

戶縣農民畫

Utrinek kitajske naive

A Glimpse
of Chinese
Naive Art



Katalog razstave / Exhibition Catalogue
Ljubljana 2001

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Dela kitajskih kmečkih slikarjev iz
province Shaanxi: zbirka Milana Kovača
Works by Chinese Peasant Painters from
Shaanxi Province: Milan Kovač Collection



SLOVENSKI ETNOGRAFSKI MUZEJ

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Utrinek kitajske naive, ki je pristal v Slovenskem etnografskem muzeju

Zbirka del kitajskih kmečkih slikarjev iz province Shaanxi

Pet let je tega, odkar so s Kitajskega na Slovensko, v Ljubljano, prileteli breztežni barviti zmaji. Razstavo »Kitajski papirnati zmaji« smo v Slovenskem etnografskem muzeju odprli še na starem naslovu, v atriju skupne muzejske hiše na Prešernovi. Bila je svojski mejnik: z njo smo oživili zamrla srečevanja s kulturami drugih celin in jih vrnili v matično hišo. V tej je postalo ukvarjanje z zunajevropskimi kulturami po preselitvi na novi naslov na Metelkovo ulico del muzejskega vsakdana. V okviru razgibanega programa muzeja kulturnih identitet, v katerem načrtujemo kot vsakoletno stalnico tudi razstavo ali dogodek z zunajevropskimi vsebinami, se jih je od leta 1996 do danes zvrstilo že mnogo: osem razstav in kup spremljajočih muzejskih delavnic, okroglih miz, predavanj in projekcij.

Zaživeli pa sta tudi raziskovalna in zbiralna dejavnost: terensko delo naše kustodinje dr. Terčeljeve v Chiapasu (1998/99) je povečalo obstoječo mehiško kolekcijo; donacija Adeline Pusineri, direktorice paragvajskega muzeja Andrés Barbero v Asunciónu, je obogatila (1997) južnoameriške zbirke in knjižni fond naše biblioteke; gospa Marta Trenc iz Ljubljane nam je v oporoki (1999) zapustila indijsko medeninasto posodo in pred nedavnim (spomladi 2001) smo odkupili zbirko japonske umetnosti, ki jo je oblikoval Franček Kos, diplomat, nekdanji muzejski kustos. Omembe vredni sta še dve dragoceni diplomatski darili: leseni relief etnije Asmat, dar indonezijskega veleposlanika prof. dr. Sumarya Suryokusume (1998) in sto let star "tapis" sarong, dar indonezijskega veleposlanika Rhousdyja Soeriaatmadje (2001).

In v letu 2002 se muzeju (z odkupom) obeta nova obogatitev zunajevropskih zbirk; nova pridobitev, ki je na svoj način že lep čas naša, saj smo jo njenemu zbiralcu arhitektu Milanu Kovaču skrbno hranili preteklo leto in pol. Gre za zbirko enainšestdesetih presunljivo pisanih, sočno življenjskih, skorajda pojoče pripovednih del kitajskih *kmečkih slikarjev* iz province Shaanxi. Dela sodijo v vrst naive, ki jo na Kitajskem označujejo kot *vaško* ali kot *kmečko slikarstvo*; tega umeščajo v kategorijo ljudske umetnosti. Pridobljeno zbirko je popisala, strokovno ovrednotila in katalogizirala slikarka Wang Huiqin, naša slovenska Kitajka. O etnološki pričevalnosti zbirke pa zaenkrat le ščep besed: Slike so tako povedne, da z njih skorajda vejejo človeški glasovi, pesem, glasba, zvoki različnih del. Razkrivajo vaški vsakdan in praznik. Pripovedujejo o svatbi, praznovanju novega leta, spuščanju zmajev, ribolovu, žetvi, izdelovanju rezancev, obiranju bombaža, paši, obiranju čaja, nabiranju zdravilnih zeli in še o mnogočem. So likovne zgodbe in etnološki vir.



