

## Annotated Bibliography

### Primary Sources

*Advance victoriously while following Chairman Mao's revolutionary line in literature and the arts.* 1968. *International Institute of Social History*, [www.iisg.nl/publications/chinese posters.pdf](http://www.iisg.nl/publications/chinese posters.pdf). Accessed 22 Aug. 2020.

This photograph is of a propaganda poster that was created during the Chinese Cultural Revolution. During this time, artists were forced to create work that praised the Communist Party and criticized the opposing regime. This poster helped me understand the guidelines that artists were forced to obey under Mao's leadership: artists that actively supported Mao were praised while those who defied him were punished.

Ai, Weiwei. "Ai of the Tiger: Sam Phillips Meets Ai Weiwei in His Beijing Studio." Interview conducted by Sam Phillips. *Royal Academy*, 2 Sept. 2015, [www.royalacademy.org.uk/article/article-ai-of-the-tiger](http://www.royalacademy.org.uk/article/article-ai-of-the-tiger). Accessed 19 Aug. 2020.

This interview with artist Ai Weiwei provided insight into some of his earlier works such as the *Han Dynasty Urn with Coca-Cola Logo* and the *Forever Bicycles*. It helped me understand Ai's reasoning behind making these pieces of art as they served to primarily voice his opinions on Chinese culture and politics. I used several quotes from this interview throughout my project to further acknowledge Ai's historical significance.

---. "Ai Weiwei: Interview Transcript." Interview conducted by Simon Elegant. *TIME*, 12 May 2009, [world.time.com/2009/05/12/ai-weiwei-interview-transcript/](http://world.time.com/2009/05/12/ai-weiwei-interview-transcript/). Accessed 17 Aug. 2020.

This interview with Ai Weiwei detailed his activism work in response to the 2008 Sichuan earthquake. After the earthquake, Ai launched a civil investigation to uncover and publish the names of the victims that perished. This source helped me understand how Ai went about conducting his investigation and the backlash that he received for expressing his concerns.

---. *Ai Weiwei's Blog: Writings, Interviews, and Digital Rants, 2006-2009*. Cambridge, MIT Press, 2011.

This book includes a collection of Ai Weiwei's digital blogs, interviews, and social media posts. Using his blog *Sina* and his twitter account, Ai Weiwei launched a civil investigation that helped shed light on the thousands of unreported earthquake deaths. This book helped me understand Ai's motivation behind this act; he believed that the government unreported the number of deaths in order to cover up their negligence corruption.

- . *Ai Weiwei's Sunflower Seeds*. 2010. *Tate Modern*, [www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series/unilever-series-ai-weiwei-sunflower-seeds](http://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series/unilever-series-ai-weiwei-sunflower-seeds). Accessed 27 Feb. 2021.

This photograph is of Ai Weiwei's Sunflower Seeds exhibition at the Tate Modern Museum in London, England. Each of the thousands of sunflower seeds is meant to present a poor Chinese laborer that has fueled China's ever-growing industry. I used this photograph to demonstrate how Ai used his art as a means of criticizing Chinese societal norms and values.

- . *Black, White, and Grey Cover Books*. 1994-1997). *The Museum of Modern Art*, [www.moma.org/collection/works/150070?artist\\_id=34722&page=1&sov\\_referrer=artist](http://www.moma.org/collection/works/150070?artist_id=34722&page=1&sov_referrer=artist). Accessed 16 Dec. 2020.

This photograph is of Ai Weiwei's *Black Cover Book*, *White Cover Book*, and *Grey Cover Book*. In the wake of the Tiananmen Square Incident, Ai Weiwei published avant-garde books that included interviews from prominent Western artists. The works, published outside the regulation of the government, became a staple of China's underground artistic scene for its reevaluation of artistic autonomy in the midst of China's oppressive regime.

- . *Dropping a Han Dynasty Urn*. 1995. *Guggenheim Bilbao Art Museum*, [www.guggenheim-bilbao.eus/en/learn/schools/teachers-guides/ai-weiwei-dropping-han-dynasty-urn-1995](http://www.guggenheim-bilbao.eus/en/learn/schools/teachers-guides/ai-weiwei-dropping-han-dynasty-urn-1995). Accessed 11 Nov. 2020.

This photograph is of Ai Weiwei's most famous pieces, *Dropping a Han Dynasty Urn*. In this image, Ai Weiwei is seen destroying an ancient relic that dated back to the early Han Dynasty. While critics denounced his work (arguing that this was an act of sheer disrespect), Ai argued that his work was symbolic of China's Cultural Revolution in 1960.

- . *Han Jar Overpainted with Coca-Cola Logo*. 1995. *Metropolitan Museum of Art*, [www.metmuseum.org/art/collection/search/78215](http://www.metmuseum.org/art/collection/search/78215). Accessed 12 Aug. 2020.

This photograph shows one of Ai Weiwei's most infamous pieces: the Coca-Cola Vase. By painting this ancient Han Dynasty vase with the "Coca-Cola" logo, Ai directly questions China's relationship between its increasing modernization and the preservation of its cultural heritage. This source helped me visualize one of Ai's most radical works that cemented him as one of China's most outspoken political artists.

- . *Humanity*. Edited by Larry Warsh, Princeton, Princeton UP, 2018.

This book was written by Ai Weiwei and features a collection of quotes about his opinions on social issues such as human rights violations and immigration. Specifically, he mentions the global refugee crisis and how his art gives a voice to those who have no voice of their own. It helped me understand Ai's perspective on the current crisis and how he used his art to demonstrate his views.

---. "An Interview with Ai Weiwei." Interview conducted by Eleanor Wachtel. *Brick: A Literary Journal*, 11 Jan. 2018, [brickmag.com/an-interview-with-ai-weiwei/](http://brickmag.com/an-interview-with-ai-weiwei/). Accessed 18 Aug. 2020.

This interview with Ai Weiwei detailed his early childhood as well as his current works. It helped me understand how his childhood influenced his future works since he witnessed firsthand the harsh repercussions of defying the Chinese government. Moreover, this source helped me understand how Ai Weiwei is continuing to use his art to shed light on social issues, including the Syrian refugee crisis.

---. *Remembering*. 2009. *Royal Academy*, [www.royalacademy.org.uk/article/ai-weiwei-13-works-to-know](http://www.royalacademy.org.uk/article/ai-weiwei-13-works-to-know). Accessed 11 Nov. 2020.

This photograph is of Ai Weiwei's famous piece: *Remembering*. In response to the Sichuan 2008 Earthquake, Ai Weiwei created a mural composed of thousands of colorful backpacks. This image helped me understand how powerful Ai's art was, for it helped shed light on important social issues while simultaneously honoring the lives lost in this tragic disaster.

---. *Weiwei-isms. Ai Weiwei*. Edited by Larry Warsh, Lawrenceville, Princeton UP, 2013.

