• Pakistani and Bangladeshi Film Posters

In Pakistan, more than 100 films were produced at the height of the film industry. Until recently, film posters were mainly printed using the original paintings made by craftsmen. In the real Pakistan Muslim society, women do not wear clothes showing their skins or smoke, and parents usually decide a marriage partner for their daughters. However, in the world of film, considered different from the real, women wear sexy clothes, run away with a lover and behave uninhibitedly. Thus, they gave dreams of free or passionate love to the viewers. There are several types of heroines such as graceful and classical or free and strong women.

On the other hand, film posters in Bangladesh (the country became independent from Pakistan in 1971) in the 1990s, were produced with combination of images taken from photographs. But the expressions of women in Pakistan and Bangladesh are similar with each other.



No. 40



No. 46

No. 37 Mian Ijaz-ul-Hasan (Pakistan) "Thah" 1973 oil on canvas

∗ Pakistani Film Posters

No. 38 S. Khan "Your Face and My Eyes" 1971 offset on paper
No. 39 A. Aziz "Master and Student" 1976 offset on paper
No. 40 Mustafa "A Face as Beautiful as the Moon" 1969 offset on paper
No. 41 Shahid "Slave Girl" 1965 lithograph on paper
No. 42 Azad "Lion's Daughter" 1964 offset on paper

∗ Bangladeshi Film Posters

No. 43 "Modhumala and ModonKumar"
No. 44 "In a Moonlit Night "
No. 45 "Dream"
No. 46 " 'Keyamot' to 'Keyamot' " Artists unknown, date unknown offset on paper

## 3. Mother Goddess — Nature and Women

As a woman gives birth, the expression "Mother Nature" is often used to describe a fertile land or river. Although its expression may vary, the idea of mother goddess exists in various areas and is reflected in artworks. This section introduces the paintings expressing the nature with women's image.



No. 49



No. 47

No. 47 Udaya Charan Shrestha (Nepal) "Mahalakshmi" 2005 oil on canvas
No. 48 Dinesh Charan Shrestha (Nepal) "Ganga" 2001 poster color on canvas
No. 49 Tserennadmidin Tsegmed (Mongolia) "Orkhon" 1993 oil on canvas
No. 50 Shashi Kala Tiwari (Nepal) "When Seasons Change" 1996 oil on canvas

Asian Beauty Contest: The final result of the Asian Beauty Contest will be announced in the Fukuoka Asian Art Museum's website (http://faam.city.fukuoka.jp) after 19 June 2007.

福岡アジア美術館
Fukuoka Asian Art Museum

# Brilliant Beauties

## Portraiture of Women in Asia

5 April — 19 June, 2007

Asia Gallery B



No.19

A beautiful woman has always been the most popular motif in paintings across all ages and cultures. This exhibition introduces modern and contemporary paintings from Asia featuring beautiful women such as modern girls of Shanghai, women dressed in Ao Dai in Vietnam and sexy film heroines from South Asia. We will explore their historical and regional differences and similarities in concepts and expressions.

While the popularity of women as the subject of painting may owe to their sheer beauty, we also need to consider that most of the artists and viewers were in fact male. In any case, the criteria for beauty vary according to place and time. Aside from their good appearance or glamour, every one of the Asian women in the paintings is beautiful in its own unique way, having strength or softness.

What kinds of roles were given to these women when they were painted? Today when artists and viewers no longer imply male anymore, what do we see in these women? As part of this exhibition, we hold an Asian Beauty Contest to decide the most beautiful woman in the artworks. Please vote for your favourite work after enjoying the exhibition.

## 1. Women in Paintings — from Modern to Contemporary

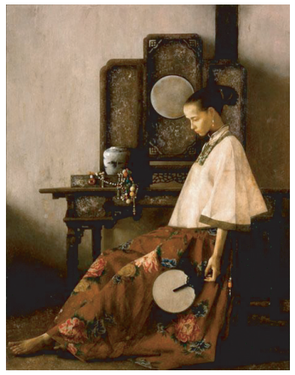
When artists make portraiture of women, some artists depict a particular model while others create their ideal image of women. Although these paintings are made at various periods and places, we can find some similarities in the way women are depicted. Many of them are depicted as frail, weak or exotic women. She smiles with her head inclined, muse resting on her elbow. She is a woman of ethnic minority dressed in a local traditional dress. Or she shows off her beautiful body line even when we cannot see her face.

No.2

＜List of Works＞

No. 1 Anonymous (China) "Lady of High Rank" 19th century oil on canvas
No. 2 Chen Chin (Taiwan) "The Women of Shantimen Area" 1936 color pigment on silk
No. 3 Joseph Inguimberty (Vietnam) "The Studio" 1933 oil on canvas
No. 4 Mai Thu (Vietnam) "A Girl Resting on Her Elbow" 1936 oil on canvas
No. 5 Luong Xuan Nhi (Vietnam) "A Reading Girl" 1940 oil on canvas
No. 6 Yong Mun Sen (Malaysia) "Lady of Dignity" 1931 oil on canvas
No. 7 Agus Djaya Suminta (Indonesia) "Back from the Rice Field" 1944 oil on canvas
No. 8 Tudor Rajapakse (Sri Lanka) "Portrait of a Sri Lankan Woman" 1935 oil on canvas
No. 9 Cheong Soo Pieng (Singapore) "Portrait of a Lady" 1950 oil on masonite board
No. 10 Abanindranath Tagore (India) "Asoka's Queen and the Bodhi Tree" unknown

