



Museum Representations of Maoist China

**From Cultural Revolution
to Commie Kitsch**

Amy Jane Barnes

Museum Representations Of Maoist China From Cultural Revolution To Commie Kitsch

Yiching Wu



Museum Representations Of Maoist China From Cultural Revolution To Commie Kitsch:

Museum Representations of Maoist China from Cultural Revolution to Commie Kitsch Amy Jane

Barnes,2014-08-01 The collection interpretation and display of art from the People's Republic of China and particularly the art of the Cultural Revolution have been problematic for museums. These objects challenge our perception of Chineseness and their style content and the means of their production question accepted notions of how we perceive art. This book links art history, museology and visual culture studies to examine how museums have attempted to reveal, discuss and resolve some of these issues. This book will be of interest to scholars and students in museology, visual and cultural studies as well as scholars of Chinese and revolutionary art.

Museums, International Exhibitions and China's Cultural Diplomacy Da Kong,2021-03-31 Museums, International Exhibitions and China's Cultural Diplomacy examines the role museums and more specifically international exhibitions have played in shaping China's international image to date. Drawing on theories and methods from museum studies and international relations, the book evaluates the contribution international exhibitions make to China's cultural diplomacy strategy. Considering their impact on the country's international image, Kong also probes the mechanisms and processes involved in examining in detail the policy of and international activities promoted by the Chinese government. The book also analyses the motives of the Chinese and overseas museums that host these exhibitions. Taking some major exhibitions that were on show in the UK during the 21st century as a representative case study, the book reveals the mechanisms by which these exhibitions were developed and shared overseas. Questioning who really shapes the image of China, Kong challenges Western assumptions and looks ahead to consider whether moving forward the Chinese government and museums could work together in a mutually beneficial way. Museums, International Exhibitions and China's Cultural Diplomacy contributes to the growing literature on museums and diplomacy. As such, it will be of interest to academics and students engaged in the study of museums and heritage, international relations, culture politics, China and wider Asia.

Occupation and Communism in Eastern European Museums Constantin Iordachi, Péter Apor,2023-02-23 This volume offers fresh perspectives on the representation of the recent past in museums of the Second World War and of communism in post-communist Eastern Europe. It does so against the background of recent European-wide debates on history, memory and politics. The contributors from across Europe focus comparatively on a wide variety of case studies, pointing out similarities and differences and accounting for transnational patterns of remembrance at regional and European level. *Occupation and Communism in Eastern European Museums* argues that museums have a huge influence on the image of the communist past in Eastern Europe. It shows how they use a vast array of media tools, visual tactics and commercial strategies in order to substantiate ideological approaches to the past and to shape the attitude of public opinion.

A Museum Studies Approach to Heritage Sheila Watson, Amy Jane Barnes, Katy Bunning,2018-10-08 Heritage's revival as a respected academic subject has in part resulted from an increased awareness and understanding of indigenous rights and non-Western philosophies and

practices and a growing respect for the intangible Heritage has thus far focused on management tourism and the traditionally heritage minded disciplines such as archaeology geography and social and cultural theory Widening the scope of international heritage studies A Museum Studies Approach to Heritage explores heritage through new areas of knowledge including emotion and affect the politics of dissent migration and intercultural and participatory dimensions of heritage Drawing on a range of disciplines and the best from established sources the book includes writing not typically recognised as heritage but which nevertheless makes a valuable contribution to the debate about what heritage is what it can do and how it works and for whom Including heritage perspectives from beyond the professional sphere the book serves as a reminder that heritage is not just an academic concern but a deeply felt and keenly valued public and private practice This blending of traditional topics and emerging trends established theory and concepts from other disciplines offers readers international views of the past and future of this growing field A Museum Studies Approach to Heritage offers a wider more current and more inclusive overview of issues and practices in heritage and its intersection with museums As such the book will be essential reading for postgraduate students of heritage and museum studies It will also be of great interest to academics practitioners and anyone else who is interested in how we conceptualise and use the past

Collecting the Revolution

Emily R. Williams, 2022-03-08 In the late 1960s student protests broke out throughout much of the world and while Britain's anti Vietnam protestors and China's Red Guards were clearly radically different these movements at times shared inspirations aspirations and aesthetics Within Western popular media Mao's China was portrayed as a danger to world peace but at the same time for some on the counter cultural left the Cultural Revolution 1966-1976 contained ideas worthy of exploration Moreover because of Britain's continued colonial possession of Hong Kong Britain had a specific interest in ongoing events in China and information was highly sought after Thus the objects that China exported propaganda posters paintings Mao badges periodicals ceramics etc became a crucial avenue through which China was known at this time and interest in them crossed the political divide Collecting the Revolution uses the objects that the Chinese government sent abroad and that visitors brought back with them to open up the stories of diplomats journalists activists students and others and how they imagined engaged with and later remembered Mao's China through its objects It chronicles the story of how these objects were later incorporated into the collections of some of Britain's most prominent museums thus allowing later generations to continue to engage with one of the most controversial and important periods of China's recent history

From Revolution to Commie Kitsch Amy Jane Barnes, 2010 To date the study of communist visual culture in the museum environment has been limited While interest in revolutionary art continues to develop thanks to its twenty first century appropriation and kitschification in Western contexts communist art remains problematic Taking Saidian discourse as a theoretical starting point this thesis explores the collection interpretation and display of the visual culture of the Chinese Cultural Revolution 1966-1976 in contemporary British museums It explores the image of China in the popular consciousness

and looks for intersections between the contemporary political Sino British relationship and interpretive approaches to this material The historiographical survey analyses contemporary primary sources to reveal images of the Cultural Revolution during three periods which correspond with mind shifts in the British response to China Interviews with key members of curatorial staff situate the thesis in contemporary practice The thesis is divided into three sections The first the pre historical context to the main body of the thesis establishes a methodological approach theoretical grounding and surveys the Sino British relationship from the Enlightenment to the foundation of the People s Republic of China in 1949 Section 2 looks at the contemporary British response to the Cultural Revolution and how these visions of China were translated into exhibitionary practice Section 3 explores the collections and practice of three case studies It examines the different and diverse reasons for the establishment of these collections and how they have interpreted as art artefact or document The thesis concludes with the argument that museums and collecting institutions have a key role to play in the difficult debate which envelopes the West s historical response to communism and the legacy of the Cultural Revolution in the light of challenges to the grand narrative

