Blades of resistance: Early Twentieth-Century Woodcuts in Revolutionary China

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1. Introduction

The Chinese writer Lu Xun has had considerable influence due to his literary works which aim to expose and critique the ills of the early twentieth-century Chinese society. However, his involvement in the modern art scene at the time is less widely celebrated, despite the fact that he had conceived the idea of a revolutionary movement in art, The New Woodcut Movement, which has revived the medium of woodcut in China and offered a new means of demonstrating resistance against feudalist and imperialist powers.
2. Discussion

China in the early twentieth century was embroiled in manifolds of oppositions and conflicts. Following China’s defeat in the Opium War (1840-1842) and the signing of the Treaty of Nanking (1842), ports of commerce were forced open and Western capitalist powers suffused the south-eastern provinces. Economic decline and the external pressures led to widespread social unrest. Japan also received privileges from China’s defeat in the First Sino-Japanese War. The weakness of the Qing imperial court in face of Western exploitation and its internal corruption sparked public dissent and waves of armed resistance plotting to overthrow the feudalist rule and save China from imperialist hands. The abdication of Emperor Puyi (1912) and the establishment of the Republic of China in Nanking (1912) marked the opening of a new era of revolution and change. The warlords who took over and fragmented the Chinese land signed humiliating concession treaties (such as the Twenty-One Demands accepted by the government of Yuan Shikai) while deploying mechanisms of domestic oppression. The violence and brutality of foreign occupants and domestic police triggered further anti-feudalist anti-imperialist demonstrations among students and workers across the country. Instances such as The May Fourth (1919) and May Thirtieth Movement (1925) advanced revolutionary tides which were nevertheless mired in internal layers of party interests: between northern and southern warlords, between the Nationalists and Communists, and between foreign powers themselves.

Lu Xun, though reluctant to engage directly in politics, had expressed his indignation with the contemporary Chinese situation and the need for resistance in his letters, writings and speeches. Yet, he was pessimistic about left-wing literature and a ‘top-down’ enlightenment: change had to be realised from within and from the base1. In his collection of short novels, ‘Call to Arms’ (呐喊), written during the years from 1918 to 1922, Lu Xun voiced the need to arouse the people “fast asleep inside an iron house… who will soon die of suffocation” 2. However, the reach of the written word was limited by a largely illiterate population; it was clear that a more effective means was required to engage a public wider than the educated classes and the (petit-)bourgeoisie.

Lu Xun had become familiar with printed imagery through contacts with book illustrations in his literary career, and had long since started collecting European creative woodcuts.3 Although it is said that woodcut printing had been invented in China since 700 A.D., it had been completely neglected by Republican artists and art academies. Lu Xun was highly aware of woodcut’s ‘practical uses’ in modern Japan and Russia, in particular, for left-wing causes, being employed in

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2 Lu Xun. Edited by Yang xianyi, Yang Gladys. ‘Call to Arms’ (1922). (Foreign Languages Press. Beijing, 1981)
slogans, banners and propaganda posters. European artists, such as Käthe Kollwitz, George Grosz, Carl Meffert — the “new fighting artists” also exploited the expressive potential of woodcutting to document the harsh realities of social injustices and human suffering, which Lu Xun viewed as the “historical data of revolution” capable of effecting social transformation. He thought that Kollwitz’s prints, which depict the inner world of those who have been “insulted and damaged” and denounce unjust treatments, could demonstrate to Chinese revolutionary youth their role in times of conflict: to cry out and fight against the people’s hardship. Woodcut was to be the art most suitable for the new China, and Lu Xun was determined to promulgate this medium among young Chinese artists.