No. 11 Abdur Rehman Chughtai(Pakistan)
"The Extinguished Flame" 1920's line wash and watercolor, heightened with bodycolor, and gold on paper
No. 12 Zhang Hongzan (China)
"Empress Wang Leaving Her Home China" 1980 oil on canvas
No. 13 Lu Jianjun (China)
"Silver Ornamental Hairpin" 1994 oil on canvas
No. 14 Paw Oo Thet (Myanmar)
"Woman Portrait" 1966 oil on canvas
No. 15 Ranbir Singh Kaleka (India)
"Two Woman with a Lizard" 1986-2002 oil on linen
No. 16 Kham Tanh Saliankham (Laos)
"Miss Lao Contest" 2001 acrylic, cloth on canvas
No. 17 Deang Buasan (Thailand)
"The Last Morning of the Rainy Season" 2005 acrylic on canvas


No.13

## 2. Change of Female Images in Posters

As advertising media, posters are printed and distributed in mass quantity. This section shows the transformation of women's image through posters produced from the early 20th century to the 1970s in various parts of Asia. Depending on the subject of advertisement (commercial product, new ideas or films), women in posters smile at us or show hard looks.

• Yuefenpai Calendar Posters

As capitalism spread in China in the early 20th century, many companies or factories, especially those funded by foreign enterprise, began to produce a new kind of Nianhua (meaning New Year Prints: traditional auspicious prints displayed inside and outside of a house at the beginning of the year) called Yuefenpai attached with an advertisement and calendar. They were distributed to their clients for advertising their products in the year-end and new-year. As in the conventional Nianhua, Yuefenpai Calendar Posters were hanged inside and outside of a house throughout the year. The most popular subject in the poster was a modern girl dressed in the latest fashion. The women in the posters presented an image of modern bourgeoisie lifestyle surrounded by foreign imported goods. These images stimulated the consumers' aspiration for the modern and consumption.


No.25


No.27

No. 18 Hang Zhiying / Zhiying studio
"Calendar Poster: Sleeping Pill" 1920-30s
No. 19 Jin Meisheng "Calendar Poster: Lady with Blue Scarf" 1930s
No. 20 Hang Zhiying / Zhiying studio
"Calendar Poster for Anker Beer" 1920-30s
No. 21 Hu Boxiang
"Calendar Poster for British American Tobacco Co." 1929
No. 22 Hang Zhiying / Zhiying studio "Calendar Poster for Shanghai Huiming Electric Light and Battery Factory" 1920-30s
No. 23 Ni Gengye "Calendar Poster for Yongtaihe Tobacco Co." 1928
No. 24 Zhou Baisheng
"Calendar Poster for Nanyang Brothers Tobacco Co." 1924
No. 25 Zheng Mantuo
"Calendar Poster for Shanghai Sanyou Co." 1910-20s
No. 26 Xie Zhiguang "Calendar Poster for Cosmetics Company (?)" 1931?
No. 27 Jin Meisheng
"Calendar Poster: Two Ladies Roller-Skating" 1920-30s
offset on paper

• Xin-Nianhua New Year Prints and the Cultural Revolution Posters

After the establishment of the People's Republic of China in 1949, the modern girls in the 1930s became to represent the decadence of capitalism. New female images started to appear in posters known as Xin (New)-Nianhua. Added with political slogans this time, Xin-Nianhua visualized the ideal future of the nation using bright colours. They were printed and distributed in large quantity throughout China. There were two kinds of styles in Xin-Nianhua. The first one was derived from Yuefenpai calendar posters with the same artists involved in the production. Although the depiction of facial and body features remained basically the same, their complexion was transformed from porcelain white to healthy bronze colour with their outfit changing from the cutting-edge fashion to farming clothes. During the Cultural Revolution period (1966 – 1969), the image of women underwent another transformation. Drawn with thick eyebrows, probably a symbol of their strong determination, they presented an ideal image of a model worker in New China.


No.28



No.32



No.34



No.35

No. 28 Jin Meisheng
"Bump Harvest of Green Vegetables and Big Melons" 1956
No. 29 Xin Liliang "A New View at the Farming Fields" 1951
No. 30 Wu Zhefu and Hua Xiyue
"Learning to Drive Motorcycle" 1958
No. 31 Chen Yunhe "Give your youth to the motherland, build a beautiful and happy future." 1958
No. 32 Weng Yizhi "Thanks to all farmers for their support in guaranteeing production!" 1956
No. 33 Pang Tao
"Struggle to recover the losses resulting from the sabotage of production committed by the Gang of Four" 1977
No. 34 Chen Jianzhen
"Study for the sake of the revolution" 1972
offset on paper

• Vietnam War Posters

During the Vietnam War (the Second Indochina War), a vast amount of posters were printed to enhance the anti-Americanism of the North Vietnamese. Lacking even the basic commodities at that time, these posters used government-supplied paper, paints and materials. The works in this section are the original water-colour paintings for the posters, which were used to print large quantities of poster and then distributed widely.

During the Vietnam War, women also fought together with men using guns. Brave female soldiers were depicted in the posters. Images of young and strong women encouraged the people along with the slogans.

No. 35 Trinh Phong
"Hanoi's Girls Smash up U.S Folding Fighter Planes." 1972
No. 36 Pham Minh Tri
"Regain Eternal Spring for the People." 1975
watercolor on paper