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\*Corresponding Author: [elis.mokhtar@fskik.upsi.edu.my](mailto:elis.mokhtar@fskik.upsi.edu.my)

## **A Study of the Development Dilemma of Feminist Art in China**

Mao Yayi<sup>1</sup>, Elis Syuhaila Mokhtar<sup>2</sup>

<sup>1,2</sup>Department of Art and Design, Faculty of Art, Sustainable and Industry Creative,  
Universiti Pendidikan Sultan Idris, 35900 Tanjong Malim, Perak, Malaysia

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### **ABSTRACT**

In the 1980s, Western feminist art began to spread to China, Chinese female artists implemented a series of feminist art practices based on their gender identities and experiences. However, in recent years, more and more Chinese female artists have begun to deliberately downplay their female identity or even refuse to be associated with feminist art, thus struggling the development of Chinese feminist art. Based on this, the purpose of this study is to find and summarize the development dilemmas faced by Chinese feminist art. This study adopts a qualitative research methodology with the written document method to collect data. The data was collected from journals, books, magazines, newspapers, and so on. The collected data was then analyzed by document analysis method and comparative analysis method. The results of the study show that the development mode of feminism in China, public prejudice against feminism, the lack of feminist art theories, the imbalance of the male-to-female ratio in the art world, and the change of mentality of female artists are the main reasons for the obstacles to the development of feminist art in China. The results of this study help to gain a deeper understanding of the current restrictions on the development of feminist art in China and provide some insights into Chinese feminist art to break out of its predicament in the future.

**Keywords:** Feminist Art, Contemporary, Dilemma, China

### **INTRODUCTION**

In today's world, gender equality has become a hot topic around the globe. According to the book *Equality within Our Lifetimes* (2023), nearly two hundred countries have policies in place to achieve the goal of gender equality. Additionally, according to the results of an opinion poll on gender equality organized by the websites Focus 2030 and Women Deliver which covered 17 countries (2021), 80 percent of respondents say that gender equality is an important issue to them personally. As a matter of fact, today's global focus on gender equality is inseparable from the Western feminist movement. In 1848, women's rights activist Lucretia Mott, writer Elizabeth Cady Stanton and about 300 women organized the first Women's Rights Convention. As a symbol of the beginning of the first wave of the Western feminist movement, this conference discussed and voted on the "Declaration of Sentiments", largely written by Stanton, which clearly states that "*all men and women are created equal*" (Stanton, 2015, p. 1). After this, the feminist movement, which is committed to the realization of social, economic and political equality between the sexes (Brunell & Burkett, 2024), has continued to grow and has now gone through four waves. During the development of these four waves, the themes of Western women's concerns have expanded and deepened with the times. Specifically, the first wave in the late 19th and early 20th centuries focused on the fight for legal equality with men (Freedman, 2007). Immediately

following the first wave, the second wave from the 1960s through the 1980s addressed broader social and cultural equality and focused on injustices in the public and private spheres (Kakroda & Sole, 2023). Third-wave feminism in the 1990s and early 2000s critiqued the single perspective of second-wave feminism and focused on the diversity of women's experiences shaped by race, class, sexual orientation, and ethnicity (Garry, 2011). Fourth-wave feminism has focused attention on issues such as sexual harassment, body shaming, and rape culture, and in addition, the use of social media to highlight and address these issues has become a prominent feature of this wave (Mohajan, 2022). As can be seen, the influence of Western feminism has not only been confined to the developed countries of the West over time but has gradually evolved into a global movement characterized by diversity and spreading to many fields such as politics, economy, education, culture, environment, science and technology (Tong & Botts, 2024).

The formal involvement of Western feminism in the field of art occurred in the late 1960s and early 1970s. Feminist art is dedicated to *“deals with issues specifically relating to women’s identity and experience and made from a female point of view (...) aimed at giving women a just place in the world, especially in the art world”* (Chilvers & Graves-Smith, 2009, p. 231). In the early 1970s, the establishment of a series of women artists' organizations, such as LACWA (Los Angeles Council of Women Artists), provided a space for women artists to rethink and reconstruct art history itself. By expanding their influence through exhibitions, publications, and public discussions, they rewrote art history in a way and questioned the traditional, male-dominated narratives (Chadwick, 2021; Nochlin, 2021). As the focus and influence of the feminist movement continues to expand, the themes of feminist art creation have also shown a trend of diversity. Specifically, they do not only create art around keywords such as gender equality, women, and the body, but also on topics such as politics, power structures, war, race, death, and so forth. Especially after entering the 21st century, the combination of art creation with the Internet and technology has also led to more possibilities for feminist artists (Usman, 2023). Furthermore, with the process of globalization, feminist art has broken down geographical and cultural boundaries to form a diverse and interdisciplinary art field.