Pridobljeno zbirko prvokrat razstavljamo v prvi jeseni novega tisočletja, ob kitajskem nacionalnem prazniku, skupaj s kitajsko gostujočo razstavo sorodnih slik. Tako bo del te neizmerne dežele ostal za vedno z nami; po zaslugi Milana Kovača, ki je med svojim bivanjem na Kitajskem zvedavo opazoval tamkajšnji življenjski utrip, a je imel »vse premalo časa, da bi doživel celoletno življenje na vasi«. Potem je kupoval slike vaških slikarjev, da bi lahko vsakdanji delovni utrip in šege, ki jih ni doživel, »odnesel s sabo na drugi konec poloble« ter jih vedno znova ogledoval, podoživljal in občudoval. Na koncu se je blagohotno in modro odločil, da naj jih vidijo tudi drugi. In zdaj so tu – v muzeju.

Mag. Inja Smerdel

Direktorica Slovenskega etnografskega muzeja

A Star-Burst Display of Chinese Naive Art at the Slovenian Ethnographic Museum

Collection of works by Chinese peasant painters from Shaanxi province

It is five years since weightless colourful kites flew to Slovenia, to Ljubljana, from China. The exhibition *Chinese Paper Kites* took place at the Slovene Ethnographic Museum's former location, in the atrium of the joint museum building on Prešernova Street. This exhibition represented a turning point: with it, we revived our moribund encounters with the cultures of other continents and returned them under our roof. After the museum's move to its current location on Metelkova Street, our dealings with non-European cultures became an everyday affair. Since 1996, within the framework of the dynamic programme of our museum of cultural identity, in which we include each year either an exhibition or an event of a non-European character, we have had a great deal more to offer, including eight exhibitions and a range of accompanying workshops, round-table discussions, lectures and film shows.

Research and collecting work have also been brought to life: the fieldwork of our custodian Dr. Terčelj in Chiapas (1998/99) increased our standing Mexican collection; a donation by Adelina Pusineri, the director of the Andrés Barbero Museum in Asunción, Paraguay (1997), enriched both our South American collection and our library stock; Mrs Marta Trenc of Ljubljana bequeathed to us (1999) an Indian brass vessel and not long ago (Spring 2001) we purchased the collection of Japanese art put together by the diplomat and former museum custodian Franček Kos. Two valuable diplomatic gifts should also be mentioned: a wooden relief from the Asmat people given by Indonesian Ambassador Dr. Sumaryo Suryokusumo (1998) and a hundred year-old Tapis sarong given by Indonesian Ambassador Rhousdy Soeriaatmadja (2001). In 2002, the museum will enrich its non-European collection with a new acquisition, which is in a sense already ours, as we have been taking care of it for its owner, architect Milan Kovač, for the past year and a half. It is a collection of sixty breathtakingly colourful *Chinese peasant paintings* from Shaanxi province, so vibrant with life that their stories almost sing to us. The works belong to the naive type that in China are referred to as village or peasant painting; this places them in the category of folk art. The acquired collection has been inventoried, evaluated and catalogued by Wang Huiqin our 'Slovene Chinese' artist. And a few more words on the ethnological testimony of the collection. The narrative strength of the pictures is such that human voices, song, music, different sounds almost burst forth from them. They reveal both everyday and festive life in the village. They tell of weddings, New Year celebrations, kite flying, fishing, harvesting, noodle making, cotton picking, grazing, tea picking, gathering medicinal



herbs and many other activities. They are both an illustrated story and an ethnological source. The acquired collection is being shown to the public for the first time in the first Autumn of the new millennium, at the time of a Chinese national holiday, together with a visiting exhibition of related works. Thus at least a part of this vast country will stay with us for ever, thanks to Milan Kovač, who during his stay in China inquisitively observed the daily rhythm of life, but who had 'too little time available to experience year-round village life'. He bought the works of village painters so that he could 'take with him to the other side of the hemisphere' the aspects of daily life and customs he had not encountered and keep viewing, experiencing and marvelling at them. Eventually, he benevolently and wisely decided that others should see them too. And so here they are – in our museum.