Since 1929, Lu Xun started publishing foreign woodcuts that he had bought or borrowed in art journals, with the aim of engaging young artists in acts of resistance; their works could also awaken the consciousness of the suffering proletariat masses to participate in the revolutionary cause. He published four selections of European creative woodcuts in journals such as the ‘Morning Flower in the Realm of Art’ and edited the periodical ‘Yiyan zhaohua’ (艺苑朝华), which included sections on modern British prints, new Russian woodcuts and prints by Aubrey Beardsley. Lu Xun’s publications introduced young Chinese artists to a new means of manifesting resistance and enlisting the masses in the revolutionary cause. For example, the Yiba Art Society in Hangzhou, which consisted of young art students expelled from the official art academy for their progressive and radical ideas, was inspired by Lu Xun’s book on Meffert’s prints to abandon oil painting in favour of woodcut. Although he repeatedly claimed that he was an amateur to this art, he wrote technical manuals and commented and advised on works of young artists through letters. In October 1930s, he organised the first clandestine exhibition, showing his own collection of works produced by printmakers of a range of nationalities. With the help of his friend and woodcut teacher Kakichi Kanzo, Lu Xun arranged six days of two-hour lectures on woodcut techniques and foreign prints that took place secretly (from 17 August 1931) in a Japanese school with twelve invited artists. In the next five years, Lu Xun organised woodcut exhibitions across the country and offered guidance and encouragement for young woodcut artists and societies in letters and speeches; he was active in National Woodcut Movement Exhibition (October 1936) in Guangzhou

4 Ibid.
8 Li, Yunjing, Ma, Tiji. Lu Xun and the New Woodcut Movement. Li Yunjing, Ma Tiji. (People’s Art Publishing House. Beijing. 1985)
9 Ibid.
despite his aggravating tuberculosis that would lead to his death a month later. Through this series of activities, Lu Xun initiated the New Woodcut Movement, which paved the way for future development of this new form of ‘public’ art, which would become a weapon for popular resistance and unite the toiling masses of China on the path to liberation.\textsuperscript{12}

Lu Xun’s efforts were rewarded by the taking up of the woodcut medium by many young artists across the country and the increase in the production of woodcut prints, contributing to the growth of a climate ideal for revolutions against Western imperialist domination, warlord regimes and the oppressive Nanking government of Chiang Kai-Shek and an ever-more savage Japanese army. Societies of woodcut artists sprang up across China, often set up by inspired audience-members of exhibitions organised by Lu Xun or viewers of the woodcut publications he edited. Apart from the Modern Woodcut Research Society (1931-1932), affiliated to the aforementioned Yiba in Shanghai, there also existed the Springfield Art Research Society (May to July 1932), the Wild Wind Art Society (1932-1933), Wild Ear Society (1933), the Peking Woodcut Research Society (1932-1933), the Wooden Bell Research Society (February to October 1933), The No-Name Group (1933-1937), The Pingjin Woodcut Research Society (1934-1935), the Public Woodcut Society (1935-1936), the Iron Horse Print Society (1935-1936), and the Shanghai Woodcut Author Association (1936).

The short duration of each group of activity is notable. It is due to the connection of woodcuts to left-wing culture and to the figure of Lu Xun, whose writings had attracted controversy and who was forced to go into hiding after his speech made in February 1930 during the foundation ceremony of the Left-Wing Writer Association.\textsuperscript{13} Additionally, students with revolutionary or progressive tendencies were expelled from schools, arrested or even persecuted under Chiang Kai-Shek’s anti-radical and anti-communist policy. Woodcut materials were frequently confiscated, and workshops were smashed or forced to close due to financial difficulties. As Lu Xun lamented in a letter to his friend Kakichi, “half of woodcut artists have broken up, the other half are in prison.”\textsuperscript{14} Nevertheless, as societies disintegrated, others emerged elsewhere. The organisation of the New Woodcut Movement thus metaphorically encapsulates the spirit of resistance against an oppressive ruling regime, “germinating in darkness and dirt, seeding in insults and mockery, growing in massacres and trampling.”\textsuperscript{15} Its activities adapted to the precarious warring environment through operating in a system of ‘coordinated vocalisation’ characterised by small but wide-spread groups, which paralleled the guerrilla model that would be a key strategy for Mao’s revolution.

Lu Xun’s writings show that the resistance he advocated through the art of modern woodcut was not directed towards any particular party: he abhorred all evil forces and always aimed to expose and attack them through writing. In fact, his political position is markedly ambiguous and

\textsuperscript{12} Ibid.