However, compared to the flourishing Western feminist art, the development of Chinese female artists seems to be slow, tortuous and passive. According to records, the earliest surviving painting in China is known to be the painting *“The Admonitions of the Court Instructress”* by the painter Gu Kaizhi (ca. 345-ca. 406) from the Eastern Jin (317-420) (Zhu, 2024), however, the earliest surviving painting by a female artist in China is known to be *“The Ink Bamboo”* by the painter Guan Daosheng (1262-1319) from the Yuan Dynasty (1271-1368) (S. Li, 2012), which was almost a century later. Furthermore, before Guan Daosheng, there were only a few sporadic written records of female artists in ancient China, and most female artists at that time were excluded from the orthodox history of Chinese art. For this reason, the history of women's art in ancient China has been called the *“lost history”* by many scholars like Tao Yongbai (2016). In modern China, due to the improvement of women's art education, the social status of female artists increased dramatically (Zhou, 2019). Nonetheless, under the influence of multiple factors such as war and social revolution, the art of this period has become a powerful tool for revolutionary propaganda, making it difficult to incorporate too much individual expression. It was not until 1978, the Reform and Opening Up allowed Western artistic styles and ideas to enter the country, breaking through ideological constraints for the Chinese people, art creation was no longer restricted to a single subject or method (J. Zhang, 2018). Against this background, Chinese female artists also begun to explore feminist art. From 1978 to the present, Chinese female artists' practice of feminist art gradually broken away from the initial state of blind imitation and following of the West. Some female artists, such as Tao Aimin (b.1974) and Li Xinmo (b.1976), no longer only indulged in self-expression of their emotional world, but also focused their creative perspectives on the other, society and even the whole world, which enriched connotation of feminist art. However, increasingly female artists today have begun to adopt an ambiguous attitude towards feminist art, avoiding the topic of feminist art and explicitly rejecting the identity of *“feminist artist”* (Lu, 2024). It can be seen that the development of Chinese feminist art seems to have become difficult today.

## **PROBLEM STATEMENT**

As for the development of Chinese feminist art, many scholars and critics have expressed their own

opinions. Some critics were relatively optimistic about the development of Western feminist art when it was first introduced to China at the end of the 20th century. For example, in the opinion of feminist art critic Xu Hong (2005), the artistic activities of Chinese women in the 1990s were the most diverse since the 20th century, and there were frequent exchanges between Chinese and foreign artists. The historian of Chinese contemporary art, Lu Hong, has also pointed out that some of the young Chinese female artists of this period have begun to try to surpass the male artists, giving people a refreshing sense of experience. Chinese art historian Lv Peng also recognized the progress of Chinese women artists under the influence of Western feminist art. However, he still believes that compared with men, the position of female artists in art history, like their position in real social life, is still secondary (Lv & Yi, 2011). In addition, scholar Yang Limei (2007), Chinese contemporary artist Lu Shiyun (2010) and Dr. Jiang Hui (2012) hold different views on the development of Chinese women's art during this period. They believed that the bold artistic practices of most Chinese women artists of this period, which were detached from tradition, were in fact blindly following and borrowing from Western feminist art. Similarly, Tao Yongbai, a female art critic, pointed out that since most female artists in the late 20th century indulged too much in their own emotional worlds and lacked humanistic concern, their works inevitably tended to converge and had great limitations (Tao, 2011).

With regard to Chinese feminist art in the 21st century, many articles have pointed out the idea that it is facing a difficult development. According to scholar Li Guohui (2015), in China today, the concept of “feminism”, especially feminist art, still makes many people feel uneasy and fearful, and this uneasiness and fear often comes more from women themselves. Art critic Tao Yongbai (2015) further attributes the emergence of this phenomenon to women's sense of inferiority to their own gender and their attachment to men under the long-standing patriarchal rule. At the same time, female artists are eager to get rid of this kind of dependence and break away from the male domination, thus giving rise to the strange phenomenon of “Chinese female artists denying their identity as feminist artists while practicing feminist art” (Y. Zhang, 2020). In fact, before that, art critic Tong Yujie (2012b) had already pointed out another strange phenomenon in the development of Chinese feminist art, which is: confusing female art and feminist art. In Tong's opinion, female art is art named by biological sex. It is a kind of lack of confidence in art, even blasphemy. Feminist art, on the other hand, is art with strong political demands and reflection on the real state of existence, and it is a rejection and reaction to female art. Consequently, conflating the two is likely to lead to a further deepening of the public's misunderstanding of “feminist art”, so as to cause some Chinese female artists to avoid and deny their identity as “feminist artists” (Cao, 2023).