Inja Smerdel
Director of the Slovene Ethnographic Muzeum

Nekaj besed o kmečkem slikarstvu v provinci Shaanxi v okraju Huxian

V sodelovanju med Restavratorskim centrom v Xi'anu in Restavratorskim centrom Republike Slovenije sem postavljal prototip zaščite Yang Lingovega mavzoleja nedaleč od mesta Xi'an. Yang Lingov mavzolej vsebuje na tisoče keramičnih figuric v tretjini naravne velikosti. Ne samo vojake in konje, temveč tudi dvorne dame in služinčad, koze, prašiče in peteline. Vse to je cesar hotel imeti na drugem svetu. Ob dnevu mrtvih so vaščani v vasi, kjer sem živel, v pečeh ob grobovih svojih dragih sežigali papirnat denar, papirnate avtomobile in televizorje, vse za blagostanje preminulih. Običaj, star tisočletja, se je ohranil, le malo se je moderniziral. Vkljub večkratnemu obisku Kitajske sem imel vse premalo časa, da bi doživel celoletno življenje na vasi. Mogoče je prav zaradi tega v obdobju med letoma 1995 in 2000 nastala ta zbirka slik iz vaškega življenja s šegami in navadami, ki jih nisem doživel, a sem jih vseeno hotel odnesti s sabo na drugi konec poloble, v neko drugo življenje kakor cesar v Yang Lingovem mavzoleju. Slike so delo "vaških umetnikov (peasant artists)", kot te slikarje imenujejo na Kitajskem. S svojo enostavnostjo, barvami in kompozicijo prikazujejo bogastvo vaškega življenja, sedanost in njegove tradicionalne vrednosti, čeprav gotovo zelo idealizirano. Kljub njihovi enostavnosti se v njih začuti vpliv tradicionalnega kitajskega slikarstva.

Zanimiva so bila srečanja in pogovori s slikarji, študenti slikarske akademije in obcestnimi prodajalci slik. Povedali so mi, da pravi umetnik črpa lepoto in inspiracijo iz rodovitne in bogate dediščine ljudske umetnosti, ki se je nabirala v tisočletjih v soglasju z lepotami narave in lahko le tako najde občutek za pravi smisel življenja. Važna je prvobitna enostavnost. Pravi umetnik se ne sramuje vplivov preproste ljudske umetnosti, kot so dekorativni izrezki iz papirja, vezenje, senčne lutke in lesene rezbarije.

Slike so nastale v vaških slikarskih šolah, ki jih vodijo šolani umetniki kot Ding Ji-tang in Liu Qun-han. Prave mojstrovine pa so naslikali tudi nešolani kmetje, ki so poleg težkega dela, kot je obdelovanje zemlje, še našli čas za slikarsko umetnost; eden takšnih je Cao Quan-tang. Slikajo tudi žene, kot n.pr. Pan Xiaoling, ki jo je pritegnilo življenje na podeželju, kjer tudi ustvarja. Že pokojni na invalidski voziček priklenjeni prijatelj iz Robanovega kota mi je nekoč dejal: "Poglej, življenje je pravično. Ti potuješ vsepovsod, a vidiš le preblisk življenja. Jaz sem privezan na ta kraj, a tu poznam vsako mravljo in vsako cvetlico. Moje življenje je verjetno bogatejše od tvojega."

Velikokrat sem se spomnil njegovih besed.



Tudi razstavljena zbirka je le preblisk daljnih krajev in navad. Za kaj več nimamo časa, saj je življenje za razumevanje in pravi ogled daljnih krajev vse prekratko. A tudi tak bežen ogled je svojevrstno doživetje.

