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BACHELOR THESIS

Working women in propaganda posters, 1958-1976

Olomouc 2023

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Signed declaration:

I declare that this bachelor thesis was composed by myself, and I listed all used sources and literature.

In Olomouc 28th of June 2023

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I would like to thank my supervisor Giorgio Strafella, Ph.D. for his expert guidance, and for the support of my close friends and relatives.

Foreword

In this thesis, I will explore the evolution in the depiction of working women in socialist China through analysis of propaganda posters from the period 1958-1976. The thesis consists of three main parts. The first part lays the foundations of the subsequent analytical part by introducing the ideas of propaganda and propaganda posters. The social status of women in the history of modern China is also introduced, alongside the wider context of China between 1958-1976. The analytical part discusses the selected posters by connecting information extracted from the poster with the political situation of its period and the relevant theory of art. The thesis is completed with a general observation associated with the similarities of the posters and the conclusion including the relation of the posters to the model operas.

Keywords: posters, propaganda, women

Contents

List of Figures.....	6
Introduction.....	8
Propaganda.....	9
Propaganda posters.....	9
Women in modern Chinese history and their depiction in propaganda posters.....	10
Historical background 1958-1976.....	11
Analytical part.....	13
<i>Figure 1</i>	13
<i>Figure 2</i>	14
<i>Figure 3</i>	15
<i>Figure 4</i>	16
<i>Figure 5</i>	17
<i>Figure 6</i>	18
<i>Figure 7</i>	19
<i>Figure 8</i>	20
<i>Figure 9</i>	20
<i>Figure 10</i>	21
<i>Figure 11</i>	22
<i>Figure 12</i>	23
<i>Figure 13</i>	24
<i>Figure 14</i>	25
<i>Figure 15</i>	26
<i>Figure 16</i>	26
<i>Figure 17</i>	27
<i>Figure 18</i>	28
<i>Figure 19</i>	29
<i>Figure 20</i>	30
<i>Figure 21</i>	30
Review of the findings.....	31
<i>General observations</i>	31
<i>The model works - the Cultural Revolution</i>	32
Corpus of the posters.....	35

List of Figures

Figure 1: The vegetables are green, the cucumbers plumb, the yield is abundant (1959)

Figure 2: Hard working sister-in-law (1960)

Figure 3: The fragrance of rice floats a thousand miles. Everybody becomes a hero (1961)

Figure 4: Spring plowing (1962)

Figure 5: If you want to blossom full of foliage, study good management techniques (1964)

Figure 6: Female tractor driver (1964)

Figure 7: If you select your seeds well, then production will be high every year (October 1964)

Figure 8: New village, (November 1964) (first of the two sheets)

Figure 9: New village, (November 1964) (second of the two sheets)

Figure 10: Everyone strives to be one of the “five-good members” (1964)

Figure 11: A cotton grower comes to visit (1965)

Figure 12: It is a revolutionary requirement to marry late (early 1970s)

Figure 13: Drilling and training for the revolution, spinning and weaving for the people (1974)

Figure 14: The seaport of the nation (October 1974)

Figure 15: New Gunners (1974)

Figure 16: Women can hold up half the sky; surely the face of nature can be transformed (1975)

Figure 17: Happy to buy an iron ox (1975)

Figure 18: Vigorous&spirited, thriving&dynamic (1975)

Figure 19: Increase the speed of agricultural mechanisation, to struggle for the modernization of agriculture (1975)

Figure 20: Those holding colored ribbons dance high in the sky (1976)

Figure 21: Independent and autonomous, regeneration through ones effort, go all out to achieve socialism (1976)

Introduction

Propaganda posters depict a considerable part of modern Chinese history. Depictions portray various topics in accordance with the current political situation. Women are a considerable part of these depictions. Portrayed as housewives, militia women, iron girls, and mothers are transmitting a message about China's history and its position in society.

The aim of this bachelor thesis is to analyze propaganda posters from the period 1958-1976 and find correlations between the depictions of women and the current political situation, art theory, and relevant campaigns of the period. In this way, I want to showcase the influence of politics on art.

The first part consists of laying the foundation for the analytical part. Paragraphs related to the ideas about propaganda and propaganda posters serve as a basis for understanding them. Paragraph related to the social status of women in modern Chinese history presents the status of women circa 1949-1976. The subsequent part is the history of the PRC during 1958-1976. This paragraph describes the events of the period relevant to the analytical part.

The analytical part consists of 21 posters. Each of the posters is first analyzed – what can we see in the depiction while focusing on the details? The next step is to correlate these pieces of information and the depiction with Chinese politics, art, Mao's ideas, and campaigns relevant to them.

The third part is a review of the findings. A few similarities can be observed in terms of the embellishments of women, their clothing, and their appearance in general. A part where the relation of the posters to the model operas is included too.

Propaganda

Propaganda is a term bearing many definitions. One of the most known proposed by Harold Lasswell is that propaganda is a manner of influencing people's opinions. Another definition of propaganda states that propaganda is the intentional manipulation of the masses. The desirable effect of propaganda is influencing the minds of the citizens to the extent that they would take a specific action towards a certain goal proposed by the propagandists. The propaganda should be present in the minds of people as much as possible. This effect can be achieved by a heightened repetition of propaganda materials. (Johnson, 2021)

Propaganda went through a significant shift in the 20th century. The reason for this was mainly World War I. This was a period when propaganda gained a negative connotation stemming from the false promises of those who participated in politics at that time. At the same time, the 20th century is a significant time for development since the mass media advanced too so the impact of the propaganda was much higher than in the past. (Johnson, 2021) After World War I and World War II propaganda started to be implemented frequently.

This was the case in the western countries. In China, however, the case was slightly different. After Mao Zedong came to power in 1949 he had to overcome relatively weak media and most of the citizens were illiterates. It was somewhat difficult to disseminate efficacious propaganda materials. However, Mao and his revolutionaries worked on disseminating Communist ideology through means like for example musical compositions, theatre, films, and posters. The salient aim of Mao's propaganda was to disseminate examples of correct behavior and illustrate specific policies. (Stefan R. Landsberger, Anchee Min, Duo Duo, 2019)

Propaganda posters

The propaganda poster can be defined as a visual art form functioning as a means for spreading propaganda. Usually, it is filled with colorful depictions and with powerful slogans reflecting the current interests of the government. PropagandaPostersChina-hore ploch

Propaganda posters from the 1950s to 1970s were one of the most significant ways for the dissemination of political propaganda. (Sun, 2011) China was populated with many illiterate people so the posters worked very well. They were cheap, easily produced, and could be seen almost everywhere. The dissemination was successful due to the fact that the messages were

passed on to the citizen subconsciously – they couldn't read the slogans and they were popular among people since they liked the colorful depictions. The content of the poster was determined by the current political situation. Even though many similar posters were created throughout history, the message changed in accordance with the changing political situation. (Stefan R. Landsberger, Anchee Min, Duo Duo, 2019)

Women in modern Chinese history and their depiction in propaganda posters

The representation of women in propaganda posters varied in different topics for example mothers, housewives, women militia, and iron girls. (Sun, 2011) Women participating in the celebration appeared in the posters already after the foundation of the PRC and will be seen in the analysis too. The glamorized depictions suggest that their position shifted in comparison with the pre-Communist period. The way they were illustrated is directly linked to the current political situation in the country and their changing position in society. These illustrations suffered a significant modification throughout the years of the existence of the PRC.

The position of women in China was for a long time oppressed. They were viewed as beings who should obey men and the rules proposed by them. (Rhim, 1982) In addition, the economic situation didn't help them to chase opportunities for jobs since no jobs for women were available. Even the education was not available for them. (Rhim, 1982) In the early 1950s, the state implemented land reforms and started to plan the first five-year plan. Exactly at this time, the first posters appear with optimistic women in the fields planting rice. Posters depicting women in urban China illustrate women as a new proletarian power. The first shift in their position in society is visible.