\textsuperscript{14} Ibid.

\textsuperscript{15} Li, Yunjing; Ma, Tiji. Lu Xun and the New Woodcut Movement. (People’s Art Publishing House. Beijing. 1985)
his ideas often contradictory in themselves.\textsuperscript{16} It was difficult to see which amongst the warring factions was the ‘right’ party to resist and on which, if any, to rely. Given this situation, this paper argues that Lu Xun himself conceived woodcut, like writing, as a way to make intervention in politics by the very fact of participating and being active. Woodcut allows young artists to heighten and sustain their consciousness through putting ideas into ‘practice’ (实践); the formation and maintenance of their individual subjectivity gave them resistance to instrumentalisation and thus the potential to be liberated.\textsuperscript{17}

Ironically, the new woodcuts created by contemporary Chinese artists in the 1930s [figure 1] became quickly politicised and became synonymous with revolutionary tendencies. They show complete disregard for the principles of balance, harmony and refined techniques that constituted the foundation of traditional Chinese art (as seen in the woodblock prints produced by Chen Hongshou working in the late Qing dynasty [figure 2]). Their rough and expressive inked lines are as much a subversion of this aesthetic system as a disruption of existing power systems and the imperial values they represented. In stark contrast to the idealised figures painted in oil by Western-trained Chinese artists at the time [figure 3], new woodcut artists dispensed with the liberal humanist tone, preferring instead an unapologetically frank and spontaneous style revealing an untamed quality that spoke of nonconformist ideology. The peculiar nature of the medium and its technique — making incision with sharp tools, removing wood chips — could be considered a more active mode of expression than writing or applying oil paint, and embodies in these very actions the “beauty of force”.\textsuperscript{18} Every mark is made with emotion and energy. The artist Li Hua (1907-1994) identified the act of woodcutting with the physical labour of a farmer: the challenge and pleasure of woodcutting was comparable to the exhilarating experience of ploughing a field.\textsuperscript{19} Through making woodcut, the Yiba artists in 1930 felt connected to the revolutionary force of China, and the workers felt excited by this “real form of revolutionary art”.\textsuperscript{20}

Indeed, in the 1930s, woodcuts proved to be a particular suitable medium of expressing and provoking resistance as the warring situation degenerated in China. The Mukden Incident on 18th September 1931 and another on 28th January 1932 marked the expansion of Japanese invasion and weakened Chinese defence; by May 1935, Japan had destroyed the northern provinces.\textsuperscript{21} Meanwhile, the anti-revolutionary government of Chiang Kai-Shek intensified domestic oppression and its campaigns against the Communists while making increasing concessions to Japan. In such precarious conditions, woodcut was one of the most available forms of expression. Requiring little more than a chisel, a woodblock and some ink, the production of woodcut prints was not prevented by the scarcity of resources and could be carried out with whatever materials were available, and

\textsuperscript{16} Zhong, Cheng. ‘Evolution, Revolution and Revenge: Lu Xun’s Political Values.’ (Peking University Press. 2018)

\textsuperscript{17} Ibid.

\textsuperscript{18} Liu, Yunfeng (eds). Yiyuan Zhaohua (艺苑朝华). (Nankai University Publishing House. Tianjin. 2016)

\textsuperscript{19} Li, Hua. Zhao, Boyang (trans.). ‘Chinese Woodcuts.’ (China Books & Periodicals. 1995)


\textsuperscript{21} Zhang, Xianwen. Outline of The History of Republic of China. (Henan People’s Publishing House. 1985)
with great expediency and mobility.22 As recorded by Li Hua, “umbrella ribs & pen nibs were used for knives; local birch used for blocks; grinding stones for emery paper; wild jujube thorns for pins… teachers & students carved blocks under oil lamps in a cave dwelling”.23 Multiple copies could be reproduced from a single carved block, increasing the efficiency and the reach of dissemination. Its production and distribution could better circumvent surveillance in institutional channels than oil painting or books could. Prints also had the advantage of being portable; they could be physically handled, possessed and kept at home, to be hidden away as well as viewed regularly. Through interacting with its materiality, the viewer-owner was able to establish an intimate and immediate relationship with the print which cultivated a powerful engagement with the image it carried.

