

The Maoist Peasant Figure and its Affective Importance in Contemporary Visual Culture



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Greet the 1970s with the new victories of revolution and production! (1970)

“According to Mao, when an ordinary person is confronted with a model of ideal behaviour, he will feel a desire to remake himself. This results in a contradiction between the existing values of that person and the new ones he compares himself with. The struggle between these two leads to a new equilibrium, in which the new values are internalized. But the process does not stop there: When confronted with a new model, the equilibrium gives way to a new contradiction. In this way, an eternal cycle of confrontation, internalization and renewed confrontation is created, leading to ever-higher levels of human perfection.”
(Landsberger 2013)

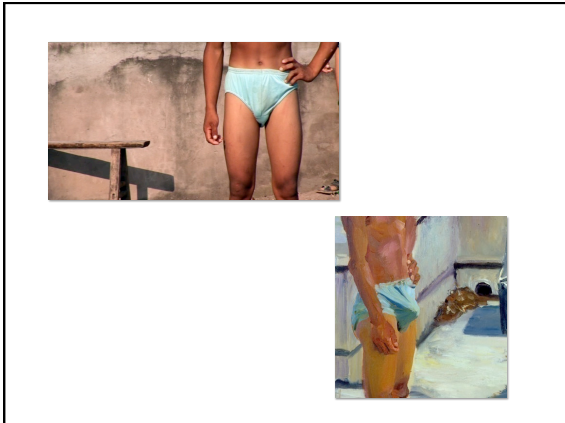


Wang Guangyi, *Triptych: Great Criticism - Art and Power*; 300 cm x 600 cm (total of 3 panels), oil on canvas, 2005-6



Liu Xiaodong, *Hotbed*, 2005, oil on canvas, 102-3/8 x 393-5/8", in five panels.





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