In response to the emergence of these phenomena, some scholars have also given some answers from the perspective of Chinese female artists. Artist Jiang Mingjun (2023) believes that some female artists are more willing to criticize their works in a male scale of value because of the lack of women's studies and feminist thought in China. However, the artist Jin Weihong believes that the real reason is “*because they find that their identity (as feminist artists) only makes them more marginalized, more demanding of the tolerance of the male society and notable to give them what they originally wanted*” (Cao, 2013, p. 157). Professor Cui Shuqin agrees, and directly points out that for Chinese women artists, acknowledging their female identity is equivalent to implying the inferiority of their creative abilities and their marginalization in the social hierarchy (Cui, 2023). As can be seen from existing research, there are indeed various dilemmas and obstacles to the development of Chinese feminist art. However, the perspectives of the extant articles are relatively homogenous, and few of them are able to provide a more comprehensive compendium and integration of the dilemmas of the development of feminist art in contemporary China. Therefore, this study attempts to fill this gap from a comprehensive viewpoint, in the hope that it will provide some guidance for subsequent related research that seeks to address the developmental dilemma of feminist art in China.

## **OBJECTIVES**

In the preceding discussion, it can be noted that compared with the West, Chinese feminist art started late, and the development process was tortuous, slow and faced with many obstacles (Sun, 2019). Under those circumstances, this research contains two objectives. First, to collect and review documents about the development of feminist art in Western and China, so as to clarify the general development process

of feminist art in Western and China. Second, to focus on and analyze the development of Chinese feminist art, and to identify the dilemmas facing the development of contemporary Chinese feminist art by comparing it with the development of Western feminist art.

## **METHODOLOGY**

This study is qualitative research. In order to discover and summarize the dilemmas facing the development of feminist art in China, this study collects written documents such as journals, books, magazines, newspapers and so on as the data materials of the study mainly through the two sources: online and local libraries and selects the document analysis method and comparative analysis method to analyze them. Document analysis is a systematic procedure for reviewing or evaluating documents, which can be used to provide context, generate questions, supplement other types of research data, track change over time and corroborate other sources, and consists of a three-step process of skimming (superficial examination), reading (thorough examination), and interpretation (Bowen, 2009). As a research methodology, documentary analysis is particularly well suited to intensive studies that produce rich descriptions of a single phenomenon, event, organization, or project (Stake, 1995; Yin, 2009). Besides that, document analysis has the advantages of high efficiency, low cost, stability, accuracy and wide coverage (Bowen, 2009). Specifically, the purpose of this study is to collect literature on the development of Chinese feminist art in recent years, and to analyze and summarize the dilemmas facing the development of contemporary Chinese feminist art by comparing it with the development patterns of Western feminist art. Therefore, the literature analysis method is suitable for this study. Comparative analysis holds a central place in social science research, and it can be divided into two branches: case-oriented and variable-oriented. Variable-oriented studies mainly aim at establishing generalized relationships between variables, while case-oriented research seeks to understand complex units (Della Porta, 2008, p. 198). Case-based comparative tends to explore diversity (and deviant cases) through extensive descriptions of one or a small number of cases, often compared on several dimensions. (Della Porta, 2008). In particular, this research involves a comparison of the development of feminist art in the West and China, belonging to a small number of cases and multiple dimensions, with the aim of identifying the differences in the development patterns between the two, so as to further find out the reasons for the dilemmas faced by the development of feminist art in China.

## **RESULTS AND DISCUSSION**

After analyzing the literature related to the development of Chinese feminist art and briefly comparing it with the development of Western feminist art, it is found that the development of contemporary Chinese feminist art faces the following dilemmas (see Table 1).