In the late 1950s, the Great Leap Forward took place and the power of women was necessary for the socialist construction. (Andors, Politics of Chinese Development: The Case of Women, 1960-1966, 1976) The traditional view of them was altered as they were no longer engaged primarily in domestic activities. More women participated in agriculture and industry. Their depiction remained feminine. The attempt to free them from household duties (Rhim, 1982) was successful to a certain extent as they still had the role of a mother taking care of children. At the same time, they had the role of participating in the socialist construction. (Sun, 2011) Based on the illustrations in the posters women started to enjoy their lives as working women. The frequency of these depictions during the Mao era arose. Portrayed as enjoying a high status might not coincide with

reality. The need to participate in two roles at the same time could be tiring. Nonetheless, the number of working women during GLP grew astronomically.

When the fervor of the GLP calmed down, their depictions were not filled with enthusiasm the way they used to be depicted. However, some posters were continuously depicting happy working women – for example posters in my analysis. The struggle for their “liberation” kept going. Urban development after 1962 led to improvement in the urban sector (Andors, *Politics of Chinese Development: The Case of Women, 1960-1966*, 1976) and since then women are depicted in the urban sector too. In 1965-66 are women easily seen in China’s factories. (Andors, *Politics of Chinese Development: The Case of Women, 1960-1966*, 1976) The revival of enthusiasm appeared again when the Cultural Revolution started. (Sun, 2011)

Myriad posters created while the Revolution was in play sketched women participating in the production appearing more and more in heavy industry as engineers, workers, and technicians. (Andors, *Politics of Chinese Development: The Case of Women, 1960-1966*, 1976) The improvement in their position in society is noticeable due to various factors. Men were responsible for 12% of agricultural production in 1969 and the rest was in the hands of women. They became the mainstay of the Heilongjiang province and the mainstay of agricultural production in the 1970s. (Sun, 2011) In comparison with their position in the pre-Communist era this might be considered as a significant improvement. (Sun, 2011)

The depictions in the posters changed tremendously. Women are portrayed as physically strong and ready to exude a great amount of power for the socialist construction. Those women were drivers and factory workers engaged in dangerous activities. Women appeared to be almost de-gendered. Women gradually penetrated more sectors through the period 1958-1976 and their status enhanced however, they are not equal to men.

Historical background 1958-1976

During the period from 1958-1976, the production of propaganda posters reached its peak. The relocation of a great number of masses during the Great Leap Forward occurred (1958-1959) and subsequently during the Cultural Revolution (1966-1976). (Stefan R. Landsberger, Anchee Min, Duo Duo, 2019) After the establishment of the People’s Republic of China, the country fell far behind compared to other developed Western countries. A few of those who were in charge of the

state at that time thought that a radical transformation of economics was necessary. The emphasis was placed on what was considered a base of the Chinese economy – agriculture. The politics of the early 50s led to a movement that is known as the Great Leap Forward. Great Leap is characterized as a period of establishing the communes; working faster, better, and cheaper; and mobilizing the majority of the peasants for work in the countryside – including competition of the groups in terms of production. (Andrews, 1995) KUC (Ivana Bakešová, Ondřej Kučera, Martin Lavička, 2019)The aim of this movement was to strengthen economics and create a more solid material foundation. However, the impacts of the Great Leap differ from the previous plans. Droughts and floods in 1959 and 1960 led to a worsening situation in population – starvation and food shortages. The situation was even worse due to the orientation of the steel production. It was not necessary to compare with agricultural production. (Ivana Bakešová, Ondřej Kučera, Martin Lavička, 2019, p. 92)

The unsuccessful establishment of a Communist utopia led to a relieved domestic economy which led to relieved social and artistic conditions. The art of the early 60s period is proof of this liberalization – the correlation between art and politics may not be obvious or present at all. PandP

The relaxation didn't last for a long time. Soon after this Mao launched the next campaign in 1964 known as the “Four Clean-ups”. The aim of this campaign was to stop the trend of capitalism and strengthen the trend of revisionism. (Galikowski, 1990, p. 121) Since this year, Mao and his associates focused mainly on the cultural sphere. The reinforced cultural ideological control was depicted in the posters through revolutionary slogans and the depictions of heroines. This period is characterized as a prelude to the Cultural Revolution.

The year 1966 is dated as the beginning of the Cultural Revolution issuing the May 16th Circular. The ideological chasm between Mao and Liu Shaoqi was getting wider. Mao's vision was to create a powerful bond between the army and the people and bridge the gap between workers and peasants. (Galikowski, 1990, p. 124)It was a manifold period when “loyalty dances” took place, the cult of Mao was raising, and a great amount of the traditional culture was destroyed. (Galikowski, 1990, p. 132)The first years of the Cultural Revolution were somewhat turbulent due to the raging of the Red Guards created at the beginning of the movement. The situation was stabilized at the beginning of the 70s – a decade that I will focus on in the analysis. In this phase the population in general was engaged in manual work in the countryside however, many of them

were continuously coming back to the cities and wanted to live in better conditions. (Ivana Bakešová, Ondřej Kučera, Martin Lavička, 2019, pp. 140,141) Revolutionary aspirations were slowly ceasing and the turbulence of the first decade calmed down. The sparkle ignited at the beginning of the Revolution was no longer present. The closer 1976 was approaching, the more discontent citizens felt. The quality of the production and work discipline was stressed. The situation in the economy was improving due to changes implemented since 1974. For example, one of the aspects that improved was the railways. (Jisheng, 2016, p. 511) We will take a closer look at this aspect at the end of the analysis where the end of the Cultural Revolution will be examined.

Analytical part

Figure 1

A poster titled **The vegetables are green, the cucumbers plumb, the yield is abundant** 菜绿瓜肥产量多 (1959) shows us an interesting depiction. The poster was created by Jin Meisheng 金梅生 (*1902-†1989) whose works were included in national collections and won many prizes in national competitions. At first glance, I see a girl with a light smile working on a field. She is the main character and is surrounded by the harvest which gives the impression of being fresh and abundant. She looks very young and wears clothes that I regard as feminine due to the colors. Two children behind her are engaged in work too. The reason for this is the great amount of the juicy-looking harvest and the girl who oozes a pleasant mood and apparently, she is not in a rush. Fresh, new, a beginning. Three words can be associated with this poster. Interestingly enough, this poster resurfaces in the year 1959.

Originally published in 1956 however this time during the years 1958-59 the reprint of this poster was enormous. The period of the Great Leap Forward brought a few changes including changes in society. (Andors, Social revolution and woman's emancipation:, 1975) Due to regulations proposed by the government, the society had to work more so that they could catch up with Great Britain in steel production. (Ivana Bakešová, Ondřej Kučera, Martin Lavička, 2019) As a consequence, women participated in production too. The traditional view of them started to alter. (Andors, Social revolution and woman's emancipation:, 1975) Women who should participate primarily in domestic activities (Rhim, 1982) now became women working in agricultural and industrial

surroundings. This is reflected in this poster. Another thing that was occurring during this time is that many people started to suffer mental exhaustion (Ivana Bakešová, Ondřej Kučera, Martin Lavička, 2019) and famine was in full bloom. Party cadres proposed that everyone should outdo the other in terms of agriculture. (Galikowski, 1990) A girl from a poster does not seem to be exhausted or suffering. She is rather enjoying the work and doesn't seem to be competing.

It makes me wonder if the poster was a mean of programming the minds of common people to think that the situation related to the famine is not so grave. Or the second option that comes to my mind is that this poster is trying to convey a sense of hope that better times are surely ahead.