This autobiographical book was written by Ai Weiwei and features a collection of quotes about his opinions on art, expression, and freedom. It helped me understand Ai's point of view on freedom of speech and the use of art to demonstrate political criticism. I used these quotes throughout my project to show Ai's rationale for creating his radical pieces of art and literature.

Ai, Weiwei, et al. *Ai Weiwei: Beijing Photographs 1993-2003*. Cambridge Mass., MIT Press, 2018.

This book featured a collection of photographs taken by Ai Weiwei from 1993 to 2003. It was during this time that Ai Weiwei created some of his most infamous works of art, including the "Coca-cola Vase" and "Forever Bicycles". These works would showcase the numerous cultural impacts China would face in the midst of its ever changing political climate. I used these photographs throughout my entire website.

*Ai Weiwei in the Hospital*. Ca. 2009. *PBS*, [www.pbs.org/wgbh/frontline/article/crackdown-on-ai-weiwei-extends-to-family-friends-and-associates/](http://www.pbs.org/wgbh/frontline/article/crackdown-on-ai-weiwei-extends-to-family-friends-and-associates/). Accessed 3 Jan. 2021.

This photograph is of Ai Weiwei in the hospital after he was brutally beaten by Sichuan police. It was likely that this act was meant as a deterrent against Ai's testimony. I used this photograph to show how Ai was constantly suppressed by the Chinese regime. However, these attempts to silence him would be in vain, for Ai would continue to use his platform to communicate his thoughts.

*Ai Weiwei's "Laundromat" is an installation consisting of 2,046 items of clothing abandoned by refugees who were forcibly evacuated from Lesbos, a Greek island.* N.d. *New York Times*, [www.nytimes.com/2018/04/24/arts/ai-weiwei-refugee-project-qatar-china.html?searchResultPosition=1](http://www.nytimes.com/2018/04/24/arts/ai-weiwei-refugee-project-qatar-china.html?searchResultPosition=1). Accessed 12 Feb. 2021.

This photograph is of Ai Weiwei's *Laundromat*, a piece dictated to Syrian refugees seeking asylum in the Greek island of. This work was a collection of thousands of discarded goods from the Syrian refugees; each piece is symbolic of a unique refugee story. I used this photograph to show how Ai Weiwei has shifted from creating art that focuses on Chinese society to art that depicts more global issues.

*Ai Weiwei's Snake Ceiling.* Ca. 2013. *Art Gallery of Ontario*, [www.ago.net/ai-weiweis-snake-ceiling](http://www.ago.net/ai-weiweis-snake-ceiling). Accessed 5 Jan. 2021.

This photograph is of Ai Weiwei's *Snake Ceiling*. After the 2008 Sichuan Earthquake, Ai Weiwei created this work of art to honor the schoolchildren that were killed during the accident. This photograph helped me show how Ai used his art to inspire other Chinese citizens to question the government and its authority.

"Artist, Activist Ai Weiwei and Director Barry Jenkins Discuss Recent Abuses of Free Speech." *YouTube*, uploaded by Associated Press, 26 Nov. 2018, [m.youtube.com/watch?v=019OTbkfjW0&feature=emb\\_logo](https://m.youtube.com/watch?v=019OTbkfjW0&feature=emb_logo). Accessed 20 Feb. 2021.

This video clip by the Associated Press shows Ai Weiwei discussing his views on freedom of speech at the gala held by literary group Pen America in 2018. In this video, Ai spoke about the importance of freedom of speech, and how it is the duty of every citizen to defend their civil rights. This helped me understand how Ai Weiwei continues to use his platform to communicate his beliefs of global human rights and social issues.

Bilan, Clemens. *Ai Weiwei Creates Art Installation From Refugee Life Vests*. 12 Feb. 2016. *Getty Images*, [www.gettyimages.com/detail/news-photo/people-walk-past-an-art-installation-by-chinese-artist-ai-news-photo/510184590?adppopup=true](http://www.gettyimages.com/detail/news-photo/people-walk-past-an-art-installation-by-chinese-artist-ai-news-photo/510184590?adppopup=true). Accessed 12 Feb. 2021.

This photograph is of Ai Weiwei's recent art installation at the Konzerthaus venue in Berlin. The installation was created from roughly 14,000 discarded life jackets worn by refugees that escaped to Lesbos Island in Greece. Although he received an immense amount of backlash for his work, Ai continued to use his platform as a way to communicate his beliefs on controversial political topics.

Boyden, Ian. "In the Consequences of Poetry — Ai Weiwei Interview." Interview conducted by Weiwei Ai. *China Heritage*, Wairarapa Academy for New Sinology, 2018, [chinaheritage.net/journal/in-the-consequences-of-poetry-ai-weiwei-interview-part-1/?lang=zh](http://chinaheritage.net/journal/in-the-consequences-of-poetry-ai-weiwei-interview-part-1/?lang=zh). Accessed 13 Aug. 2020.

This interview with Ai Weiwei detailed his early life and his experiences at the Xinjiang labor camps. In this interview, Ai Weiwei recounts the deplorable conditions that he faced while in exile, such as living in an underground bunker even in the harsh winter months. This source helped me understand how Ai's childhood influenced his activism later on in his life.

Carver, Cathy. *Snake Ceiling*. 2012. *Hirshhorn Museum*, [hirshhorn.si.edu/explore/your-message-to-ai-weiwei-has-been-sent/](http://hirshhorn.si.edu/explore/your-message-to-ai-weiwei-has-been-sent/). Accessed 17 Aug. 2020.

This photograph is of Ai Weiwei's "Snake Ceiling" - one of his most famous artworks. After the 2008 Sichuan earthquake that claimed the lives of thousands of schoolchildren, Ai Weiwei created the "Snake Ceiling" to commemorate these victims. Appalled by the government's negligence and disregard for human life, Ai Weiwei used his art and social media in hopes of bringing justice for those who had died.

*The central people's government constitutes the only legitimate government of all the people of the People's Republic of China*. Ca. 1950. *International Institute of Social History*, [www.iisg.nl/publications/chineseposters.pdf](http://www.iisg.nl/publications/chineseposters.pdf). Accessed 22 Aug. 2020.

This photograph is of a Chinese propaganda poster that originates from the Cultural Revolution. In the late 1940s, Communist Party Leader Mao Zedong ordered that art should only be made to serve the people and that it must follow strict party guidelines. This source helped me understand how art was used as a political tool during the late 20th century.

Chuang, Pichi. *A woman looks at an art installation named 'Forever Bicycles' by dissident Chinese artist Ai Weiwei during a media preview of the 'Ai Weiwei Absent' exhibition in Taipei*. 28 Oct. 2011. *Reuters*, [www.reuters.com/news/picture/the-art-of-ai-weiwei-idUSRTR47LC6](http://www.reuters.com/news/picture/the-art-of-ai-weiwei-idUSRTR47LC6). Accessed 10 Aug. 2020.