**Table 1:** The Discussion on the Dilemma of Chinese Feminist Art

<b>Objective Factors</b>	Time	Chinese feminist art began about 20 years later than in the West
	Development mode	Top-down, lack of self-awareness and independence
<b>Subjective Factors</b>	Social level	Public stereotypes of female and misconceptions about feminism
	Art world level	Psychological rejection of women artists
		Imbalance in the population of male and female artists
		The lack of Chinese feminist art theories

As can be seen from the table, it is divided into two main parts: objective factors (established facts that cannot be changed) and subjective factors (existing problems that can be improved). Among them, the objective factors include the two parts of time and development mode, while the subjective factors include the two parts of social level and art world level. In addition, since the art world level is the focal point of this study, the researcher has subdivided it into 3 sections for elaboration. In other words, this research believes that there are a total of six reasons for the dilemma of the development of feminist art in contemporary China, and the researcher will focus on each of them separately in the following discussion.

### **Objective Factors**

First, in terms of time, in the late 1960s and early 1970s, Western feminist art was born along with the Western second-wave feminist movement, nearly 60 years ago from now. In China, the Reform and Opening-up Policy of 1978 allowed Chinese artists to be exposed to a variety of foreign painting trends and techniques, including feminist art. However, it was not until after the 1990s that there was a tendency towards grouping of feminist art in China (Osaki, 2020). In other words, the development of feminist art in China is more than 20 years later than in the West, and compared with Western feminist art, it is relatively immature.

Second, regarding the development mode, the western feminist movement began with the democratic revolution, with the goal of women's struggle for gender equality and access to social status and rights (Xu, 2023). It was under this background that Western feminist art was born. Feminist artists have also actively used feminist theory and practice to break the male dominance in the art world. That is to say, Western feminist art came into being actively from the bottom up. However, the women's liberation movement in China was carried out under the leadership of the State in parallel with the socialist revolution, and the rights of Chinese females were granted by the State from the top down (Wang, 2012a). Moreover, feminist art was not created by female artists in the practice of painting but was introduced to China as a foreign culture. In the opinion of Chinese female artist Li Xinmo, this can lead to the lack of women's independence and self-awareness to a certain extent. Moreover, art critic Bai Jiafeng (2019) adds, Chinese feminist art produced in this context will soon turn to a grasp of women's own gender consciousness, self-feelings, and ambiguous identities, and Chinese female artists will often be more willing to talk about "female + art" rather than "feminist art".

### **Subjective Factors (Social Level)**

In the 1970s and 1980s, under the wave of ideological emancipation, the feudal and backward customs with a male gaze have been eradicated institutionally, such as the "Three Obediences and Four Virtues"<sup>1</sup> (Zhangli, 2021). However, in scholar Zhu Yingyi's view (2019), these traditional concepts have evolved into an agreed-upon perception in a patriarchal society, and some women have internalized them into female self-consciousness. "*They think that as long as they follow the established ways of a patriarchal society, they are good mothers, good wives, or good daughters under the popular perception*" (Zhu, 2019, p. 35). In addition, apart from the stereotyped ideology of some women themselves, there are also many misconceptions about "feminism" in the public. Literally, "feminism" (女权主义<sup>2</sup>) can easily be misinterpreted by people who don't know about feminism as a struggle for male power and the suppression of men, which in turn gives rise to a series of words that stigmatize feminism. For example, "女拳(Female Boxer)<sup>3</sup>", "中华田园女权(Chinese Countryside Feminism)<sup>4</sup>". In this regard, some sociological scholars, such as Zhang Guan (2018) and Zhang Jintao (2020), have argued that the stigmatization of feminism cannot be separated from the interactive behaviors in online communication. Zhang Guan argues that the stigmatization of feminism in China is essentially an expression of prejudice and discrimination against socially disadvantaged groups by the socially advantaged groups using stereotypes to refer to them (G. Zhang, 2018). Zhang Jintao further visualizes this dominant group and argues that what they have in common is a patriarchal mindset (J. Zhang, 2020). In short, in such a social context, the public's stereotypes of the female group have deepened, and the connotation of feminism has been misinterpreted (Liu & Pan, 2020). Not only that, but women's legitimate demands

have been gradually silenced after being stigmatized or subjected to verbal abuse and even cyber violence.