This poster is one of the results of the agreement of the artists that was created at the beginning of the Great Leap Forward. Many artists strived to make as many artworks as possible that will reflect the Great Leap events. (Galikowski, 1990, p. 77) It is possible to connect the imagery of this poster with two points from the "National Conference of Rural Mass Cultural Work" (Galikowski, 1990, pp. 80,81) which states that politics and art are closely intertwined. This implies that art was supposed to serve politics and propaganda purposes and was not made for personal pleasure 15. This poster could work well for propaganda purposes as it looks like it encourages peasants to work. One of the aims while creating the propaganda posters was to use bright colors and dark colors should be avoided. (Clark, 1986) This aspect doesn't seem to be reflected in the whole poster. The girl and the vegetables are shiny and clean. The colors are rather mild-toned as I described at the beginning of the analysis - mainly in the backdrop of the poster. The image of the girl can be connected with the literary movement of Revolutionary Romanticism. She shows an ideal of that era – enjoying work and collecting abundant harvest. Images of real life were not appropriate as Mao stated himself. (Galikowski, 1990, p. 97)

Figure 2

I will continue and introduce the second poster called **Hard-working sister-in-law (1960)**. This poster was created by Han Meilin 韩美 (*1936) – a well-known painter for his painting of animals. The pictorial arrangement is somewhat different than in the first poster. This poster doesn't bear a resemblance to a real-life picture. The most prominent figure is a woman in a bright pink blouse carrying two baskets filled with flowers. The flowers look fresh and blooming. She is accompanied by two kids and a few pigs who look happy too. The kids wear multicolored clothes too. The whole poster has strong colors and evokes a feeling of happiness and contentment. Every figure has gentle

features and both girl and woman look very feminine. In addition, the picture has a soft floral frame. The message of the poster could be a sense of unity and abundance.

We are now in the period after Great Leap took place. The Great Famine continues until 1961. One of the most tragic periods of Chinese history occurred, and more than 30 million people starved to death. (Ivana Bakešová, Ondřej Kučera, Martin Lavička, 2019) In April 1960 began a significant incident – the China-Soviet dispute. The situation started to be intense when “Nine Commentaries” were published and they criticized Soviet revisionism. (Jisheng, 2016) The connections between the poster and what was happening at this time are somewhat similar like in the analysis of the first poster. The imagery might be an attempt to facilitate the current situation related to the famine with an emphasis on that the fields will be abundant again. To a certain degree, the dispute with the Soviets influenced this poster even though it started only a few months before publishing. I think that this is a confirmation of the information that posters were supposed to be produced rapidly and reflect the current political situation in China. (Galikowski, 1990, p. 99)

Regarding the art, the stylistic tendency was to reduce the Soviet influence on the posters. The use of traditional methods resurfaced. A reflection of this can be seen in this poster - the colors are strikingly bright and shading typical for Soviet painting is avoided. Romanticism is present too since the woman is representing an ideal future for people that were at the time of publishing starving. In 1959 He Rong conveyed his opinion during the debate on landscape and flower-and-bird painting that this type of painting shouldn't be repressed. The poster bears a resemblance to traditional painting due to the flowers and the use of colors. These posters were not employed often since they could not easily transmit a political message. (Galikowski, 1990, p. 115) However, during a period of political relaxation, these types of posters could be seen more. One more aspect typical from this period is that many posters did not convey Marxist slogans and this one reflects this information too. (Galikowski, 1990, p. 111) It gives an impression of being poetic which is another aspect that dominated in the early 60s in some of the pieces of art. The image can be an indication of the individual style of the author.

Figure 3

The next poster is titled **The fragrance of rice floats a thousand miles. Everybody becomes a hero** 稻香千里飘. 人人逞英豪 (1961). Sheng Cijun 盛此君 (*1915-†1996) painted this poster. She specialized in propaganda posters and New Year pictures. The poster arouses almost the same

feeling as when I was analyzing the first poster. A young woman smiling and harvesting the field is giving the impression of someone who enjoys her work. A slight redness in her cheeks may suggest that she had done a lot of work in the field. The color of her shirt intensifies this observation due to the color red. She is not the only one in the field. In the backdrop of the scene are many more peasants working and collecting harvest. This seems to be a great time for everyone as the harvest is abundant. But in reality, again, it may not be true.

During the period of 1959-1961, droughts and floods destroyed the harvest - chiefly in rural areas. (Andrews, 1995) This information is in contradiction with the depiction in the poster. This period called “The three disaster years” led to liberalized economic policies which as a consequence boosted economic production. It was evident that The Great Leap had terrible consequences in the countryside. The girl in the poster somehow displays what should have been done – focus more on agricultural production and not on the production of steel that dominated at that time and at the same time was useless. A need for change in terms of policies was necessary and a more liberalized approach was planted. (Galikowski, 1990, p. 106)

This poster might be considered to be more politically charged as the slogan in the poster is imparting a message that the harvest is abundant. The medium for conveying this message is the slogan – the amount of the harvest must be great otherwise you could not smell it a thousand miles. The decrease of Soviet influence in art is apparent in this poster too because of the bright colors. Similar to the previous poster this one reflects Romanticism too – a woman and the environment depicting an ideal present/future – abundant harvest for all citizens. (Galikowski, 1990, p. 96)

Figure 4

Spring plowing 春耕 (1962) painted by Fang Jiong 方炯 (*1940?, no further details known) who was a vice president of Wu Changshuo Art Research Association, presents a different image of a woman. This one transmits a sense of action - we can see a woman driving a tractor engaged in what is usually perceived as a masculine activity. She seems to be happy as she is driving past the group of children. Once again the imagery is centered in agricultural surroundings. She is surrounded by children wearing simple clothes. Probably doing some agricultural activities too as one of them has a basket on his shoulder. This poster doesn't seem to be exaggerated in terms of the colors and depiction of a woman or children. She performs hard work and at the same time,

she is calm and content. The message of this poster could be that everything is just fine and we are doing our best to keep the wheels of production going in the right direction.

A liberalization in economics led to liberalization in social and cultural circles. A girl driving a tractor might be a sign of this relaxation since they are not in the same role as they used to be before in the history of China – participating in the activities like doing a housewife. The reorganization of communes and improvement of efficiency might be depicted in the poster - the participation of women in masculine activities helped to improve the efficiency of production. (Galikowski, 1990, p. 184)

The liberalized approach was implemented in art too at the beginning of the 60s. During this time, in 1960, the Third National Congress of Literary and Art Workers took place. ⁵ At the conference, participants summarized all the problems from the past and made plans for the medium-term future. The speech given by Zhou Enlai warned that monotonous art was not popular amongst the common people and that art should be varied since the life of common people was varied too. It could be argued that this poster reflects the variety of countryside life whose depiction Zhou advocated. In comparison with the posters that were created in the past or with the posters that I have analyzed, this one seems to be a little bit different in terms of variety. Additionally, new party documents emphasized variety in style. (Galikowski, 1990, p. 195) A period that many artists enjoyed due to liberalization and permitted artistic variety persisted for a short period of time. This period was the golden era for the artists. (Galikowski, 1990, p. 116)

Figure 5

If you want to blossom full of foliage, study good management techniques (1964) is the next poster in which we can observe two peasant women on the field. This one was created by Fan Zhenjia 范振家. Akin to the previous posters, they seem to have a good time. The weather is most likely warm since they wear a blouse with short sleeves and one of them is sweating - she looks like she is wiping off the sweat from her neck. Nonetheless, it is worth the hard work as this results in a bright green harvest. That will benefit all. The aspect which really caught my attention is their clothes. They appear to be shining, bright, and make them look younger. Somehow the field and blouses have matching colors pink and yellow. In the surroundings, we can see a blue sky with a few clouds, and more peasants working on the field. At this point, I can see that since the beginning

of the analysis, not much has changed in terms of the topic and we can observe recurrent motives. The poster can serve as a messenger revealing changes that are being implemented in the country. After the disastrous situation in agriculture that had an impact on the whole of China, the demand for more grains augmented – otherwise the population couldn't survive. (Macfarquhar, 1986) The most salient problem of previous years might be illustrated in this poster. The economic situation started to improve perhaps as a consequence of changed management as the title suggests. One more thing that the poster suggests is that change in the country could be obtained through a few changes. First of all, if you want to blossom full of foliage maybe you need to start from the bottom which in this case is the soil. If the soil is depreciated, it can't produce a new harvest. It needs to be revived, cleaned. What if this poster is obliquely pointing to the four clean-ups that took place in 1964? (Jisheng, 2016) The title may already suggest it and the depiction of the women scything the grass too.

This painting is presumably one of the two art forms proper for this era. In this case, it is a peasant painting. (Andrews, 1995) Uniform revolutionary style was dominant in the middle of the 60s and the indication of this style is palpable in this poster. (Andrews, 1995) Art most likely still serves politics as was stated in the “National Conference of Rural Mass Cultural Work”. (Galikowski, 1990, pp. 80,81) One can assume the relation to Revolutionary Romanticism through women – they could show an ideal of that period – clean what needs to be cleaned. Even the colors create an atmosphere of cleanness.

