

Abstract

This thesis examines the development and use of two artistic techniques, woodcut and woodblock, in China in the 20th century. It explores ways to define the two techniques and what specifics they had in the Chinese environment. The study introduces the war and revolutionary periods in 20th century China through the visual information conveyed through woodblock and woodcut prints. It also analyses the propagandistic nature of the prints from the given period. Furthermore, it takes into account the concerns about China's future development as conveyed at that time, for example, in the texts of Lu Xun 魯迅 (1881-1936). In particular, the thesis will focus on introducing the Modern Woodcut Movement (*Xinxing muke banhua yundong* 新興木刻版畫運動) and the New Year Pictures Movement (*Xin nianhua yundong* 新年畫運動). Their relationship to Chinese folk art and Japanese woodblock prints on the one hand, and to the European avant-garde on the other is among the concerned topics. In the final passages, the thesis will also elaborate on mass production and its relationship to these modern Chinese prints. This will be framed within relations to the political upheavals of the 20th century.

Keywords

woodcut, woodblock printing, Chinese art, Modern China, Lu Xun