### **Subjective Factors (Art World Level)**

At the level of the art world, the dilemma of Chinese feminist art can be categorized into three parts: 1) the psychological rejection of women artists; 2) the imbalance in the population of male and female artists; and 3) the lack of feminist art theories. First, under the influence of the social environment of “feminism is not welcomed”, the mentality of some female artists towards feminist art has changed. Some of them have broken away from their initial state of blind imitation and following of Western feminist art, and hold an ambiguous attitude towards feminist art. For example, sculptor Xiang Jing (b.1968) sent a portfolio of her works to feminist art researcher Li Jianqun because she was unsure if she was a feminist artist (Sun, 2019). The other part seems to be more radical, avoiding the topic of feminist art and even explicitly denying the identity of “feminist artist” (Lu, 2024). Like artist Yu Hong (b.1966), although she is noticed because of her identity as a woman, she does not consider feminism to be her most important and only identity. Besides, when people mention her identity as a woman, installation artist Lin Tianmiao (b.1961) gives a strong answer, she believes that “*art is sole art, art that knows no boundaries, art that knows no gender*” (Q. Li, 2012, p. 8). Furthermore, artist Yan Ping (b.1956) also said that it seems a bit outdated to mention feminist art nowadays (Wei, 2023).

Second, although the number of female artists has grown a lot compared to the past, there is still a huge gap between the ratio of men and women. After checking the latest report on the employment quality of graduates released on the official websites of eight major art universities in China, statistics on the ratio of male to female graduates of the schools were made, and the results are as follows (see Table 2).

**Table 2:** Male to Female Ratio of Graduates from China's Top 8 Art Universities

<b>University Name</b>	<b>Male</b>	<b>Female</b>	<b>Ratio (M: F)</b>
Central Academy of Fine Arts (CAFA)	412	869	1: 2.1
China Academy of Art (CAA)	629	1849	1: 2.9
Guangzhou Academy of Fine Arts (GAFA)	464	883	1: 1.9
Hubei Institute of Fine Arts (HIFA)	545	1458	1: 2.7
Lu Xun Academy of Fine Arts (LAFA)	534	1125	1: 2.1
Sichuan Fine Arts Institute (SFAI)	484	1334	1: 2.8
Tianjin Academy of Fine Arts (TAFA)	338	917	1: 2.7
Xi'an Academy of Fine Arts (XAFA)	530	1398	1: 2.6
<b>Total</b>	<b>3936</b>	<b>9833</b>	<b>1: 2.5</b>

<sup>1</sup> The "Three Obediences", which meant "obedience your father at home, obedience your husband when you marry, and obedience your son when your husband dies"; the "Four Virtues" meant "feminine conduct, feminine speech, feminine comportment, and feminine works".

<sup>2</sup> In Chinese, the most common meaning of “权(quan)” is authority, power, right.

<sup>3</sup> 女拳(nv quan): It refers to the fact that some women use the pretext of feminism to promote equality between men and women to overemphasize women's rights, believing that women's status should be higher than men's and that men have no good guys, and to promote the idea that women have privileges.

<sup>4</sup> 中华田园女权(zhong hua tian yuan nv quan): Refers to a group that demands equality between men and women but holds men primarily responsible, using feminism as a pretext to maximize women's gains.

The table shows that on average, the number of female graduates of Chinese art schools is 2.5 times that of male graduates. However, the number of female artists in China is far less than that of male artists. In the list of the top 100 Chinese contemporary artists in 2023 published by China Contemporary Art Information, there are only 11 female artists (Xiaochen & Zhaobei, 2024). In another list of the 100 painters with the most academic value in modern China in the year 2023, selected by the authoritative organizations such as the China Federation of Literary and Art Circles (CFLAC), the Chinese Artists Association, and the China Academy of Art, there are only three women. In addition, Forbes' list of the top 30 most influential young Chinese contemporary artists born after 1980 in 2023 includes only nine women.

Finally, in terms of theory and practice, the Western feminist movement already had a very rich theoretical foundation before the advent of Western feminist art. For example, liberal feminism, radical feminism, and socialist feminism, collectively known as the “Big Three” (Maynard, 1995). In the development of feminist art since then, Linda Nochlin (2021), Griselda Pollock (2020), Laura Mulvey (2013) and others have also developed rich theories of feminist art. Thus, Western feminist art is a mutually reinforcing development that combines theory and practice. However, the development of theory in Chinese feminist art lags far behind practice. It was not until 1981 that Zhu Hong translated and published what is regarded as the first document introducing feminist theory into China, *Selected Works of American Women Writers- Preface*. Since then, Western feminist theories began to be translated into China one after another. In the opinion of lecturer Ding Xufeng and professor Sang Donghui, China’s research on feminist art theories has mostly stuck to the translation and introduction of Western feminist theories and superficial understanding and has not “*formed the spirit and discourse system of feminist art with Chinese characteristics*” (Ding & Sang, 2020, p. 81).