This photograph shows a woman observing the *Forever Bicycles* exhibit in Taipei, China. The artwork consists of 1200 bicycles that are arranged into an enormous structure. The name of the structure alludes to the bicycle brand "Forever" that mass-produced thousands of bicycles during Ai's childhood. This source helps provide a visual of one of Ai Weiwei's most thought-provoking and infamous works.

Chung, Ricky. *Parent Tang Yulan Grieves for Her Daughter Killed in the Rubble of a Beichuan School. Ten of Thousands of People, Many of the Schoolchildren, Were Killed When a Magnitude-8 Earthquake Hit Sichuan in 2008*. 2008. *South China Morning Post*, [www.scmp.com/news/china/society/article/2145551/rebuilding-after-sichuan-earthquake-one-brick-and-one-life-time](http://www.scmp.com/news/china/society/article/2145551/rebuilding-after-sichuan-earthquake-one-brick-and-one-life-time). Accessed 3 Jan. 2021.

This photograph shows Tang Yulan, a mother of an earthquake victim, mourning the death of her young daughter during the 2008 Sichuan earthquake. In total, over 9000

schoolchildren were killed after they were trapped under the rubble of collapsed school-buildings. Ai Weiwei used his platform to help bring peace to parents like Tang Yulan and to honor the victims of this tragedy.

Clarke, Mike. *A man sits in 'jail' as a group of human rights advocates hold a protest at a busy shopping area asking for the release of mainland artist Ai Weiwei in Hong Kong on April 22, 2011. The artist has not been seen since he was stopped and detained at Beijing airport on April 3, 2011.* Getty Images, [www.gettyimages.com/detail/news-photo/man-sits-in-jail-as-a-group-of-human-rights-advocates-hold-news-photo/112797659?adppopup=true](http://www.gettyimages.com/detail/news-photo/man-sits-in-jail-as-a-group-of-human-rights-advocates-hold-news-photo/112797659?adppopup=true). Accessed 16 Feb. 2021.

This photograph is of a man wearing an "Ai Weiwei: Free Now!" shirt as he protests against the detainment of Ai Weiwei. In 2011, Ai was detained in his home for 81 days, during which international artists and advocates rallied for his release. Although the advocates could have faced severe backlash for their support for Ai, they continued to fight for his freedom because of his contributions towards freedom of speech and artistic expression.

Cruz, Claudio. People stand under the portraits of 43 college students who went missing in 2014 in an apparent massacre, by Chinese concept artist and government critic Ai Weiwei at the Contemporary Art University Museum (MUAC) in Mexico City. 13 Apr. 2019. *Associated Press*, [apnews.com/article/e8fbaf827f814f70a30b03eca75f8dc3/gallery/media:19b9b3f1f8394efa46972bc6c5a7536](http://apnews.com/article/e8fbaf827f814f70a30b03eca75f8dc3/gallery/media:19b9b3f1f8394efa46972bc6c5a7536). Accessed 11 Feb. 2021.

This photograph is of Ai Weiwei's "Reestablished Memories." In 2014, 43 Mexican students disappeared, and their bodies were never recovered. While the Mexican government states that this was an act of violence incited by a local gang, international sources argued that the Mexican government was involved in the coverup of this grizzly crime. I used his photograph to show how Ai continues to use art to communicate his beliefs on social and political issues.

*Firmly grasp large-scale revolutionary criticism.* 1969. *International Institute of Social History*, [www.iisg.nl/publications/chinese-posters.pdf](http://www.iisg.nl/publications/chinese-posters.pdf). Accessed 22 Aug. 2020.

This illustration shows a man shouting phrases from the *Little Red Book* to a stage where suspected "rightists" were being questioned or beaten. Many of these "rightists" were artists and scholars who chose to defy Mao's rule by simply expressing their opinions through art and literature. It helped me understand how artists were deprived of their artistic freedoms during the Cultural Revolution in order to suppress any form of political criticism towards the government.

Grey, David. *Dissident Chinese Artist Ai Weiwei Answers a Question during an Interview at His Studio in Beijing September 27, 2012.* 2 Oct. 2012. *Reuters*, [www.reuters.com/search/pictures?blob=ai+weiwei+&sortBy=&dateRange=](http://www.reuters.com/search/pictures?blob=ai+weiwei+&sortBy=&dateRange=). Accessed 28 Nov. 2020.

This image shows Ai Weiwei as he answers interview questions in his hometown of Beijing, China. After the Tiananmen Square protests, Ai Weiwei began using his art to communicate his beliefs on Chinese society. As one of the most prominent dissent artists in China, Ai Weiwei has inspired thousands of artists to use their art as a means of communication.

Han Guan, Ng. A police officer, right, and a security guard outside the entrance to Ai Weiwei's studio in Beijing on Sunday. Ca. 2011. *New York Times*, [www.nytimes.com/2011/04/04/world/asia/04china.html](http://www.nytimes.com/2011/04/04/world/asia/04china.html). Accessed 1 Jan. 2021.

This photograph is of a police officer guarding the home of political dissent artist Ai Weiwei. During his *Sunflower Seeds* exhibition at the Tate Modern Museum in London, Ai Weiwei was detained at his home in Beijing for 81 days. I used his photograph to demonstrate the severity of the backlash Ai received.

Hooker, Jake, and Jim Yardley. "Powerful Quake Ravages China, Killing Thousands." *New York Times*, 13 May 2008, [www.nytimes.com/2008/05/13/world/asia/13china.html](http://www.nytimes.com/2008/05/13/world/asia/13china.html). Accessed 3 Jan. 2021.

This news article detailed the events of the 2008 Sichuan earthquake. The earthquake was one of the worst natural disasters in Chinese history, and it claimed the lives of over 60000 citizens. Weiwei claimed that schools were poorly made and thus more vulnerable to collapse. Angered by the government's disregard for human life, Ai Weiwei used his platform to advocate for the rights of earthquake victims and their families.

JR and Marco. *Face 2 Face*. 2007. *JR Art*, [www.jr-art.net/projects/israel-palestine](http://www.jr-art.net/projects/israel-palestine). Accessed 22 Feb. 2021.

This photograph is from JR and Marco's infamous *Face 2 Face* exhibition in Palestine. Due to the controversy between Israel and Palestine, criticism of either regime is heavily suppressed. Artwork that depicts this topic is often censored from the media and deemed dangerous to the public. I used his photograph to show how artwork, like that of Ai Weiwei's, is being used as an extension of the artist's freedom of speech and artistic expression.

Kolbe, Mark. *21st Biennale of Sydney Media Preview*. 13 Mar. 2018. *Getty Images*, [www.gettyimages.com/detail/news-photo/the-installation-law-of-the-journey-by-artist-ai-weiwei-is-news-photo/931246638?adppopup=true](http://www.gettyimages.com/detail/news-photo/the-installation-law-of-the-journey-by-artist-ai-weiwei-is-news-photo/931246638?adppopup=true). Accessed 12 Feb. 2021.

