

Chinese aesthetics since cultural revolution

- Female aesthetic standards
- Paintings
- Scar literature





Female aesthetic standards

- Three-year famine (1959-1961)
- Dressing: Lenin coats, Mao jackets, and Chinese tunic suits
- Neutralisation and de-sexualisation

When the Chinese leaders shouted out the slogan “time is different, men and women are equal,” the result was disastrous: men and women all dressed the same, looked the same and worked the same. Neutralisation and de-sexualisation were the only two choices for women.

-- Li Yinhe



Siberius Pena

Paintings

Yao ba wu chan jie ji ge ming jin xing dao di

- Paintings at that time: Red Bright, High Big (红光亮, 高大全)
- Prominent Chinese artist: Zhang Xiaogang (张晓刚)
 - He represents a contribution to the understanding of the entanglement between past, present, and future
 - Masterpiece: “Bloodline: Big Family” (血缘：大家庭)



A typical Cultural
Revolution era family
photograph



- Immersed in rapid development, Chinese people today lack a certain ability of self-reflection. They hold nihilistic and irresponsible attitudes towards history and future... Art for me today is merely an action of self-redemption.

--Zhang Xiaogang

Scar Literature & Ba jin

- emerged in the late 1970s
- portraying the sufferings of cadres and intellectuals
- First exemplar: “The Class Monitor” (班主任) by Liu Xinwu

- I have had too many dreams in my life. But it was during the Cultural Revolution that I had most of my nightmares. Now I should include (in this time) the post-Cultural Revolution. It is not that I clutch on to the Cultural Revolution. On the contrary, the Cultural Revolution clutches on to me.
- I clearly remember that I once transformed from human to beast. Some people told me it was but a ten-year dream. Will I dream the same dream again? Why not?...Only when there is no God, there is no beast. We are all humans.”

• --Ba Jin

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