To sum up, through the analysis, the researcher believes that the two objective factors and four subjective factors mentioned above have combined to create the dilemma of the development of Chinese feminist art. However, it is important to note that the generalizability of the study's findings will indeed be limited by a number of factors. First of all, the amount of literature selected for this study is limited, which means that the conclusions of this study can only come up with the main or most of the causes of the dilemma of the development of feminist art in contemporary China and cannot encompass all the influencing factors. Second, the research literature selected for this study is limited in both time span and spatial span. In terms of temporal scope, the literature selected for this study is mainly published in recent years, focusing on the 2010s to the present. In terms of spatial scope, most of the authors of the literature related to the development of Chinese feminist art are Chinese, so the results of the study lack a foreigner's perspective on the development of Chinese feminist art to a certain extent. Third, this study focuses on the collection and analysis of literature and does not cover other forms of materials (e.g., artworks, videos, audios, etc.), so the results of the study are mainly an analysis and integration of the views of critics and may not represent the views of people with different identities in various fields. Finally, since the findings of this research have been analyzed by the individual researcher, the objectivity and accuracy of the research will be affected to some extent by personal subjective factors.

Despite the fact that the above four limitations do exist, the researcher has also tried to improve the accuracy and trustworthiness of this study throughout the stages of data collection and analysis. First, the researcher collected as much relevant literature as possible through both online and offline sources for selecting and analyzing and stopped collecting until no new questions or insights were generated from the collected literature and repetitive ideas began to appear, i.e., reached a state of “saturation” (Hennink & Kaiser, 2022). Secondly, in the process of collecting literature, the researcher tries to select articles written by influential authors so as to ensure the credibility of the collected literature as much as possible. Finally, in the process of literature analysis, a lot of official data was collected and used as support for the findings with the aim of reducing the influence of the researcher's subjective factors on the conclusions.

## **IMPLICATION OF THE STUDIES**

The implications of this study can be discussed in two ways. First of all, from the theoretical level, the researcher has collected articles about the development of Chinese feminist art in recent years, and summarized the dilemmas facing the development of contemporary Chinese feminist art by combing

the views expressed by the authors of these articles and analyzing them in comparison with the development of Western feminist art. It is helpful for scholars who want to further explore in this field to quickly grasp the existing different views and opinions, and to give new insights on the basis of them. Second, on a practical level, since this study summarizes the dilemmas facing the development of feminist art in contemporary China, for those who have the determination and ability to change the current predicament, this study can quickly help them sort out what dilemmas they are facing at the social level and the art world level, so that they can formulate appropriate countermeasures to improve the situation.

## CONCLUSION

This research analyzed the development of Chinese feminist art and compared it with the development of Western feminist art and found that the development of contemporary Chinese feminist art is facing multiple dilemmas. Before Western feminist art was introduced to China as a foreign culture, Chinese female artists were almost “lost” in the Chinese art history. In the long history of ancient China, only a handful of female artists have been recorded in writing, and even fewer have had their works handed down to the present day. In the modern era, due to the rise of the women's liberation movement and the improvement of women's art education, the status of female artists has increased compared to the previous period, but both their creative themes and painting styles have always been dominated by men, without much self-awareness. Especially during this particular period of social revolution, art became more purposeful and homogenized as a means of revolutionary propaganda. As a result, when Western feminist art, together with related theories and ideas, was introduced to China, a wave of fervent imitation was started by Chinese female artists. They break away from oppressive, even male-pandering arts, and boldly vent everything about themselves as a woman in their creations. However, since Chinese female art did not arise spontaneously due to the awakening of self-consciousness among female artists, it was introduced into China from the top down under the guidance of the Chinese economic reform policy. Therefore, as an import from the West, feminist art, which lacks theoretical roots and a mass base, soon subsided under the misunderstanding of the public. Against this background, Chinese female artists have gradually begun to realize that Chinese feminist art does not give them the same broader space to create art and gain a firm foothold in the art world as its Western counterparts; on the contrary, some of them have been subjected to more criticisms than ever before because of their work in feminist art.

To summarize, the late start, the top-down development mode, the public's misunderstanding of feminism, the lack of feminist art theories, the imbalance between the ratio and status of male and female artists, and the psychological rejection of female artists have all contributed to the predicament of the development of female art in China today. Although Chinese feminist art has also seen a slight upturn as the global feminist movement has risen in recent years, its future is still a “long slow slope” due to the influence of these factors.

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