This photograph is of Ai Weiwei's *Law of the Journey* exhibition at the 31st Biennale of Sydney. The work is composed of faceless steel models of refugees atop an inflatable life raft, and each passenger represents one of the thousands of nameless, or faceless, refugees that risk their lives to escape from violence. I used this photograph to show how Ai Weiwei continues to use artwork as a means of communication, and how he has begun voicing his views on broader society.

Macdiarmid, Peter. *The millions of "seeds" are actually hand-painted porcelain*. N.d. *New York Times*, [www.nytimes.com/2010/10/19/arts/design/19sunflower.html](http://www.nytimes.com/2010/10/19/arts/design/19sunflower.html). Accessed 15 Feb. 2021.

This photograph is of Ai Weiwei's infamous Sunflower Seeds at the Tate Modern Museum in London, England. Each one of the several thousands of sunflower seeds was handcrafted by Chinese artisans in the Jingdezhen Province in China. This detail served as a stark commentary on the mass "Made in China" movement that has come to define Chinese production in the 21st century.

Mikami, Sadayuki. *In this June 10, 1989 file photo, People's Liberation Army (PLA) troops stand guard with tanks in front of Tiananmen Square after crushing the students pro-democracy demonstrations in Beijing*. 1989. *Associated Press*, [apnews.com/article/f298a41082ec4928804f4891171cfb02/gallery/c182291e363c42fe8585c92e44cdb0f9](http://apnews.com/article/f298a41082ec4928804f4891171cfb02/gallery/c182291e363c42fe8585c92e44cdb0f9). Accessed 15 Feb. 2021.

This photograph is of the People's Liberation Army arriving to suppress the protests at the 1989 Tiananmen Square Incident. Inspired by the courage of the Tiananmen Square protests, Ai Weiwei began creating works of visual art that demonstrated his views of China's suppression of civil rights. I used this photograph to show how the oppressive Chinese regime inspired political artists like Ai Weiwei to voice their opinions through their artwork.

*Portrait Ai Weiwei*. N.d. *Hirshhorn Museum*, [hirshhorn.si.edu/explore/press-images-ai-weiwei-trace-hirshhorn/](http://hirshhorn.si.edu/explore/press-images-ai-weiwei-trace-hirshhorn/). Accessed 18 Aug. 2020.

This photograph shows a portrait of Ai Weiwei widening his eyes with his hands. Like his political art, Ai is said to be unconventional and unafraid of going against societal norms. This source helped me understand how Ai's radicalness was not only confined to his art, but it also extended to his personality as well.

Propaganda Poster Group Shanghai. *Criticize the old world and build a new world with Mao Zedong's thought as a weapon*. " 1966. *Chinese Posters*, [chinese posters.net/gallery/e15-699.php](http://chinese posters.net/gallery/e15-699.php). Accessed 22 Aug. 2020.

This illustration is of a group of people holding Mao Zedong's *Little Red Book*. The purpose of this poster was to promote Mao's leadership and reject the opponent's regime. This source helped me understand how the role of art changed in China as prior, to the Cultural Revolution, it was used as a medium to convey artistic expression rather than political agendas.

Qua, Lam. *Mou Qua*. Ca. 1840. *Society of Friends of the Cernuschi Museum*, [amis-musee-cernuschi.org/en/lecole-de-lingnan/](http://amis-musee-cernuschi.org/en/lecole-de-lingnan/). Accessed 30 Dec. 2020.



This painting is of Mou Qua, an infamous Hong Kong merchant during the mid to late 19th century. Prior to the Cultural Revolution, Chinese artists freely mixed the Chinese traditional style *guohua* with Western styles. However, after 1966, all art was expected to communicate the ideals of the Chinese Communist Party. I used this photograph to contrast art before and after the Cultural Revolution, and how Mao's regime severely limited the freedom of artists.

Rellandini, Stefano. *A view of an installation as part of the "S.A.C.R.E.D" exhibition by Chinese artist Ai Weiwei during the 55th La Biennale of Venice, in the church of Sant'Antonin in Venice*. 28 May 2013. *Reuters*, [www.reuters.com/news/picture/the-art-of-ai-weiwei-idUSRTR47LC6](http://www.reuters.com/news/picture/the-art-of-ai-weiwei-idUSRTR47LC6). Accessed 10 Aug. 2020.

This photograph shows one of the six installations featured at the Sant'Antonin Church as part of Ai Weiwei's *S.A.C.R.E.D* exhibition. This exhibit consisted of six iron compartments that housed hyper realistic models of Ai Weiwei during his detainment. This picture helped me understand the price that Ai Weiwei had to pay in order to use his artistic freedoms to criticize China's regime.

*Remembering*. 2009. *Royal Academy*, [www.royalacademy.org.uk/article/ai-weiwei-13-works-to-know](http://www.royalacademy.org.uk/article/ai-weiwei-13-works-to-know). Accessed 13 Aug. 2020.

This photograph is of Ai Weiwei's *Remembering* which is located on the façade of the Haus der Kunst in Munich, Germany. In response to the Sichuan Earthquake of 2008, Ai launched a civil investigation to uncover the government's responsibility in the victims' deaths. This act of civil disobedience caused Ai to become notorious in China for his radical acts of political criticism.

*S.A.C.R.E.D*. 2013. *Lisson Gallery*, [lissongallery.com/exhibitions/ai-weiwei-disposition](http://lissongallery.com/exhibitions/ai-weiwei-disposition). Accessed 12 Aug. 2020.

This photograph shows one of the six compartments featured in Ai Weiwei's "S.A.C.R.E.D" exhibition at the Sant'Antonin church. This piece was created to highlight Ai's experiences during his house arrest and eventual incarceration in 2011. It helped me understand the conditions that Ai faced during his detainment that were directly caused by his unwillingness to relinquish his artistic freedoms.

*Sichuan Earthquake of 2008*. 2008. *Encyclopædia Britannica*, [www.britannica.com/event/Sichuan-earthquake-of-2008](http://www.britannica.com/event/Sichuan-earthquake-of-2008). Accessed 13 Aug. 2020.

This photograph shows the aftermath of the 2008 Sichuan earthquake that killed over 60,000 civilians, including 9000 schoolchildren. Following this tragedy, Ai launched a civil investigation to uncover the government's role in these deaths. This source helped me visualize one of the most important events that influenced Ai's activism and art.

*Sunflower Seeds*. 2010. *Tate Modern Museum*,  
[www.tate.org.uk/art/artworks/ai-sunflower-seeds-t13408](http://www.tate.org.uk/art/artworks/ai-sunflower-seeds-t13408). Accessed 3 Jan. 2021.

This photograph is of Ai Weiwei's infamous *Sunflower Seeds* exhibition at the Tate Modern Museum at London, England. After the Cultural Revolution of 1966, the sun became a symbol of Chairman Mao Zedong and the Chinese people were seen as sunflowers that bent towards the sun. I used this photograph to show how Ai's radical work was often opposed by the Chinese regime.