Figure 6

Female tractor driver 女拖拉机手 (1964) is the sixth poster that we will take a look into. This one was created by two authors - Jin Meisheng 金梅生 and Jin Peigeng 金培庚. A girl gets down from a tractor with a smile on her face and is staring at the field. Maybe she is proud of the work that she carried out. On her face, she looks like a young girl and she wears a cute pink blouse. However, at the same time, she wears khaki trousers akin to army clothing. She is engaged in what is usually a masculine activity. She and the tractor are the most prominent objects for observation, and the background is less noticeable – just a blue sky and grey ground. All of the colors are muted except the pink, blue, and red colors. Pink and blue are brighter than the other ones, meanwhile red is the most striking one. I found interesting the red arrow on the tractor. That part of the poster is the brightest. Is it supposed to serve as a symbol of increased production?

At the conference in Chengdu in March 1958 Mao insisted on the mechanization of agriculture and in October the Chairman of the State Economic Commission, Bo Yibo called for the technical mechanization of agriculture. The mechanization should be achieved in 10 years. (Macfarquhar, 1986, s. 299) This transformation should take place since the demand for cotton and grains was rising. (Macfarquhar, 1986) The tractor might be a sign of innovation that was implemented in 1958 - for the first time in this analysis, we can see a woman participate in agriculture through an activity typical for a man.

The colors are relatively bright. A little bit of shading was used which might be related to the Soviet influence on the art. Revolutionary Romanticism is present in this poster too as she shows maybe a new ideal implemented in the society – women participating in agriculture and in addition driving a tractor. (Galikowski, 1990, p. 96) Changes in their position in society are palpable starting from this poster in my analysis. This woman might represent a socialist realist figure dominant in the art since the mid-60s. (Galikowski, 1990, p. 151) Isn't this a utopian representation in the sense that women are equal to men?

Figure 7

We will continue with the **poster If you select your seeds well, then production will be high every year (1964)**. This poster is filled with abundance. This is another poster created by Jin Meisheng 金梅生 (*1902-†1989). The pictorial arrangement is similar to the previous ones where a woman is the prominent figure. She is surrounded by a lot of ears of corn and maybe she is happy because of the abundance that she is surrounded with. She probably did a great amount of work - the redness in her cheeks speaks for itself. The size of the maize seems to be exaggerated. At the same time, it is the brightest thing in the poster. In the surroundings are happy girls probably doing the same activity as the woman described above. One thing that caught my attention after a closer observation is an object reminiscent of a red book in her pocket. Could it be Mao's "Little Red Book"?

We are still in a period of "Four Clean-ups". I think that the title of the poster can be interpreted as follows: If you contribute to the "cleaning", the situation in the country will improve. This time better luck may restore abundance that was not seen very much after the Great Leap Forward. This woman has in her pocket what seems to be a "Little Red Book". Based on the date when the poster was created I would assume that it is Mao's book. In this way, the poster may give us a hidden

message that says that Mao is still present in the minds of the workers and is back on the scene after withdrawing from politics. (Ivana Bakešová, Ondřej Kučera, Martin Lavička, 2019, p. 113)

The posters in my analysis are somewhat compact in terms of the main topic, colors, and depiction in general. A smiling woman gives us a sense of an ideal future, which again can be associated with Revolutionary Romanticism. It radiates positivity and abundance. The ears of the corns seem to be exaggerated a little bit. It can be associated with the utopian depiction of the field – a content woman collecting large corns while she has Mao's thoughts close to her. The red color seems to be more noticeable than other colors and is the predominant color in some of the posters in the analytical part – for example, Figure 19 or Figure 21.

Figure 8

This is the first part of the poster **New village 新农村 (1964, first of the two sheets)** which differs from other posters since one poster involves two depictions of women in different scenery. Two authors created this and the next poster. The first of them is Xu Jiping 徐寄萍 (*1919-†2005) one of the members of the Shanghai Artists Association. The second one is Wang Liuying 王柳影 (*1917-†2004) who worked as a New Year poster designer for the Shanghai People's Fine Arts Publishing House. The woman on the left might be working on digging the ground to improve the surroundings and maybe to plant new plants. The color red is once again a dominant color. Her clothes are colorful and at the same time look like they are working clothes. Maybe to give us a hint – work will make your day brighter. The surroundings are slightly different from the ones in other posters. This is the illustration near a little river with green grass behind her. Generally green is the one that stands out with the red. The girl might be near a village with high mountains. Another woman is more similar to the previous depictions of women. Perhaps she is getting ready for work. The background shows us a machine at work.

Figure 9

New village 新农村 (1964, second of the two sheets) depicts two women. A woman on the left is depicted while working in the grassland filled with flowers. She wears clothes with various patterns and bright colors. She and other peasants are probably spreading a chemical fertilizer. Another woman looks like she is a member of a group of linesmen. She carries out work that is

usually carried out by men. Maybe she is a part of a group of linesmen and the two men in the backdrop of the scene are involved too.

The Four Clean-up campaign gave permission to the peasantry to express their displeasure with grass-root cadres whose behavior towards them was terrible during the famine. They had an opportunity to speak about “old society” and at the same time express their enthusiasm connected to creating a “new society”. This aspect might be related to these two posters due to the title. In a new society, there is a new village. A new village with women working in different areas as posters suggest. Accounts, inventory, financial affairs, and work points were the main targets for “cleaning”. (Jisheng, 2016, p. 20) Interestingly enough, these two sheets show us four different depictions of women. They might not be intertwined directly however it’s an interesting observation.

During this more homogenous artistic style was present (Andrews, 1995, p. 276) which explains why the posters created this year share many similarities – women standing proudly with a smile on their faces, colorful clothes that are mainly feminine, etc.

Figure 10

Everyone strives to be one of the “Five-goods members” (1964) is an interesting piece. The author of this poster is Qu Zhenghuan 权正环 (*1932-†2008). She was an art teacher and the director of the Chinese Artist Association. The poster depicts one woman doing five different tasks. Every task includes five good tasks of a good society member. The first one is that a good member of society has good political thought. This idea is depicted by a woman standing in the middle of the poster holding a book and a pickaxe. The second one is that this member should love protecting public property as shown in the depiction in the left upper corner. A good member should form good unity and provide mutual help as shown in the third depiction in the left corner below the second one. A good member knows that collective labor is good as shown in the right upper corner. And this member is industrious and thrifty in running a household because it is good. In the poster prevails the color is orange and the most striking color is red. The colors are rather subdued. The main interest is probably the woman as she stands out illuminated. The clothes that she wears don’t differ from the previous ones and the posters below this one.

The depiction of this woman engaged in various activities might be related to the re-indoctrination of the population that took place in China in 1964-1965. (Oliver, 1965) These depictions might be an idealized picture of what everyone should be doing so that the socialist state could be built. The state should not be weakened. I think that the aim of this poster is to portray that it is possible to be engaged in many different activities so that a strong community can be built. Again we can see a depiction of various spheres which may refer to the Four Clean-ups campaign. This might be a sign of changes in the society that took place not only in the spheres of the clean-ups but also in culture too, like for example Peking Opera. Those are some of the changes that preceded the Cultural Revolution. (Jisheng, 2016)

This poster might be freely connected to the Lei Feng campaign that originally took place in 1963. Could this be an allegorical depiction of this campaign? Lei Feng was portrayed as an ideal citizen. (Roberts, 2014) This woman too is depicted as an ideal citizen by the virtues that she is showing. Maybe this poster was a medium for spreading this message as this was one of the most effective ways of spreading propaganda.

Figure 11

A cotton grower comes to visit 棉农来访 (1965) shows us a change compared to previous posters. Created by Xin Hejiang 辛鹤江 (*1941) whose specialty is gongbi 工笔 which are multi-color New Year pictures. The poster depicts three women in the front with two men. The title suggests that this cotton grower comes to visit to check if there is any problem or not. Three women seem to be explaining what is happening in a factory for cotton processing. The situation seems to be all right based on their facial expression. They are the center of attention because the colors of their clothes are the brightest in the poster. Plus the machine in the front seems to be important because of the bright colors. This might be an indication of the importance of the production. What is happening behind them maybe is not very important because the colors are muted. The rest of the poster is almost greyish and doesn't call for our attention.

