

Art, Censorship and Western Fantasy about Chinese Unofficial art

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Left: Zhan Jianjun *Five Heroes of Mount Langya*, 1959.
Right: Liu Wenxi. *Four Generations*, 1962.



Wang Keping. Left: *the Silent One*; right: *Idol*, 1978.



Left: Jin Shangyi. *Doctor*

Right: He Jiaying, *Autumn Mood*



Mao Xuhui. *Body within a Cement Room.*
Xia Xiaowan, *Old Infants*



Huang Yongping, 'A History of Chinese Painting' and 'A Concise History of Modern Painting' Washed in a Washing Machine for Two Minutes, 1987.





Shen Yuan, *Fish Bed*, 1989.

Wang Guangyi, *Great Castigation Series*, 1992.



Yu Youhan, *The Waving Mao Series*, 1990.
Li Shan, *The Rouge Series: No.22*, 1992.





Liu Wei, *The Revolutionary Family series*, 1990.



Fang Lijun, *Series II*, 1992.

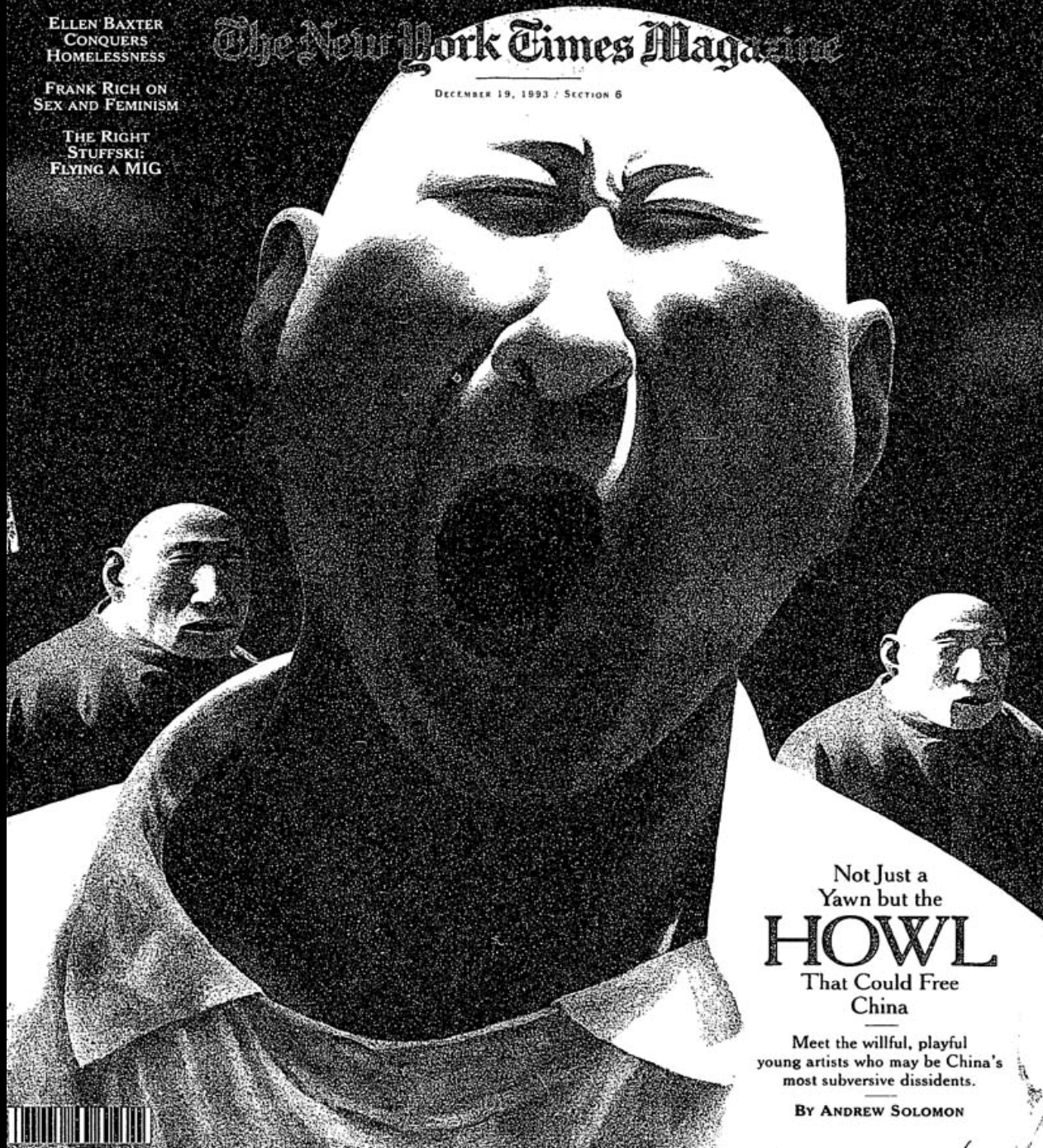
ELLEN BAXTER
CONQUERS
HOMELESSNESS

FRANK RICH ON
SEX AND FEMINISM

THE RIGHT
STUFFSKI:
FLYING A MIG

The New York Times Magazine

DECEMBER 19, 1993 / SECTION 6



Not Just a
Yawn but the
HOWL
That Could Free
China

Meet the willful, playful
young artists who may be China's
most subversive dissidents.

BY ANDREW SOLOMON



Gao Minglu (art historian, critic, and curator):

“Political Pop and Cynicism are nothing more than a combination of ideological and commercial practices. ...They glorify the persuasive power and unique aesthetic of Mao’s ideology. ...Although Political Pop allegorizes the Mao myth and Mao’s utopia, the artists by no means criticize the discourse of power in Mao’s communist ideology and propagandist art, as many Western critics have pointed out. Rather the artists still worship and desire to gain this power...”

Wang Guangyi

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Fang Lijun

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Li Xianting (art critic and curator):

“Foreigners [i.e. westerners] who are given to collecting, or studying, Chinese modern art are, in many cases, inclined to pay undue attention to “unofficial” artists who do not belong to state-run art organizations. Their judgment, however, is problematic, for they tend to be attracted to anything that is “unofficial,” and they are surrounded by a group boasting that they are China’s artistic avant-garde, although they may be far from that.”

Sang Ye (journalist)

“I know this guy... [who] was really hoping to create some kind of disturbance so he could be picked up by the authorities. Once he set up a stall opposite the China Art Gallery to exhibit his “black paintings.” He wanted to confront the government, but nowadays the authorities are as cunning as you are. When Old Ma [Desheng] and the “Stars” were detained for putting on their exhibition, it was really explosive. Now here you have this wannabe lining up his works along a wall in an alley, and the authorities simply ignore him. They didn’t want to give the kid a break. They didn’t allow him a chance to stir up any trouble or to make a name for himself.”