Voina. "Russia's Art War- An Interview with Voina." Interview conducted by Henry Langston. *Vice News*, [www.vice.com/el/article/7bep8a/russias-art-war-an-interview-with-voina](http://www.vice.com/el/article/7bep8a/russias-art-war-an-interview-with-voina). Accessed 22 Feb. 2021.

This interview was with the Russian dissent art group Voina. Like Ai Weiwei, Voina uses their art to communicate their dissatisfaction with the Russian government. Through performance art and contemporary pieces, Voina has voiced their opinions on the oppression of freedom of speech and artistic expression in Russia. I used this interview to demonstrate how Ai Weiwei has set a precedent for other political artists in oppressive regimes.

Wald, David. *Damage from 2008 Great Sichuan Earthquake in China*. 2008. *U.S. Department of the Interior*,  
[www.usgs.gov/media/images/damage-2008-great-sichuan-earthquake-china#:~:text=The%20May%2012%2C%202008%2C%20Great,8.0%20\(Chinese%20Earthquake%20Administration\)](http://www.usgs.gov/media/images/damage-2008-great-sichuan-earthquake-china#:~:text=The%20May%2012%2C%202008%2C%20Great,8.0%20(Chinese%20Earthquake%20Administration).). Accessed 3 Jan. 2021.

This photograph shows the aftermath of the 2008 Sichuan earthquake. In total, nearly 60000 citizens perished and of these, nearly 9000 were schoolchildren. Because of Ai's advocacy for earthquake victims, the Chinese government began strictly monitoring, censoring him from the outside world.

Wermuth, Stefan. *Chinese artist Ai Weiwei poses for a photograph with his installation entitled 'Sunflower Seeds', at its unveiling in the Turbine Hall at the Tate Modern gallery, in London*. 11 Oct. 2010. *Reuters*,  
[www.reuters.com/news/picture/the-art-of-ai-weiwei-idUSRTR47LC6](http://www.reuters.com/news/picture/the-art-of-ai-weiwei-idUSRTR47LC6). Accessed 10 Aug. 2020.

This photograph shows Ai Weiwei posing with his installation of *Sunflower Seeds* at the Tate Modern Art Museum. In 2008, Ai Weiwei created *Sunflower Seeds*, a piece that included thousands of handmade, porcelain sunflower seeds that were created by over a hundred local Chinese artisans. This photograph helped me visualize one of Ai Weiwei's most infamous works, a piece that helped establish Ai as one of the most influential modern artists of his time.

Widener, Jeff. In this early June 4, 1989 file photo, a student protester puts barricades in the path of an already burning armored personnel carrier that rammed through student lines during

an army attack on pro-democracy protesters on Beijing's Tiananmen Square. 1989. *Associated Press*, [apnews.com/article/f298a41082ec4928804f4891171cfb02/gallery/c182291e363c42fe8585c92e44cdb0f9](https://apnews.com/article/f298a41082ec4928804f4891171cfb02/gallery/c182291e363c42fe8585c92e44cdb0f9). Accessed 15 Feb. 2021.

This photograph is of students protesting at the 1989 Tiananmen Square Incident. On June 4, 1989, thousands of protests, many of which were students, rallied at Tiananmen Square for free speech and democracy. I used this photograph to show how a cultural shift in China, from the Cultural Revolution of 1966 to Tiananmen Square in 1989, inspired political artists to use their art to communicate their views on China's ever changing society.

---. *Tank Man*. 1989. *Associated Press*, [apnews.com/article/31d22de9e1b14322adf2457d11e4891f](https://apnews.com/article/31d22de9e1b14322adf2457d11e4891f). Accessed 15 Feb. 2021.

This infamous picture was taken during the Tiananmen Square Incident and shows a man standing alone to face several government tanks. After the Tiananmen Square protests, the art scene was quite depressed, seemingly mounting the lives lost in the tragedy. I used his photograph to demonstrate how a cultural shift in Chinese society helped bring about one of China's most famous dissent artists.

Xu, Beihong. *Landscape of the Hejiang (He River)*. N.d. *Beihong China Arts*, [beihongchinaarts.com/xu-beihong/chinese-ink-brush-paintings/](https://beihongchinaarts.com/xu-beihong/chinese-ink-brush-paintings/). Accessed 20 Oct. 2020.

This painting was made in the traditional Chinese *guohua* style and details the scenery of the Hejiang River. Prior to the Cultural Revolution, the *guohua* style combined with modern Western influences largely dominated Chinese art; however, after the rise of the Communist Party, art was used as a medium of propaganda rather than a platform for artistic expression. This painting helped me understand the differences in art styles following the rise of Mao Zedong.

---. *Portrait of a Woman with a Fan*. 1918. *Beihong China Arts*, [beihongchinaarts.com/xu-beihong/oils/](https://beihongchinaarts.com/xu-beihong/oils/). Accessed 17 Oct. 2020.

This oil painting depicts a Chinese woman holding a fan as she looks away from the viewer. During the early 20th century, Chinese artists were allowed to freely combine Chinese traditional styles with European influences. I used this painting to show the progression of Chinese art during the 20th century and how political activity largely dictated the freedom of artists during that time.

Yin, Tang. *The Thatched Hut of Dreaming of an Immortal*. N.d. *National Museum of Asian Art*, Smithsonian Museum, [asia.si.edu/object/F1939.60/](https://asia.si.edu/object/F1939.60/). Accessed 28 Nov. 2020.

This painting, entitled "The Thatched Hut of Dreaming of an Immortal," was created by artist Tang Yin during the late Ming Dynasty. Prior to the Cultural Revolution of 1966, Chinese artists were free to use the traditional *guohua* style of painting. However, under

Mao's regime, traditional styles of art were largely abandoned and replaced by Soviet-inspired propaganda pieces. I used this photograph as a visual representation of the stark contrast between art created before and after the rise of the Communist Party in China.

Zeng, Fanzhi. *The Last Supper*. 2001. Sothebys, [sothebys.com/en/auctions/ecatalogue/2013/40th-anniversary-evening-sale-hk0488/lot.48.html](https://sothebys.com/en/auctions/ecatalogue/2013/40th-anniversary-evening-sale-hk0488/lot.48.html). Accessed 19 Feb. 2021.

This painting, entitled *The Last Supper*, was created in Zeng Fanzhi in 2002. Each of the schoolchildren wears a red tie symbolic of Chinese communist ideals; the only apostle not wearing a red tie is Judas, who dons a yellow tie symbolic of Western influence.. Although there are many different opinions on China's regime and policies on artistic expression, a unifying theme amongst these political artists is the communication of their beliefs through their artwork.

Zhang, Huan. *12 Square Meters*. 1994. *Public Delivery*, [publicdelivery.org/zhang-huan-12-square-meters/](http://publicdelivery.org/zhang-huan-12-square-meters/). Accessed 18 Feb. 2021.