The year 1965 is a year when the ratification campaign was performed for the second year in a row. (Oliver, 1965) Criticism spread throughout the country since some people conveyed thoughts that were in opposition to one of the aims of Mao's thoughts – class struggle. Even though it may not be apparent in the posters in my analysis, it was a very important aspect and those who opposed it were criticized. So it should be something that is clearly visible I think. However, after closer

analysis, I came to the conclusion that it is not so clear in all the posters that we have seen until now. Maybe a revolutionary zeal is something that can be seen right away but struggle not so much.

One interesting observation after observing the posters created during 1964-1965 came to my mind. If the citizens are living a life without wars, living peacefully, having good food, and having nice clothing is considered bourgeois individualism which is in opposition to the main ideology of that time. (Oliver, 1965) But isn't that what we have seen until now in almost all of the posters? They show rather content women in clean, nice clothes, looking like they have no problems. It might be a coincidence however, is worth noting it.

Figure 12

The next poster is: **It is a revolutionary requirement to marry late 晚婚是革命的需要 (the early 1970s)**. The author of this poster is unknown. This poster caught my attention with the depiction of the woman and the slogans that decorate it. A working woman is strong and proud of her work. She looks rather masculine due to her clothes and her body type. Even her hands are very large – this is typical for men to have such large hands. All of the colors are muted except red which stands out a little bit more. She is near a building that is probably a factory and in the background are workers. A small detail caught my attention which is one of them behind her raising her/his hand in the air and waving with a red flag. The rest of the poster is not clear. This woman might be capable of achieving many great things in her life.

Now we are entering the period of the Cultural Revolution during the 70s. Right before the start of a new decade, many students were sent to the countryside for manual work, and subsequently, in 1970 many of the artists were sent to the military camps. It was a period of big movement and a lot of people participated in the production. Women were no exception. Many of them can be seen working in heavy industry like the woman in Figure 12. A few years before the industrial sector was in such a disastrous state that when many people working there left the industry was not affected. (Macfarquhar, THE ORIGINS OF THE CULTURAL REVOLUTION 3, 1997, p. 52) However, now it looks like the industry gained power back. This could be stemming from the abundant use of the silver color. The authorities announced in 1971 that the art exhibition will take place since the anniversary of the Yan'an talks was approaching. This gave the incentive to the artists to create works that represented sent-down youth and their assets to the construction of the state.

Like some of the posters analyzed above, the posters from the period of the Cultural Revolution are a combination of revolutionary realism and revolutionary romanticism. They did not reflect reality but rather idealized reality. (King, 2010, p. 3) Isn't this an ideal situation? Marry late so that she can participate in the construction of the socialist state? One of the most striking aspects of the poster is the use of colors and the coarse lines that delineate the objects and the woman. It might be a consequence of the innovations in art in the 70s. One of them is women being in occupations that were for a long time typical for men – this time in heavy industry. The posture of the woman can suggest battle-readiness which is associated with the fixation on the struggle. (King, 2010, p. 14) The influence of the Soviet painting – the shading is used once again. (Galikowski, 1990, p. 94) She might be considered a cultural innovation because many of the educated youths and peasants were regarded as cultural innovations. (King, 2010)

Figure 13

Moving on to **Drilling and training for the revolution, spinning and weaving for the people** 操作练兵为革命纺纱织布为人民 (August 1974) we can see a few women in the sartorial factory working together. The author is Yang Shuntai 杨顺泰 (*1941) who is popular for watercolor paintings and oil paintings. The aim of their work might be to create new clothes meanwhile they are wearing bright clean clothes and little white caps on their heads. Maybe not so important observation is that for the first time, I can see one woman who is not smiling but looks rather suspicious. Could this be a subtle sign of the discontentment of the Chinese populace? Once again the dominant color is red which is present either in clothes or things. For example, a red flag. It is a lively place. In the background are many more workers and one person seems to be writing something on the board. Maybe making plans for the future. The whole poster is very pleasant to look at because the white color creates a sense of cleanliness and freshness.

These women may very well be a few of the sent-down youths who are assets by working in the industry. The reason why we can see them in the textile factory is that this was a sector occupied mainly by women. (Andors, Politics of Chinese Development: The Case of Women, 1960-1966, 1976, p. 102) It probably reflected what was desired because, from my point of view, it evokes a strong feeling of revolutionary zeal and hard work. (King, 2010, p. 15) During this period the quality of the production and the work discipline was accentuated – this could be portrayed too. (Ivana Bakešová, Ondřej Kučera, Martin Lavička, 2019, p. 140)

The poster is filled with enthusiasm maybe because the artists stopped working and were able to put their energy into painting. (Andrews, 1995, p. 359) Art was fused with new political content and the sign of this might be women working in the factory. In comparison to Figure 12, this one had striking colors typical for folk art and definitely has a lighter feeling. (King, 2010, p. 46) Art in this case reflects advancement in technology. Since the 70s dominated a more uniform national style mainly due to Jiang Qing's taste in art. Not only women in this poster but a few more were illustrated in an academic socialist manner which is typical for the paintings from the 70s. (King, 2010, p. 30)

Figure 14

The seaport of the nation 祖国的海港 (October 1974) has a curious pictorial arrangement. This arrangement was created by Fei Zheng 费正(*1938) who was one of the designers of murals for Beijing International Airport. Until now we could see one or more women in the front and the rest behind them. In this case, the poster shows two women on the crane pictured on the left. The rest of the poster is a beautiful view of the sea with many ships, blue water, and more cranes. The women look like they are concentrated on their work. The way they are depicted in their clothes and surroundings, they remind me of men. It looks like we are now in a period when women are more and more portrayed like men – manly clothes, manly activity, etc. The sea and the ships create together a relatively big sense of movement. This is the third poster where the red flag is catching attention.

This period was characterized by ceasing revolutionary aspirations that were no longer present in everyday life. Society was hesitating and depressed. Many young people were coming back to the cities so that they could find a place to live in better conditions. The majority of the populace wanted to live a normal life. (Ivana Bakešová, Ondřej Kučera, Martin Lavička, 2019, p. 141) The woman in the poster could be one of those who came to the city port to work in better conditions.

Bright colors suggest a relation to traditional art. Socialist realism is present since the depiction is sort of a fantasy. The happiness of everyday people was a new standard for this period of the Cultural Revolution. This might have served as an inspiration (King, 2010, p. 30) for young people to continue working. However as was said above, this was not a reality. At this point one thing is certain. Women are more present in the posters in various positions and various places in comparison with the depictions from the pre-Cultural Revolution period.

Figure 15

New Gunners 新炮手 (November 1974) is the most bustling poster of all. It is composed by Jin Chen 金尘 (*1945) who is currently the vice president of the Nanchang Painting Academy and the vice chairman of the Jiangxi Artists Association. A lot of happy women apparently having a good time in mines are prepared for an explosion. Each of them has nice colorful clothes. They are accompanied by one man standing behind them to help supervise. The majority of the poster is somewhat dull except for the women. They are not the only group working there as we can see in the background another group participating. The mountains are high and are accompanied by grassland. Once again we can see a red flag. However, this time there is a plenty of them.

Based on what was said above one would say that the poor conditions that led the young people to cities would be reflected in the art to a certain extent. But in the same year also some positive changes took place. Zhou Enlai contributed to the enhancement of the economy which had the aim of uniting everything that could be united. This situation caused citizens to still have hope that Mao's thoughts will bear some fruit. (Ivana Bakešová, Ondřej Kučera, Martin Lavička, 2019, p. 143) Maybe this hope is reflected in Figure 15 to a certain extent. However, many people were not passionate about life itself. The thought of hard work that will bring them, in the end, a long period of time for the rest was not potent anymore. (Ivana Bakešová, Ondřej Kučera, Martin Lavička, 2019, p. 144) This poster might be coverage of the actual situation or encouragement for unity and work.