Museums in China Marzia Varutti,2014 This volume based on extensive research in a number of the museums themselves examines recent changes in their display methods narratives actors and architectural style It also considers their representation of Chinese national identity millenarian history and extraordinary cultural diversity

Art, Global Maoism and the Chinese Cultural Revolution Jacopo Galimberti,Noemi de Haro García,Victoria H. F. Scott,2019-11-18 This is the first book to explore the global influence of Maoism on modern and contemporary art Featuring eighteen original essays written by established and emerging scholars from around the world and illustrated with fascinating images not widely known in the west the volume demonstrates the significance of visuality in understanding the protean nature of this powerful worldwide revolutionary movement Contributions address regions as diverse as Singapore Madrid Lima and Maputo moving beyond stereotypes and misconceptions of Mao Zedong Thought s influence on art to deliver a survey of the social and political contexts of this international phenomenon At the same time the book attends to the similarities and differences between each case study It demonstrates that the chameleonic appearances of global Maoism deserve a more prominent place in the art history of both the twentieth and twenty first centuries

Collecting the Revolution Emily R. Williams,2022-03-08 In the late 1960s student protests broke out throughout much of the world and while Britain s anti Vietnam protestors and China s Red Guards were clearly radically different these movements at times shared inspirations aspirations and aesthetics Within Western popular media Mao s China was portrayed as a danger to world peace but at the same time for some on the counter cultural left the Cultural Revolution 1966 1976 contained ideas worthy of exploration Moreover because of Britain s continued colonial possession of Hong Kong Britain had a specific interest in ongoing events in China and information was highly sought after Thus the objects that China exported propaganda posters paintings Mao badges periodicals ceramics etc became a crucial avenue through which China was known at this time and interest in them crossed the political divide

Collecting the Revolution uses the objects that the Chinese government sent abroad and that visitors brought back with them to open up the stories of diplomats journalists activists students and others and how they imagined engaged with and later remembered Mao's China through its objects It chronicles the story of how these objects were later incorporated into the collections of some of Britain's most prominent museums thus allowing later generations to continue to engage with one of the most controversial and important periods of China's recent history *Picturing Power in the People's Republic of China* Harriet Evans, Stephanie Donald, 1999 Provides an innovative reinterpretation of the cultural revolution through the medium of the poster a major component of popular print culture in China **Curating Revolution** Denise Y. Ho, 2018 Curating Revolution examines how Mao era exhibitions shaped popular understandings of and participation in the political campaigns of China's Communist revolution *Mr. Science and Chairman Mao's Cultural Revolution* Chunjuan Nancy Wei, Darryl E. Brock, 2013-01-01 Despite the verdict of the Cultural Revolution as a disaster for China a number of scholars have called for reexamining socialist science under Mao's aegis This collection examines the viewpoints on social and scientific enterprises of that era probing medicine the space program and the one child policy as outcomes of earlier Maoist science Art in Turmoil: The Chinese Cultural Revolution, 1966-76 Richard King, 2010-07-01 This book decodes the rhetoric of China's turbulent decade a time of both brutal iconoclasm and radical experimentation in the arts to offer new insights into works that have transcended their times **A History of the Chinese Cultural Revolution** Jean Daubier, 1974 **Mao's Graphic Voice** Patricia Powell, Shitao Huo, 1996 *Chinese Posters* Lincoln Cushing, Ann Tompkins, 2007-09-27 Introduction People poverty politics and posters Nature and transformation Production and mechanization Women hold up half the sky Serve the people Solidarity Politics in command After the cultural revolution The Cultural Revolution at the Margins Yiching Wu, 2014-06-09 The Cultural Revolution began from above yet it was students and workers at the grassroots who advanced the movement's radical possibilities by acting and thinking for themselves Resolving to suppress the resulting crisis Mao set events in motion in 1968 that left out in the cold those rebels who had taken it most seriously Yiching Wu shows Utopian Ruins Jie Li, 2020-10-26 In Utopian Ruins Jie Li traces the creation preservation and elision of memories about China's Mao era by envisioning a virtual museum that reckons with both its utopian yearnings and its cataclysmic reverberations Li proposes a critical framework for understanding the documentation and transmission of the socialist past that mediates between nostalgia and trauma anticipation and retrospection propaganda and testimony Assembling each chapter like a memorial exhibit Li explores how corporeal traces archival documents camera images and material relics serve as commemorative media Prison writings and police files reveal the infrastructure of state surveillance and testify to revolutionary ideals and violence victimhood and complicity Photojournalism from the Great Leap Forward and documentaries from the Cultural Revolution promoted faith in communist miracles while excluding darker realities whereas Mao memorabilia collections factory ruins and memorials at trauma sites remind audiences of the Chinese Revolution's

unrealized dreams and staggering losses **Shades of Mao: The Posthumous Cult of the Great Leader** Geremie
Barme, 2016-09-16 Essays poems songs folkloric anecdotes and photographs celebrating the myth of Mao The editor supplies
an insightful and cohesing introduction Reference Research Book News A highly entertaining and informative collection of
translations of official admiring tacky but sometimes also highly critical writings and illustrations of objects all featuring Mao
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