In addition to the nature of the medium, the image-content and stylistic qualities of Chinese woodcuts produced in 1930s unambivalently communicated messages of resistance. For Lu Xun, the New Woodcut should be a truly revolutionary art, and to be qualified as such it has to exhibit authenticity in two senses: to reflect real contemporary life and express sincere emotions.24 New woodcut artists of the 1930s examined below largely followed this mission in both the choice of subject, style and technique in order to fulfil the social function of their art. This paper will first examine two ways in which the subject of woodcuts advanced popular resistance: the first highlights aspects of contemporary social condition to emphasise the urgent need for resistance, the second depicts positive actions that directly call upon the masses to engage in resistance.

Firstly, depictions of class conditions offer glimpses into the grim reality of life in a time of social and political turbulence, inviting outrage and empathy, thus emphasising the need for change. Radically different from traditional art in China, which had long been dominated by landscape, still life or privileged figures, the life of the masses became a self-sufficient subject in modern Chinese woodcuts. Themes of fatigue, hunger, sickness, unemployment, war and torture dominate the woodcuts produced in China in the decade following Lu Xun's popularising of the medium. Groups of workers were frequently depicted carrying out their daily activities: four street-sweepers ploughing the field, boat trackers bowed to the ground, workers on the wharf holding hooks and spades on their shoulders, or the starving unemployed lining up for their meagre rations [figures 4,5,7,8]. These scenes of collective hardship directly confronted the social reality permeating the bases of Chinese society in the 1930s. Individual identity is obscured by strong outlines in favour of type figures that symbolise different aspects of the dire conditions of living. The daily experience of suffering to which the workers have become habituated is exposed by the black and white pictures that are urgent pleas for resistance and change. The political force of such imagery had been proven in its use in Western revolutionary history. ‘The Gleaners’ (1857) [figure 6] by Jean-François Millet from which Zhang Hui had clearly drawn inspiration for his


woodcut ‘The Boat Trackers’ (1935) [figure 5] incorporated figures engaged in a seemingly endless task. Its socialist commentary became closely connected to the revolutions in mid-nineteenth century France. However, New Woodcuts in China did not simply borrow from their European counterparts. In ‘Workers on the Wharf’ (1932) [figure 8], Jiang Feng’s treatment of the figures shows a conscious reinvention of Kollwitz’s explicitly political print [figure 9] which further complicates the message of her image. The bitter situation of the workers who are weighed down by their tools is expressed in vivid imagery built up by incised (and left-out) lines that accentuate their wrinkles and tensed muscles. Marching, the collective action of revolt and insurgency, is also a particularly provocative image. The lines of marching workers dominate the composition; their long tools appear assertive and threatening, alluding to the potential power of the working class as active contributors to their society’s future.

Jiang Feng’s woodcut offers a smooth transition to another type of subject which could enlist the audience in their mission of resistance and change. Through depictions of active revolts, they envisage the political power of which the masses are capable when united behind one cause. These images often feature multiple figures with arms raised in gestures of exhortation or victory which are directly addressed to the viewer. This type of resistant imagery is exemplified by the cover of the journal ‘Field of Woodcut’ produced by Tang Yingwei [figure 10]. Numerous figures follow the central figure leading firmly at the front, their eyes focused on the direction pointed out by the leader with wonder and determination, their mouths open in amazement. Their common destination, lying outside the pictorial frame, is expressed by the text written clearly on the flag: ‘liberation’. The dynamic postures of the figures leaning forward with their rifles and flags create multiple diagonal axes reinforced through the lines left from rapid incision on the woodblock, giving an impression of movement and energy. The revolutionary flag that billows above the figures and the parallel lines conveying light rays and speed add drama and pathos to the scene of resistance. Individual identity is again eliminated in favour of a homogenising treatment that emphasises collective unity. The motif of the outstretched arms appears in many other woodcut prints of the time [e.g. figures 11,12,13] symbolising joy and hope, strength and determination. They indicate the collective rising up of the proletariat who announce their resistance and call upon the viewer to join them.