Nonetheless, women in the posters seem to be more and more passionate. Like the posters before, the combination of the surroundings creates a feeling of struggle. The intention of this could be to camouflage the real situation in the society. The exhibitions in 1972, 1973, and 1974 set the standards for the art of the second period of the Cultural Revolution. (Andrews, 1995, p. 367) That is another reason why we see paintings in a uniform style that started to be evident in 1974.

Figure 16

Women can hold up half the sky; surely the face of nature can be transformed (July 1975) is a unique poster from my point of view. It is created by Wang Dawei 王大为 (1938). He created woodblock prints, New Year pictures, and cartoons. Women are working at night. They are chiseling a stone block that will be necessary for the construction of an aqueduct. A woman in the

center of attention is working under lights that are shining on her. Her very big hands are what really caught my attention. I would say that except for her head, the whole body looks like a body of a man. Very masculine depiction. The girl behind her does not look this way. Another aspect that we can see for the first time is the use of color, a mix of purple and pink on such a big scale created by the lights on the bridge. There are more people working. Does not matter what time of the day is, women are still working.

At this point in history, a big part of the traditional culture was destroyed. (King, 2010, p. 29) This woman may represent an allegory to his situation by chiseling the block with her big hand. But more probably this poster can be related to Deng Xiaoping. As suggested above people were not content and were tired of constant turnarounds. (Jisheng, 2016, p. 509) Deng Xiaoping was aware of the situation and issued a document “CCP Central Committee Resolution Regarding Enhancing Network Work” on March 5, 1975. Railways were an important aspect of the national economy. The function of transport was prevented from functioning well due to the blockages. (Jisheng, 2016, p. 511) A few of the rails were not functioning at all. This poster might be a direct indication of the railway change.

The level of technical competence is much higher. (Galikowski, 1990, p. 145) However, at the same time, it is interesting that during this time black color is used in this poster since the color black is the symbol of despair. Could the dark surroundings suggest that even though this kind of message wouldn't be allowed to depict we can see a sign of it in this poster? This poster is one of those which meets the two criteria for the art of this period – it is bright and vivid. (Galikowski, 1990, p. 155)

Figure 17

Happy to buy an iron ox 喜购铁牛 (August 1975) is another lively poster where the scenery depicts a woman driving a tractor with the help of men. This poster was painted by Hu Daosheng 胡道生. They are all wearing working clothes and they are near a factory. As the title suggests, this woman is maybe trying a new iron ox. In the future, she might be one of the users. In the background are more tractors. This may once again suggest modernization in terms of agriculture, and that women will be a part of this modernization. The name for the tractor – iron ox, suggests this modernization because in the fields won't be used the ox but from now on it will be the tractor.

The more people are tired, the more the figures in the posters portray a zeal for work. Many people were tired of a “continuous revolution” however women and men in the posters were not. Maybe that is the reason why we see these depictions more – propaganda posters with women as a means of conveying political messages (Stefan R. Landsberger, Anchee Min, Duo Duo, 2019). Probably programming the citizens to continue with the struggle. This could be a result of the coerced study of Marxist orthodoxy that was imposed on working units by Mao so that he could finish his plans with the Cultural Revolution. (Jisheng, 2016, p. 501) It also may show us the advancement of mechanization. In the past was usually that workers were using animals while working. Now they have an “iron ox” – tractor that helps them work faster.

Happiness is one of the main characteristics of art in the second half of the Cultural Revolution. Mao’s aim in depicting this aspect is to create an art that is closer to ordinary peasants and workers. (King, 2010, p. 30) I think that you will never see a poster depicting unhappy peasants because that is something that Mao wouldn’t allow. As already mentioned at the beginning, art from this period was not depicting reality but an ideal that should permeate society. (Galikowski, 1990, p. 97)

Figure 18

Vigorous & spirited, thriving & dynamic (September 1975) is a poster where two women are staring at something in the distance – one with a bicycle and both in working clothes. They were depicted by Wang Bo 王波. They are accompanied by one more working woman. It looks like industrial surroundings. This one evokes a sense of heaviness - a great amount of steel is surrounding them. For some time women are part of the industrial sphere and now we can see them near an oil refinery. The depiction of them changed a lot whether it is regarding the clothes, surroundings, or their appearance. One of the posters where more dark colors are used with shading.

These last posters illustrated mainly an industrial sector and the depictions of agricultural fields were slowly waning, the same way as the desire to maintain the Cultural Revolution. Were these posters even expected to reflect “what was really happening”? It mainly reflects the desires and wishes of those who believed that insisting on the “continuous revolution” would direct China in a new direction. (Jisheng, 2016, p. 453) These women might have served as a sign of this new direction.

This poster depicts a few characteristics of the art in the 70s like for example innovation in science or women participating in places where they didn't participate before. A little bit of revolutionary romanticism is present too due to what seems to be an ideal situation – a big factory working to the fullest and content workers who can participate in a place where they were not before. Shading typical for Soviet-style painting was used abundantly. (Galikowski, 1990, p. 94)

Figure 19

Increase the speed of agricultural mechanisation, to struggle for the modernization of agriculture 加速农业机械化的步伐为农业现代化而奋斗 (December 1975) is a penultimate poster with a woman in what seems to be a cabin. It was created by Liu Wenxi 刘文西(*1933-†2019). His style of painting had a forceful sketch of Soviet heroic figure painting. This is one of the masculine depictions of women. At this point, I can conclude that more posters created after 1964 show this kind of woman. She wears clothes with muted colors but at the same time, she wears a pink blouse. So there is a slight hint of femininity. By her side, she has a bag with a red book, probably “Little Red Book”? Red is the only bright color. A few combines are in the fields. Even a parade seems to be taking place near the fields.

The two factions fighting against each other at this time over Cultural Revolution was not really seen in the posters of the analysis. In art was more evident the prominence of revolutionary factions. The Cultural Revolution brought the destruction (Jisheng, 2016, p. 477) and not some kind of advancement as the poster suggests. The order in the society that the poster shows is very distant from the reality of society. But wasn't this always the reality of these posters? Until now we can see that it might be true. It's notable that these last posters do reflect years of propaganda at work and will until Mao's death. (Jisheng, 2016, p. 509)

Even Mao admitted that art production was rather rigid and was full of political criticism. (Jisheng, 2016, p. 513) Poster might convey a subconscious message that Mao Zedong is the one who helps to create order and stability as shown in the poster. The factor that may suggest it is the red book in the bag - presumably “Little Red Book”. Even though she is sitting in the combine she gives off a feeling of battle-readiness. (King, 2010, p. 14) A lot of shading is used and many of the colors are muted except red. One more idea is that this poster may refer to Legalism which was likened by Mao. (King, 2010, p. 15) The order in the society can be obtained if they follow a set of rules

provided by the governor. What if the order depicted in the poster is present because they follow “Little Red Book” which in this case would obliquely substitute Mao Zedong?

Figure 20

Those holding colored ribbons dance high in the sky 谁持彩练当空舞 (July 1976) is maybe the most pompous. This one was created by Xinhe Ship Wharf Spare Time Art Group (新河船厂业余美术组). Women standing proudly on a big red ship like heroines staring into the distance while the rainbow is above the sky. Almost a utopian depiction I would say. This time the poster depicts an immaculate portrayal of society. Very nice clothes for welders. They look stunning, and the colors’ brightness makes them look even more beautiful. The more disastrous conditions the populace lives in, the more positive depictions.

Figure 21

Independent and autonomous, regeneration through ones own effort, go all out to achieve socialism (September 1976) is the last poster of the analysis depicting a woman on the construction. It was created by Guangzhou Municipal Fine Arts Studio 广州市美术工作室供稿. This construction might be related to the construction of socialism. Bright blue sky, of course, a lot of red colors, and a happy woman standing in the front of the poster like a heroine who achieved her dreams. Raising a large hand she is pointing to the sky. At this point, the expectations of Mao and his construction of the socialist state were that far away as he died the same month when the poster was painted.

