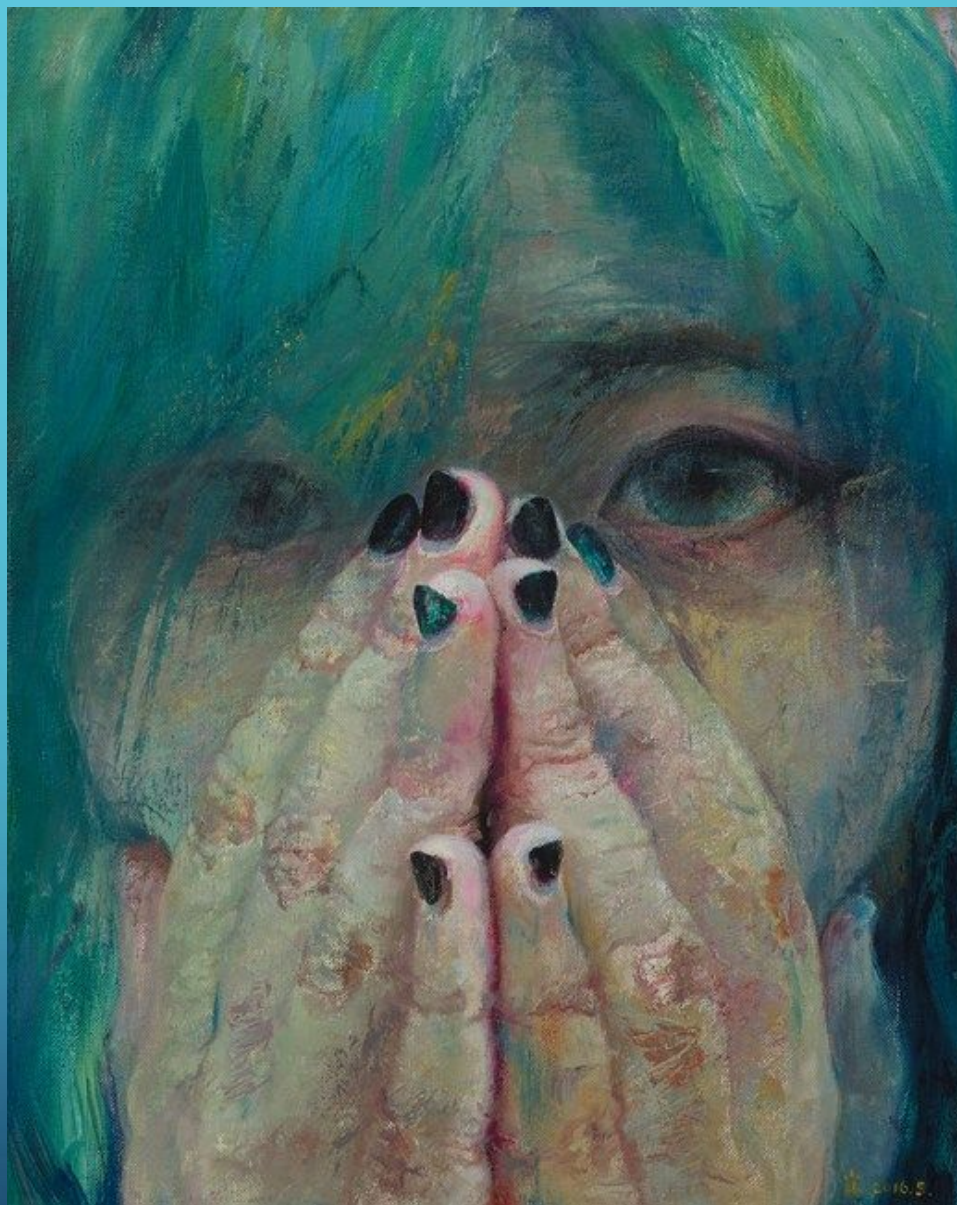
*Sleeping Man,
Departing Horses,*
1991, by Su
Xinping





Sea of Desire by Su Xinping

Portrait of You
by Chen Hui



Xiao Xiaowan, artist:

“During Deng Xiaoping’s time, we were talking about wanting to develop. Mainly the economy had to go up. Don’t probe into whether things are rational or not, right or wrong. Everyone go do it. Feeling the stones to cross the river.”

Xiao Xiaowan, artist, on 1991:

“The world at that time was simply about validating one’s existence. We didn’t consider what the world was like in reality, what the western system and people are like, what the Chinese are like. The most powerful instinct was to validate oneself, one’s individual existence, its value.”

Cui Cancan, curator, on Tiananmen Square Massacre:

“I had no idea about 1989 when I was a child. When I really knew what happened in 1989, it was...2006. I was in college, a friend showed me a videotape. Among my generation, 80% I’m sure, don’t know about 1989.”




Su Xiping on Tiananmen Square Massacre

“1989. Because of the incidents followed by a high-pressured atmosphere, so we had a feeling of losing our way. That is...ideals perhaps are expansive, or imagined beautifully, but reality is not that smooth.”



Su Xinping, artist:

“China is busy with things in this country, every person is busy with things. Because ever since 1992 we couldn’t stop. Just going forward in the dark blindly. That’s what’s frightening.”



Resources:

Asia for Educators, East Asian Institute at Columbia University

<http://afe.easia.columbia.edu/song-scroll/song.html>

University Art Gallery, University of Pittsburgh

<https://uag.pitt.edu/index.php/Detail/occurrences/397>