This photograph is of Zheng Huan's infamous *12 Square Meters*. In 1994, performance artist Zheng Huan sat naked atop a public toilet in Beijing's East Village. Zheng covered himself in honey and fish oil and allowed flies to cover his body. I used his photograph to demonstrate one example of a political artist who used his work to communicate his beliefs on Chinese society.

## Secondary Sources

"Ai Weiwei." *Gale Biography Online Collection*, Gale, 2011. *Gale in Context: Biography*, link.gale.com/apps/doc/K1650007631/BIC?u=jeric34891&sid=BIC&xid=1111fde0. Accessed 4 Aug. 2020.

This biography described Ai Weiwei's early life in Beijing during the Chinese Cultural Revolution. As a young boy, Ai Weiwei was exiled into several remote areas of China due to his father's outspoken criticism of the Chinese government through his poetry. This source helped me understand how Ai Weiwei's earlier experiences helped mold his passion for political art and human rights.

*Ai Weiwei. According to What?* München, Prestel Verlag, 2012.

This book provided in-depth information on several of Ai Weiwei's most famous works, including his avant-garde books, *Forever Bicycles*, and *Dropping a Han Dynasty Urn*. I used information from this book to help me analyze the true meaning behind Ai's works. Moreover, it helped me understand Ai's fundamental views on art: he places a higher value on art as a means of communication rather than art as a means of aesthetic.

"Ai Weiwei - Biography and Legacy." *The Art Story*, Art Story Foundation, n.d., www.theartstory.org/artist/ai-weiwei/life-and-legacy/#biography\_header. Accessed 10 Aug. 2020.

This webpage provided a brief summary of Ai Weiwei's early life, artistic accomplishments, and humanitarian campaigns. Specifically, the article also mentioned how Ai's radical criticism of China's oppressive regime through the use of media and artwork has inspired other artists to use their freedom of expression. It helped me understand Ai's legacy as he has served as a pivotal figure in the fight for uncensored political artwork.

"Ai Weiwei Explains His Famous Sunflower Seeds." *Public Delivery*, 2011, publicdelivery.org/ai-weiwei-sunflower-seeds-video-jingdezhen-mary-boone-gallery/. Accessed 25 Aug. 2020.

This webpage provided information on Ai Weiwei's *Sunflower Seeds*. In 2010, Ai Weiwei launched his exhibition of *Sunflower Seeds* at the Tate Modern Museum in London, England. The parallelism between the sheer quantity of sunflower seeds and the hand-made quality of each seed prompted the reader to reevaluate their views on the made-in-China phenomenon that has gripped 21st century China.

Aloi, Daniel. "Ai Weiwei: Smashing China's Traditions in Art and Architecture." *World Literature Today*, vol. 81, no. 4, July-Aug. 2007, p. 42+. *Gale Literature Resource Center*, link.gale.com/apps/doc/A166537452/LitRC?u=jeric34891&sid=LitRC&xid=c76c487e. Accessed 11 Feb. 2021.

This journal provided a brief overview of Ai Weiwei starting from his early life until his most recent works in the 2000s. After the Tiananmen Square Incident, the art scene in China was thrown into a state of disarray. While some artists were deterred by the Chinese government's response to the protests, Ai was inspired by the protestors to use his artwork as a means of communicating his thoughts.

Art Gallery of Ontario. "Ai Weiwei's Snake Ceiling." *Art Gallery of Ontario*, n.d., [www.ago.net/ai-weiweis-snake-ceiling](http://www.ago.net/ai-weiweis-snake-ceiling). Accessed 5 Jan. 2021.

This webpage provided information on Ai Weiwei's *Snake Ceiling*. In response to the 2008 Sichuan Earthquake, Ai Weiwei created *Snake Ceiling* to honor the lives of schoolchildren who perished in the accident. This source helped me understand how Ai Weiwei used his artwork not only to communicate his political discontent but also as a way to mourn the loss of so many children.

Avril, Ellen. "The Art of China's Cultural Revolution." *John Museum of Art*, Cornell University, n.d., [museum.cornell.edu/exhibitions/art-chinas-cultural-revolution](http://museum.cornell.edu/exhibitions/art-chinas-cultural-revolution). Accessed 19 Aug. 2020.

This webpage provided information regarding the role of art during China's Cultural Revolution of 1966. Following the rise of the Chinese Communist Party, leader Mao Zedong deemed that art ought to serve the people and the state. This source helped me understand how the Cultural Revolution fundamentally stripped artists of their artistic freedoms, thus prompting many artists to use their art in order to advocate against China's oppressive regime.

Baker, Harriet. "Ai Weiwei: 13 Works to Know." *Royal Academy of Arts*, 15 Sept. 2015, [www.royalacademy.org.uk/article/ai-weiwei-13-works-to-know](http://www.royalacademy.org.uk/article/ai-weiwei-13-works-to-know). Accessed 27 Nov. 2020.

This website from the Royal Academy of Arts details thirteen of Ai Weiwei's most famous works which include *The Remembering*, *Sunflower Seeds*, and *Forever Bicycles*. In order to voice his criticism of the Chinese government and regime, Ai Weiwei used his artistic abilities as a means of communicating to the world his commentary. This source helped me understand the significance of each of Ai's works and how they helped cement Ai as one of the most revered political artists of his time.

Bautista, Berenice. "Ai Weiwei Remembers the Disappearance of 43 Mexican Students." *Associated Press*, 18 Apr. 2019, [apnews.com/article/e8fbaf827f814f70a30b03eca75f8dc3](https://apnews.com/article/e8fbaf827f814f70a30b03eca75f8dc3). Accessed 11 Feb. 2021.

This press release provides information on one of Ai Weiwei's most current pieces: "Reestablished Memories." In 2014, 43 Mexican students disappeared from the Guerrero city of Iguala. Although the federal government stated that the students were massacred by a local gang, international sources claim that the government was directly involved in

the brutal murders of these young men. I used this information to serve as an example of Ai's continued advocacy for international human rights.

Bingham, Juliet. "Sunflower Seeds." *Tate Modern Unilever Series*, June 2010, [www.tate.org.uk/art/artworks/ai-sunflower-seeds-t13408](http://www.tate.org.uk/art/artworks/ai-sunflower-seeds-t13408). Accessed 6 Aug. 2020.

This web page, published by the Tate Modern Unilever Series, details one of the most famous of Ai Weiwei's works: Sunflower Seeds. The sculpture consists of millions of handcrafted porcelain sunflower seeds that were created by over a thousand local Chinese artists. The intricate detailing of these handmade sunflower seeds draws a parallel between local craftsmanship and the "Made in China" phenomenon.

Clunas, Craig. *Art in China*. 2nd ed., Oxford, Oxford UP, 2009.