These posters show the biggest contrast of all. The most colorful, the brightest, one of the best case scenarios that could happen in society. Produced the same year when two of the most prominent figure in Chinese politics died. Zhou Enlai died in January 1976. Many people who were not content with the Cultural Revolution arranged commemorations for him. (Jisheng, 2016, p. 535) In September Mao Zedong died. Many workers lived in poverty. Those who participated in political campaigns were annoyed with their attitude towards them. The status of many of the politicians and intellectuals descended. (Jisheng, 2016, p. 540) This is in total contrast with the utopian depiction of the last poster.

Socialist realism is at its peak due to the atmosphere in the posters. The depictions are one of the most intense and optimistic of all of the posters. Of course, red is the dominant color. Nonetheless,

other colors are bright too, and they once again refer to traditional paintings. 5-99dole.the posters are definitely trying to depict a better society with heroines standing in an almost militant pose ready to fight. (King, 2010, p. 11) They depict the most sophisticated realism. (King, 2010, p. 12)

Review of the findings

General observations

Women in the posters don't give the impression of being oppressed like they used to be in the past. (Sun, 2011) Posters depicting optimistic women arose in the 1960s and 1970s too. The shift in their position can be observed in the analytical part. One of their main activities was working in the fields so they could help build a socialist state. (Andors, Politics of Chinese Development: The Case of Women, 1960-1966, 1976) The women in the posters exude joy which may not be compatible with reality where they had to work and take care of family. (Rhim, 1982, p. 29) The improvement in their position can be noticed through their participation in activities in various surroundings – from the agricultural surroundings to industrial surroundings. This means that the opportunities that were not present in the pre-Communist era arose now. (Rhim, 1982) The illustrations of women changed a lot since the 1970s. Women were generally portrayed like men – with more masculine features of the face, big chest and hands, short hair, and clothing typical for men. Even though their position improved drastically they appear almost de-gendered. (Sun, 2011)

The posters share a few similarities. One of them is that the women in the posters didn't use any cosmetics, used no lipstick, didn't wear any jewelry, and didn't wear any type of hairstyle. Cosmetics were not adequate during Mao's era. (Rhim, 1982, p. 38) To refuse the embellishment counts for the liberation of women (Ip, 2003) Majority of women in the posters have short hair which was typical for this period. They should cut their hair – in this way, they showed opposition to the adornment. Unisex clothing combined with short hair combined together created a revolutionary look. (Ip, 2003)

The clothing acted as a political symbol. (Ip, 2003) Propaganda materials propagated models of the new society through clothing. In this way, the standard for clothing was set. Women could even though dressing nicely was regarded as bourgeoisie. (Chen, 2015) Women were more suggestible to bourgeoisie fashion. (Chen, 2015) Many of them in the posters wear bright blouses,

especially in the color pink. The clothes of women in the posters are uniform too. Almost every one of them wears a unicolor blouse and wide pants. The variety in terms of clothes is not wide.

The model works - the Cultural Revolution

Women depicted in the posters from the period of the Cultural Revolution (1966-1976) in my analysis were probably portrayed according to the standard of this period which was model operas. These operas presented a foundation for the pieces of art in the form of four principles. (Galikowski, 1990, p. 151)

Each of the model opera could stand independently. Simultaneously these operas are related to each other since they reflect the history of the Party. (Galikowski, 1990, p. 152) Every poster can stand independently and at the same time, they are closely intertwined probably because they were material of the party to serve propaganda purposes. They present a picture of Party propaganda over the long run.

Every one of the opera had one main protagonist – either a hero or heroine illuminated with lightning to emphasize the cult of Mao. (Galikowski, 1990, p. 152) In every poster dominates one woman. She is the heroine, a model worker who serves as an example for everyone. She is the main character as she covers the majority of the layout. Usually, she is the brightest aspect of the poster.

The next aspect present in the model works is clarity, unambiguity, and no doubts should arise regarding the salient topic and what message it is trying to transmit. This might be true for the working women in the posters since the title clearly suggests what the main message is (Galikowski, 1990, p. 154), however in this case the ambiguity can appear as every person has a possibility to interpret the message and the depiction in their own way.

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Corpus of the posters

Figure 1 - The vegetables are green, the cucumbers plumb, the yield is abundant 菜
绿瓜肥产量多(1959)

<https://chinese posters.net/posters/e11-992>

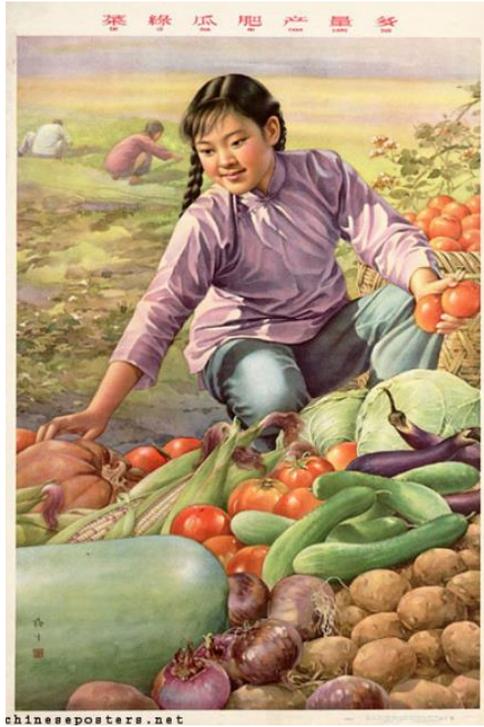


Figure 2 – Hard-working sister-in-law (November 1960) <https://westminster-atom.arkivum.net/cpc-1-q-44>



Figure 3 - The fragrance of rice floats a thousand miles. Everybody becomes a hero
稻香千里飘,人人逞英豪 (1961) <https://chinese posters.net/posters/e16-44>



Figure 4 - Spring plowing 春耕 (1962)
<https://chinese posters.net/posters/e15-765>



Figure 5 – If you want to blossomsfull of foliage, study good management techniques (September 1964) <https://westminster-atom.arkivum.net/cpc-1-q-34>

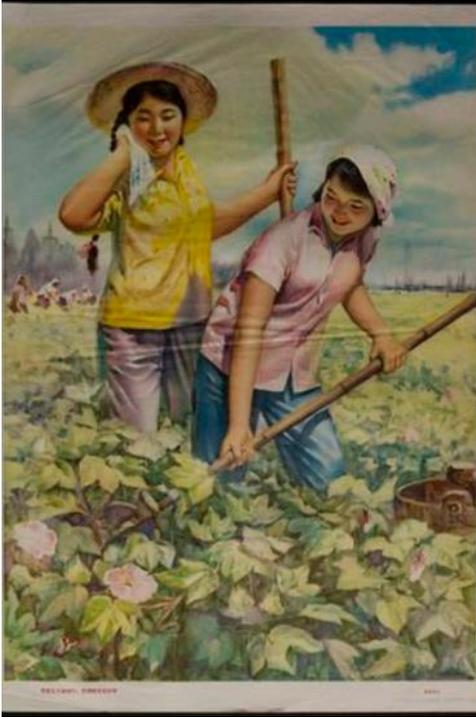


Figure 6 - Female tractor driver 女拖拉机手 (October 1964) <https://chineseposters.net/posters/e13-880>



Figure 7 –If you select your seeds well, then production will be high every year (October 1964)

<https://westminster-atom.arkivum.net/cpc-1-q-50>



Figure 8 - New village 新农村 (November 1964) (first of the two sheets)

<https://chinese posters.net/posters/e16-205>



Figure 9 - New village 新农村 (November 1964) (second of the two sheets)
<https://chinese posters.net/posters/e16-206>



Figure 10 – Everyone strives to be one of the "five-good members" (November 1964)
<https://westminster-atom.arkivum.net/cpc-1-q-38>



Figure 11 - A cotton grower comes to visit 棉农来访 (1965)
<https://chinese posters.net/posters/e15-271>