This paper will also address the way in which the style of New Woodcut facilitated the promotion of the resistance cause. Characterised by high contrast and abbreviated imagery, modern Chinese woodcuts could communicate effectively with the masses through their alignment with the language of popular culture. This visual accessibility the most important criteria for Lu Xun who sought to localise the imported aesthetic style by advising young artists to incorporate indigenous elements from ancient Chinese stone engravings, rubbings and domestic seasonal auspicious prints [figure 14,15] lest the modern western visual language alienate the native audience. The assimilation of western modern woodcuts into contemporary Chinese situation — its language,


tradition and preoccupations — gave form to an ideal tool for the “propaganda, teaching and dissemination” of resistant ideologies.  

The techniques employed by new woodcut artists also encouraged public engagement through provoking strong emotions in the viewer. This was regarded by Lu Xun as essential for creating an effective ‘liberating’ and ‘inciting’ art. Commenting on Kollwitz’s ‘The Sacrifice (1923)’ [figure 16], he thought that its force comes from the original approach with which she has created a piercing imagery and heightened its emotional tension, demonstrating a revolutionary passion that is closely connected to the reality of life. Aspiring to rival such effect with the medium, the new generation of Chinese artists created strong tonal contrasts and linear patterns to intensify the visual impact of their prints. Complex iconographic schemes and aesthetic conventions were abandoned; instead, they aimed to stimulate an immediate response in the viewer by affective rather than descriptive means. Learning from the expressionist techniques of German printmakers seen in Lu Xun’s publications, they shifted away from naturalistic reproduction of external appearance and visualised intrinsic conditions and deep emotions felt both in themselves and their subjects. This can be clearly demonstrated in Li Hua’s ‘China, Roar!’ (1935) [figure 17] that incarnates the psychological condition of the suffering masses as Japan tightened its claws on China. The bound-up figure is reduced into hard angular outlines of his distorted body writhing with energy and spindly fingers tensed with strain. The inked wood stump and rope seem barely able to contain the victim who is struggling to break free. The widely open mouth voices an outcry sharpened by the piquantly stark image that stimulates multiple of the viewer’s senses: both physical and aural. This message of resistance is augmented by the title that calls upon the whole nation to cry out against imperial brutality. The roar has an excruciating force and emancipatory potential. It forms a theme expressing intense psychological conflicts long suppressed and has been employed across artistic media. In revolutionary images, it also functions to provoke and engage the viewer, as seen on the cover of the ‘Field of Woodcut’ [image 10]. Hu Yichuan’s ‘To The Front’ (1932) [figure 1] also derives its force from the calling action of the front figure whose voice is echoed by other roaring figures in the background. The volume of the cry seems heightened by his ferocious face and the sharp incised lines. The treatment of the subject corresponds to and thus reinforces the subject’s meaning.

The development of the movement and its public reach faced severe challenges due to political and economic constraints in the decade between the 1930s to 1940s. In the letters Lu Xun wrote to his friends and colleagues from 1934 to 1936, he repeatedly expressed his pessimism and doubts about the future of Chinese woodcuts, a preoccupation he increasingly had to leave aside due to his

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28 Written in 1929, for 丛文渊. 《造形艺术会学》, quoted in Lu Xin’s ‘Selections of Woodcuts by Käthe Kollwitz’ (January 1936) from ‘Li, Yunjing, Ma Tiji. Lu Xun and the New Woodcut Movement’. (People’s Art Publishing House, Beijing, 1985))

illness and other obligations.\textsuperscript{30} For him, modern Chinese woodcuts were threatened by a lack of quality and progress, and he had always hoped for a single organised collective through which artists could improve together. This was only realised after his death, in the form of China National Woodcut Anti-Enemy Association (1938-1941) in Wuhan: an officially endorsed body specifically aimed to promote resistance to Japanese invasion.\textsuperscript{31} After the fall of Wuhan in October 1938, it moved to Chongqing, the war time base of the Chinese Communist Party. Modern Chinese woodcuts have finally succumbed to forces of instrumentalisation that Lu Xun resisted throughout his life.

