Between the lines

Revolutionary cartoons from the 20th century tell a hidden story about China’s ties with Singapore

BY HO LSUK

T he Marvels of the exhibition Marvelous Islands, which opened at Singapore’s Sun Yat Sen Nanyang Memorial Hall on July 6, is the first to focus on political cartoons in the Chinese diaspora. An interesting title, the exhibition provides a fascinating glimpse into the political realities of the Chinese diaspora, and the ways in which these were expressed through the medium of cartoons.

The exhibition is the result of a joint project between the Singapore and Guangzhou museums, and is part of the 1911 Revolution Memorial Hall’s project, which is aiming to celebrate the 100th anniversary of the 1911 Revolution.

The exhibition opens with a look at the political art of the 19th century, which was heavily influenced by the Western Enlightenment. This was a time of great change in China, and the political art of the time reflects this.

One of the most striking exhibits is an example of political satire, which appears to be a cartoon about the Chinese Empire’s failure to modernize. The cartoon is a caricature of a man with a long beard, wearing a traditional Chinese hat, and holding a sword. The artist is clearly taking a swipe at the Chinese government’s failure to change with the times.

The exhibition then moves on to the political art of the 20th century, which was dominated by the Chinese Revolution. The exhibition features many examples of political art from this period, including cartoons that were created to support the Revolution and those that were created to oppose it.

One of the most striking examples of political art from this period is a cartoon that was created by a Chinese artist in the 1920s. The cartoon is a caricature of a man with a long beard, wearing a traditional Chinese hat, and holding a sword. The artist is clearly taking a swipe at the Chinese government’s failure to change with the times.

The exhibition then moves on to the political art of the 21st century, which is dominated by the rise of the Chinese Communist Party. The exhibition features many examples of political art from this period, including cartoons that were created to support the government and those that were created to oppose it.

One of the most striking examples of political art from this period is a cartoon that was created by a Chinese artist in the 2010s. The cartoon is a caricature of a man with a long beard, wearing a traditional Chinese hat, and holding a sword. The artist is clearly taking a swipe at the Chinese government’s failure to change with the times.

The exhibition concludes with a look at the political art of the present day, which is dominated by the rise of China’s Belt and Road Initiative. The exhibition features many examples of political art from this period, including cartoons that were created to support the government and those that were created to oppose it.

The exhibition is a must-see for anyone interested in the political art of China, and provides a fascinating glimpse into the political realities of the Chinese diaspora.

Because of the Messages They Were Expressing They Faced Real Danger

Lu Caixia, exhibition curator

Marvelous Islands: Revolutionary Cartoons from the Chinese Diaspora is on show at the Sun Yat Sen Nanyang Memorial Hall until July 7, 2019.