This book provides a brief summary of the history of Chinese art during the 20th and 21st centuries. After the Communist Party victory of 1949, art was no longer viewed as a medium for individual expression. Rather, art was expected to be comparable with Communist Party beliefs. This source helped me understand how the political climate of China during this era influenced the freedom of Chinese art.

Cunningham, John M. "Ai Weiwei." *Encyclopædia Britannica*, Encyclopædia Britannica, 6 Dec. 2019, [www.britannica.com/biography/Ai-Weiwei](http://www.britannica.com/biography/Ai-Weiwei). Accessed 6 Aug. 2020.

This reference article detailed the life of Ai Weiwei during his childhood and early career in China. During Weiwei's early life, he and his family were relocated to remote locations in China as punishment for his father's activism against China's oppressive regime. This source helped me understand how Ai Weiwei's past experiences drove him to create art that communicated his feelings about the Chinese government.

Debin, Megan Lorraine. "Ai Weiwei, Kui Hua Zi (Sunflower Seeds)." *Khan Academy*, [www.khanacademy.org/humanities/ap-art-history/global-contemporary-apah/21st-century-apah/a/sseeds-ai-weiwei](http://www.khanacademy.org/humanities/ap-art-history/global-contemporary-apah/21st-century-apah/a/sseeds-ai-weiwei). Accessed 27 Aug. 2020.

According to this article, "Sunflower Seeds" was created in order to criticize the "Made in China" phenomenon that has grown amidst the global consumerism of cheap Chinese goods. The sunflower itself was used as a symbol during the Chinese Cultural Revolution: Mao was seen as the sun and the people were seen as sunflowers pointing towards the Chairman. This source helped me understand the interpretation of "Sunflower Seeds" and the message that Ai was trying to portray through his work.

"Episode 10." Alison Klayman. *Who's Afraid of Ai Weiwei?*, created by Alison Klayman, season 2011. *FRONTLINE*, WGBH Educational Foundation., [www.pbs.org/wgbh/frontline/film/ai-wei-wei/](http://www.pbs.org/wgbh/frontline/film/ai-wei-wei/). Accessed 20 Feb. 2021.

This video series by PBS FRONTLINE discussed the impacts of Ai Weiwei on the Chinese art scene. This video helped me understand how severe the opposition to Ai

Weiwei's work was. After his 2008 Sichuan earthquake civil investigation and exhibitions, Ai was brutally beaten and detained by police. Although they detained him under the crime of tax evasion, Ai maintains that his true offense was communicating his beliefs on Chinese society.

Gaskin, Sam. "10 Artists Who Defined Chinese Contemporary Art." *Artsy*, 31 July 2018, [www.artsy.net/article/artsy-editorial-the-top-10-chinese-artists-not-named-ai-weiwei](http://www.artsy.net/article/artsy-editorial-the-top-10-chinese-artists-not-named-ai-weiwei). Accessed 13 Feb. 2021.

This webpage provided information on ten current Chinese political artists. Following the Cultural Revolution of 1966, the Chinese regime insisted on suppressing freedom of speech, fearing that such rights would threaten their communist ideals. This source helped me understand how a new generation of Chinese artists are using their talents to communicate their beliefs, and how the nature of Chinese political art has evolved over time.

History.com Editors. "Tiananmen Square Protests." *HISTORY*, A&E Television Networks, 31 May 2019, [www.history.com/topics/china/tiananmen-square](http://www.history.com/topics/china/tiananmen-square). Accessed 15 Jan. 2021.

This website provided information about the Tiananmen Square Incident. On June 4, 1989, thousands of Chinese students protested at the "Forbidden City" against the government's censorship of civilian political and human rights. This source helped me understand one of the most influential political events in recent Chinese history, and how the Tiananmen Square protests drove Ai Weiwei to create his radical pieces of art.

Jacobs, Andrew. "China Takes Dissident Artists into Custody." *New York Times*, 3 Apr. 2011, [www.nytimes.com/2011/04/04/world/asia/04china.html](http://www.nytimes.com/2011/04/04/world/asia/04china.html). Accessed 1 Jan. 2021.

This New York Times report detailed the detainment of Ai Weiwei during his "Sunflower Seeds" exhibition in Tate Modern. For 81 days, Ai was placed on house arrest in his Beijing home. This source helped me understand why Ai was detained and how the international community rallied for his release.

"@Large: Ai Weiwei on Alcatraz." *FOR-SITE Foundation*, [www.for-site.org/project/ai-weiwei-alcatraz-trace/](http://www.for-site.org/project/ai-weiwei-alcatraz-trace/). Accessed 12 Feb. 2021.

This webpage provided information on one of Ai Weiwei's most recent art exhibitions: @Large on Alcatraz. Ai wanted to shield light on the bravery of these individuals: rather than sit quietly and accept the government's wrongdoings, they used their voices to communicate their grievances with the world. This source helped me understand how Ai continues to use this artwork as a form of communication while inspiring a wave of new artists to do the same.

Munroe, Alexandra. "Black, White, and Grey Cover Books." *Guggenheim*, 26 Oct. 2017, [www.guggenheim.org/audio/track/black-white-and-grey-cover-books](http://www.guggenheim.org/audio/track/black-white-and-grey-cover-books). Accessed 16 Dec. 2020.



This audio excerpt provided information on Ai Weiwei's famous avant-garde books. Published outside of the government's regulation, the *Black, White, and Grey Cover Books* would become a staple for underground Chinese political artists. This source helped me understand how Ai's earlier works directly impacted his most recent pieces of art and literature.

Nayeri, Farah. "Ai Weiwei's Refugee Project Moves to Qatar." *The New York Times*, 24 Apr. 2018,  
[www.nytimes.com/2018/04/24/arts/ai-weiwei-refugee-project-qatar-china.html?searchResultPosition=1](http://www.nytimes.com/2018/04/24/arts/ai-weiwei-refugee-project-qatar-china.html?searchResultPosition=1). Accessed 12 Feb. 2021.

This webpage provided information on Ai Weiwei's work regarding the international refugee crisis. For the last five years, Ai Weiwei has used his social media platforms to advocate for the rights of refugees. He directed "Human Flow," a documentary that highlighted the plight of Syrian refugees. This source helped me understand how Ai Weiwei continues to use his platform as a means of advocacy.

"The New Art of China." *The Wilson Quarterly*, vol. 28, no. 4, Fall 2004, p. 109+. *Gale Literature Resource Center*,  
[link.gale.com/apps/doc/A123754201/LitRC?u=jeric34891&sid=LitRC&xid=a2e75eb5](http://link.gale.com/apps/doc/A123754201/LitRC?u=jeric34891&sid=LitRC&xid=a2e75eb5). Accessed 11 Feb. 2021.

This journal article provided information on China's current art scene. After the Cultural Revolution of 1966, Chinese artists were forced to create works that aligned directly with Communist Party ideals. All other forms of art were deemed unnecessary and subsequently destroyed by the Chinese regime. This source helped me understand the cultural shift in Chinese art over time, and how political artists helped facilitate this shift.