Lu Xun had always declined a formal alliance with any political party. However, after his death in October 1936, Mao anointed him as a “saint” of his modern China.\textsuperscript{32} The next year, an Academy of Arts and Literature was established under his name at the Communist base at Yan’an to produce propaganda art; its ranks were bolstered by many woodcut artists who fled the oppressive Kuomintang regime.\textsuperscript{33} Since then, Chinese woodcuts images began to depict scenes of peasant life intertwined with communist ideologies. By the 1940s, artists were already travelling through the countryside to distribute prints with explicit political messages.\textsuperscript{34} The medium that manifested dissent in the 1930s had become an instrument for securing consent, recruiting mass support for the new revolutionary regime. Woodcuts would continue to play an active role in the eight-year war of resistance against Japan (1937-1945), and later, in the Chinese Communist Revolution (1946-1949).

Mao seemed to have modelled his ideal revolutionary art upon the goal of woodcuts as proposed by Lu Xun in the early 1930s. As he declared in his Conference on Literature and Art in Yan’an in 1942, the task of the revolutionary artist was to “awaken and arouse the popular masses, urging them on to unity and struggle and to take part in transforming their own environment.”\textsuperscript{35} In the decade leading up to Mao’s rule, the woodcut artists who worked in the spirit of Lu Xun’s New Woodcut Movement undertook that exact mission to cultivate popular resistance, although the objective of that resistance was perhaps less clear than Mao’s. The artistic form of modern European woodcut provided the younger generations (many of whom were not originally artists) a weapon of resistance that continued to serve the revolutionary legacy in modern China.

\textsuperscript{31} Li, Yaping. ‘From the China National Woodcut Anti-Enemy Association to the Chinese Woodcut Research Society’. (‘Da Guan’《大观》. 龙源期刊. No 12. (2016))
\textsuperscript{33} Li, Hua. Zhao Boyang (trans.). Chinese Woodcuts. (China Books & Periodicals. 1995)
\textsuperscript{34} Ibid.
\textsuperscript{35} Li, Qun. “Woodcut of Li Qun”, Selected Prints Works of Li Qun, Collection of Thesis of Fine Arts of LiQun.'
Appendix A

Due to delays in the process of acquiring image permissions, the illustrations referenced in the article are provided here as links. The article will be updated where possible.

[Figure 1]
Hu Yichuan, To the Front (1932), woodcut. 20.5 *27 cm.
@ Lu Xun Memorial, Shanghai. Image from The Huntington Archive, Columbus, Ohio. 
https://huntingtonarchive.org/Exhibitions/images/medium/5000Years/china7-09.jpg

[Figure 2]
https://i.pinimg.com/474x/b0/a1/b9/b0a1b94f42e11c69f6c94414b7a9ed2a----the-western.jpg

[Figure 3]
Xu Beihong (1895-1953), ‘Sound of the Flute’ (1925). Oil on canvas. 79*38cm.
@ Xu Beihong Memorial, Beijing. Image from The Huntington Archive, Columbus, Ohio. 
https://huntingtonarchive.org/Exhibitions/images/medium/5000Years/china6-01.jpg

[Figure 4]
@ Lu Xun Memorial, Shanghai. Image from The Huntington Archive, Columbus, Ohio. 
https://huntingtonarchive.org/Exhibitions/images/medium/5000Years/china5-17.jpg

[Figure 5]

[Figure 6]
The Gleaners (1857), Jean-François Millet (1814-1875). Oil on Canvas. 
@Musée d’Orsay. 
https://artsandculture.google.com/asset/CgHjAgexUzNOOW

[Figure 7]
Starving People (1936), Li Pingfan (b.1922). Woodcut, 21.5*14.5. 
@Jiangsu Provincial Art Gallery, Nanjing. 
Image from The Huntington Archive, Columbus, Ohio. 
https://huntingtonarchive.org/Exhibitions/images/medium/5000Years/china7-19.jpg