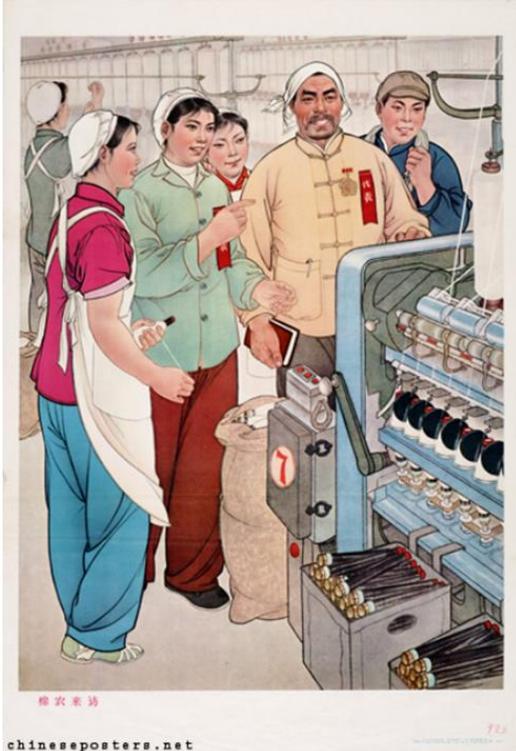


Figure 12 - It is a revolutionary requirement to marry late 晚婚是革命的需要 (early 1970s) <https://chinese posters.net/posters/e15-272>



Figure 13 - Drilling and training for the revolution, spinning and weaving for the people 操作练兵为革命纺纱织布为人民 (August 1974)

<https://chinese posters.net/posters/e15-625>



Figure 14 - The seaport of the nation 祖国的海港 (October 1974)

<https://chinese posters.net/posters/e15-369>

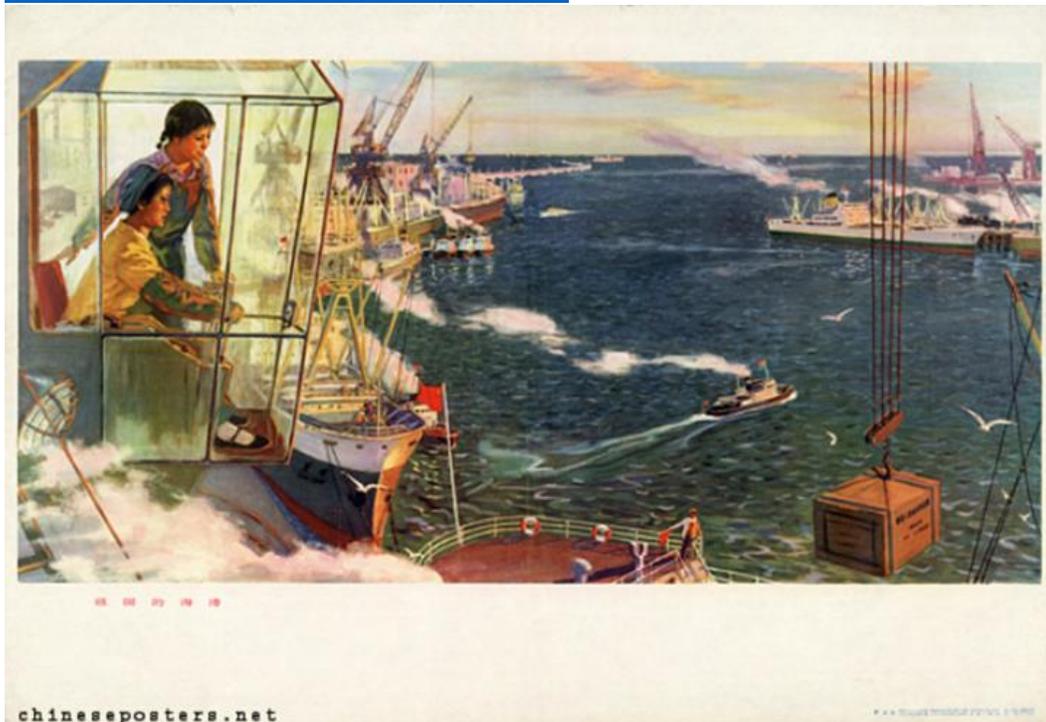


Figure 15 - New Gunners 新炮手 (November 1974)

<https://chinese posters.net/posters/e13-808>



Figure 16 – Women can hold up half the sky; surely the face of nature can be transformed (July 1975)

<https://westminster-atom.arkivum.net/cpc-1-q-1>

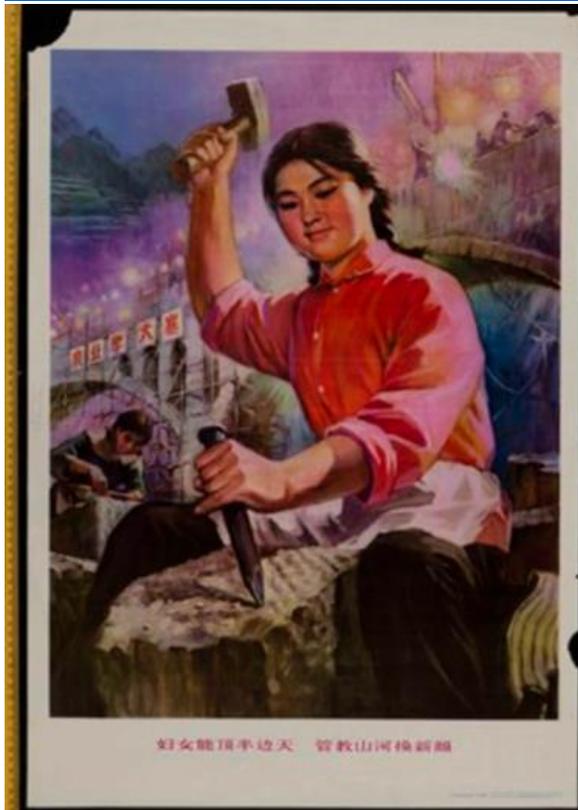


Figure 17 - Happy to buy an iron ox 喜购铁牛 (August 1975)

<https://chinese posters.net/posters/e15-311>



chinese posters.net

Figure 18 –Vigorous&spirited, thriving&dynamic(September 1975)

<https://westminster-atom.arkivum.net/cpc-1-q-19>

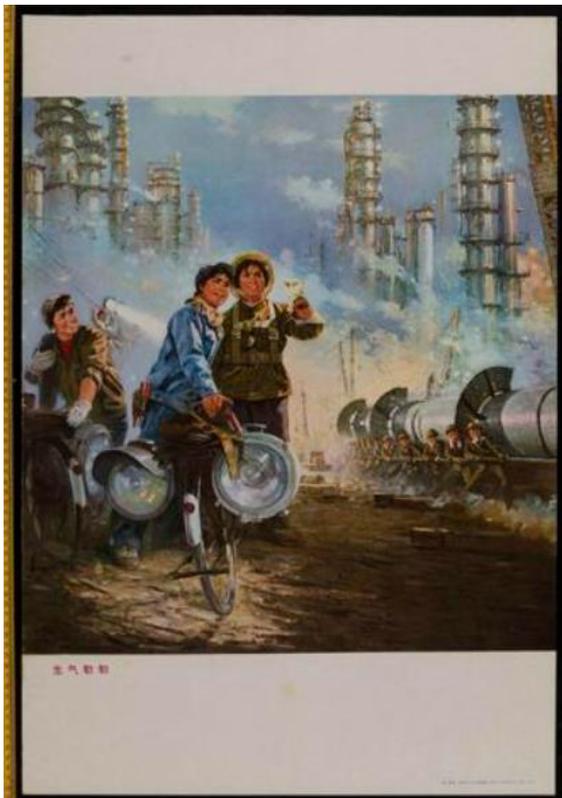


Figure 19 - Increase the speed of agricultural mechanisation, to struggle for the modernization of agriculture 加速农业机械化的步伐为农业现代化而奋斗 (December 1975)

<https://chinese posters.net/posters/g2-9>



Figure 20 - Those holding colored ribbons dance high in the sky 谁持彩练当空舞 (July 1976) <https://chinese posters.net/posters/e13-885>



Figure 21 –Independent and autonomous, regeneration through ones own effort, go all out to achieve socialism(September 1976) <https://westminster-atom.arkivum.net/cpc-1-q-31>