Panero, James. "The New Political Art." *New Criterion*, vol. 31, no. 1, Sept. 2012, p. 54+. *Gale Literature Resource Center*,  
[link.gale.com/apps/doc/A301873310/LitRC?u=jeric34891&sid=LitRC&xid=d765a22c](http://link.gale.com/apps/doc/A301873310/LitRC?u=jeric34891&sid=LitRC&xid=d765a22c). Accessed 16 Feb. 2021.

This magazine article provided information on the new wave of Chinese political artists that have emerged from China's ever changing society. Many of these artists were inspired by Ai's artwork, a notion that is reflected in their radical works of literature, performance arts, and photographs. It helped me understand how Ai has influenced international political artists, especially those in countries where freedom of speech is limited.

"Print/Out." *Museum of Modern Art*,  
[www.moma.org/interactives/exhibitions/2012/printout/index.html](http://www.moma.org/interactives/exhibitions/2012/printout/index.html). Accessed 15 Feb. 2021.

This webpage provided information on Ai Weiwei's *White Covered Book*, *Black Covered Book*, and *Black Covered Book*. Early in his career, Ai published these avant-garde books in order to promote free artistic expression to other like-minded political artists. This source helped me understand the significance of these works, and how they established Ai Weiwei as one of the most radical Chinese political artists of the 20th to 21st century.

Semmelbauer, Angelica. Interview. 19 Feb. 2021.

In this personal interview, I discussed the role Ai Weiwei has played in the global art scene with Angelica Semmelbauer, curator of Russian art and founder of Ellipsis Art in New York City. Although several attempts were made to silence Ai's voice, he continues to inspire a new wave of political artists to use their art as a means of communicating their views on society. This interview helped me understand how Ai has contributed to the global art scene; he stands as a testament to those aspiring to communicate their beliefs on society through their art.

Smith, Roberta. "At Tate Modern, Seeds of Discontent by the Ton." *The New York Times*, 18 Oct. 2010, [www.nytimes.com/2010/10/19/arts/design/19sunflower.html](http://www.nytimes.com/2010/10/19/arts/design/19sunflower.html). Accessed 16 Feb. 2021.

This New York Times review provided a deep analysis of Ai Weiwei's most acclaimed art piece, "Sunflower Seeds." The inspiration behind "Sunflower Seeds" is largely the suppression of traditional cultural ideals and artistic expression that followed the Chinese Cultural Revolution of 1966. This source helped me understand the feelings that Ai wanted to evoke from the viewer, as well as the societal norms that inspired him to create this piece.

Thiedig, Stefanie, and Andreas Schmid. "Political Art in China 30 Years after the Tiananmen Square Protests." *Deutsche Welle*, 6 Feb. 2019, [www.dw.com/en/political-art-in-china-30-years-after-the-tiananmen-square-protests/a-49006585](http://www.dw.com/en/political-art-in-china-30-years-after-the-tiananmen-square-protests/a-49006585). Accessed 18 Feb. 2021. Interview.

This interview with Stefanie Thiedig and Andreas Schmid provided information on the effects of the Tiananmen Square Incident on Chinese art culture.. This interview helped me understand more about how the Tiananmen Square Incident influenced freedom of speech in China, and how this tragic event drove many to use their art as a weapon against an oppressive government.

Tung, Stephanie. "Black, White, and Grey: Ai Weiwei in Beijing, 1993– 1997." *Yishu: Journal of Contemporary Chinese Art*, vol. 16, no. 6, Nov.-Dec. 2017, [yishu-online.com/browse-articles/?920](http://yishu-online.com/browse-articles/?920). Accessed 10 Aug. 2020.

This journal provides information on Ai Weiwei's three-part avant-garde book series which included the *Black*, *White*, and *Grey Cover Book*. These books evaluated the relationship between artistic autonomy in the midst of oppressive regimes, encouraging a new generation of artists to use their freedom of expression to voice their political views

on China's government. This source helped me understand one of Ai Weiwei's most infamous accomplishments that solidified his influence on China's underground artist community.

"12 Square Meters." *The Metropolitan Museum of Art.*,  
[www.metmuseum.org/art/collection/search/291672#:~:text=12%20Square%20Meters%20was%20a%20performance%20piece%20conceptualized,for%20sixty%20minutes%20during%20the%20heat%20of%20summer](http://www.metmuseum.org/art/collection/search/291672#:~:text=12%20Square%20Meters%20was%20a%20performance%20piece%20conceptualized,for%20sixty%20minutes%20during%20the%20heat%20of%20summer). Accessed 17 Feb. 2021.

This webpage provided information on Zhang Huan's infamous "12 Square Meters." In this piece, Zhang sits completely naked atop a public toilet and allows flies to coat his honey-covered body. This source helped me understand how new political artists, such as Zhang Huan, are using their art to communicate their beliefs on Chinese society.

Van der Heijden, Marien, and Stefan R. Landsberger. "Chinese Propaganda Posters."  
*International Institute of Social History*, 2008,  
[www.iisg.nl/publications/chinese-posters.pdf](http://www.iisg.nl/publications/chinese-posters.pdf). Accessed 22 Aug. 2020.

This webpage provided information on the history of Chinese propaganda art during the Cultural Revolution. Under Mao Zedong's guidelines, artists were forced to appease Mao by creating works that celebrated his leadership and the Communist Party. It helped me understand Chinese art changed throughout history in order to suit the country's political climate.

"Weiwei Ai." *Encyclopedia of World Biography Online*, vol. 33, Gale, 2013. *Gale in Context: Biography*,  
[link.gale.com/apps/doc/K1631010021/BIC?u=jeric34891&sid=BIC&xid=e3f6eef4](http://link.gale.com/apps/doc/K1631010021/BIC?u=jeric34891&sid=BIC&xid=e3f6eef4).  
 Accessed 7 Aug. 2020.

This biography of Ai Weiwei's life provided details on Ai's early life and earlier artistic works. Specifically, it mentioned Ai's creation of his blog "Sina" which he used as a platform to launch a civil investigation after the 2008 Sichuan earthquake that killed thousands of schoolchildren. This source helped me understand the retaliation that Ai as the government attempted to silence his artistic freedoms and control his radical beliefs.

"Zeng FanZhi: The Last Supper." *Sotheby's*,  
[www.sothebys.com/en/auctions/ecatalogue/2013/40th-anniversary-evening-sale-hk0488/lot.48.html](http://www.sothebys.com/en/auctions/ecatalogue/2013/40th-anniversary-evening-sale-hk0488/lot.48.html). Accessed 19 Feb. 2021.

This webpage provided information on Zeng FanZhi's *The Last Supper*. All children are seen wearing red ties except for "Judas" who wears a yellow tie meant to symbolize Western capitalism. This source helped me understand how Chinese artists have been using their platform to voice their opinions on the Chinese government, just like Ai Weiwei did.