[Figure 8]
Jiang Feng, Workers on the Wharf (1932), Woodcut. @ National Art Museum of China, Beijing. See [figure 4.6] in Translating Chinese Art and Modern Literature, by Yifeng Sun, Chris Song.
https://books.google.co.uk/books?id=dZ_HDwAAQBAJ&pg=PA90&lpg=PA90&dq=jiang+feng+workers+on+the+wharf&source=bl&ots=_p3zmwNEPQ&sig=ACfU3U1Nm1RTBV6k5aFiDdgR_Y0mBFr2Og&hl=en&sa=X&ved=2ahUKEwjOo.ev4J_nAhWPh1wKHVBdCr0Q6AEwAHoECAgQAQ#v=onepage&q=jiang%20feng%20workers%20on%20the%20wharf&f=false

[Figure 9]
Käthe Kollwitz, “Weavers on the March” from the series of Weavers’ Revolt, 1893-97, Engraving.
https://www.moma.org/collection/works/64700

[Figure 10]
Forward (1936), Tang Yingwei (b.1915) Cover of Woodcut World, vol.4 (1936), special issue for the National Travelling Woodcut Exhibition, published by Modern Woodcut Society, Guangzhou. 16.4*19.3cm.
@ Lu Xun Memorial, Shanghai. Image from The Huntington Archive, Columbus, Ohio.
https://huntingtonarchive.org/Exhibitions/images/medium/5000Years/china5-12.jpg

[Figure 11]
Lai Shaoqi, Roaring China (1936), woodblock print, 12*11.5cm.
Reprinted from Banhua jicheng (Landmarks in Prints)
Shanghai and Nanjing: Lu Xun Jinian guan and Jiangsu Guji, 1991)
https://www.univie.ac.at/Sinologie/repository/seLk430_Interpretationsseminar/tang_vision%20and%20voice.pdf

[Figure 12]
@Lu Xun Memorial, Shanghai. Image from The Huntington Archive, Columbus, Ohio.
https://huntingtonarchive.org/Exhibitions/images/medium/5000Years/china5-16.jpg

[Figure 13]
Flooding (1936), Wo Zha (1905-1974), 7.6*13.1cm. In Steel-Horse Woodcuts’. vol.1 (1936). @Lu Xun Memorial, Shanghai. Image from The Huntington Archive, Columbus, Ohio.
https://huntingtonarchive.org/Exhibitions/images/medium/5000Years/china7-03.jpg

[Figure 14]
Yan Han (b.1916). New Year Door Guardian: A People's Fighter (Cooperation Between the Army and the People).1939-1940. Woodcut. 37 x 28.5 cm. Gift of Professor and Mrs. Theodore Herman, The Picker Art Gallery, Colgate University. Image from The Huntington Archive, Columbus, Ohio.
https://huntingtonarchive.org/Exhibitions/images/medium/5000Years/china7-23.jpg

[Figure 15]
臨貫休十六羅漢圖 (拓片) Luohan, after a set attributed to Guanxiu. Unidentified artist, possibly Ding Guanpeng (active 1726–71).
Rubbing, stone carved in 1757 (Qing Dynasty 1644–1911). Ink on Paper. 47 1/4 x 20 1/2 in. (120 x 52.1 cm).
@The Met.
https://www.metmuseum.org/art/collection/search/63999?searchField=All&amp;sortBy=Relevance&amp;ft=luohan&amp;offset=40&amp;rpp=20&amp;pos=54

[Figure 16]
Käthe Kollwitz. The Sacrifice (Das Opfer) from War (Krieg) 1922, published 1923. Printed by Fritz Voigt, Berlin. © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. MoMA.
https://www.moma.org/collection/works/69681

[Figure 17]
Li, Hua. China, Roar! (1935) woodcut. 20*15 cm. @ Lu Xun Memorial, Shanghai. Image from The Huntington Archive, Columbus, Ohio.
https://huntingtonarchive.org/Exhibitions/images/medium/5000Years/china7-08.jpg

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