Milan Kovač

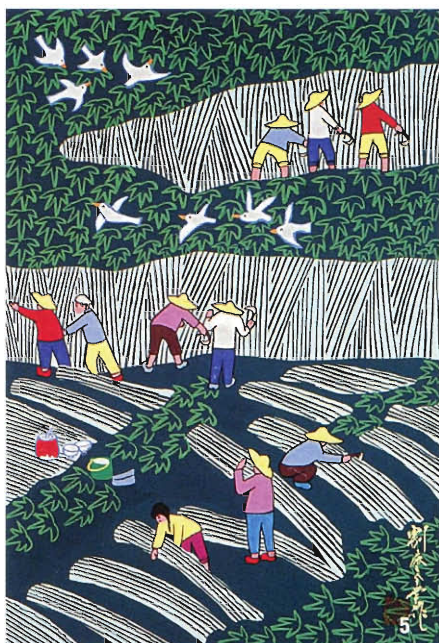
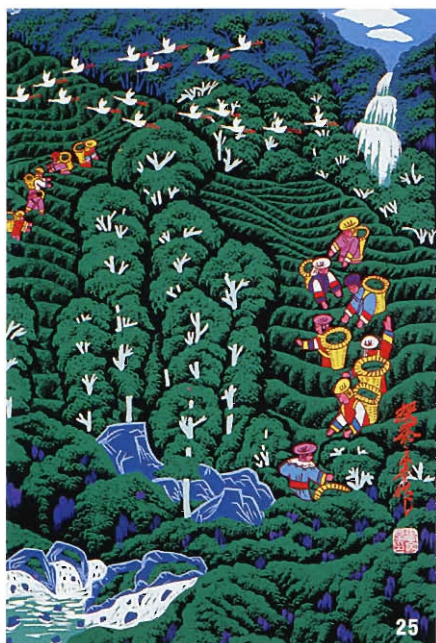
Some Reflections on Peasant Painting in Shaanxi Province, Huxian County

In collaboration with the Restoration Centre in Xi'an and the Restoration Centre of the Republic of Slovenia I set up a prototype of protection for the Yang Ling mausoleum near the town of Xi'an . The Yang Ling mausoleum contains thousand of ceramic figurines at 1/3 of life-size. They include not only soldiers and horses, but also court ladies and servants, pigs and cockerels. All these are things the emperor wished to have with him in the other world. On the day the deceased are commemorated, the villagers of the village where I stayed burnt paper money, automobiles and television sets in stoves at the graves of their loved ones for the well-being of the deceased. The custom has survived for thousands of years and has been modernised only slightly. In spite of visiting China several times there was never enough time to experience village life throughout the year. Perhaps this is why this particular collection of paintings was assembled (between 1995 and 2000) relating to customs and habits that I have never experienced, yet I wished to take them with me to the other side of the globe, to some other kind of life, like the Emperor in the Yang Ling mausoleum.

The pictures were made by "peasant artists" as they are called in China. Their simplicity, colours and composition present the rich village life, both in the present and its traditional values, although certainly in a very idealised way. In spite of their simplicity the influence of traditional Chinese painting is obvious.

My encounters and conversations with painters, students of the Academy of Painting and roadside sellers of paintings were of great interest. I was told that a real artist draws beauty and inspiration from the rich heritage of folk art, which has accumulated over several millennia in harmony with the beauty of nature, and that is the only way to get a feeling of the real meaning of life. Importance lies in natural simplicity and a real artist is not ashamed to be influenced by simple folk art such as decorative paper cut, embroidery, shadow puppets and wood carving. The paintings originated in village painting schools led by trained artists like Ding Ji-tang and Liu Qun-han. Real masterpieces were, however, also painted by untrained peasants, who besides hard work like cultivating the land, also found time for the art of painting – for example Cao Quan-tang. Women also paint – like Pan Xiaoling, who was attracted by life in the countryside where she is creating now.

A friend from Robanov kot, who was wheelchair-bound and who passed away some time ago, once said to me: "You know, life is fair. You travel around the world, but all you catch are



glimpses of life. I am tied to this place, but here I know every ant and every little flower. My life is probably richer than yours." I have often remembered these words.

This exhibited collection is just a glimpse of remote places and customs. We do not have time for more, because life is too short to visit and truly understand such remote places. But even such a glimpse is an experience in its own right.

Milan Kovač

Kmečko slikarstvo iz okraja Huxian v provinci Shaanxi

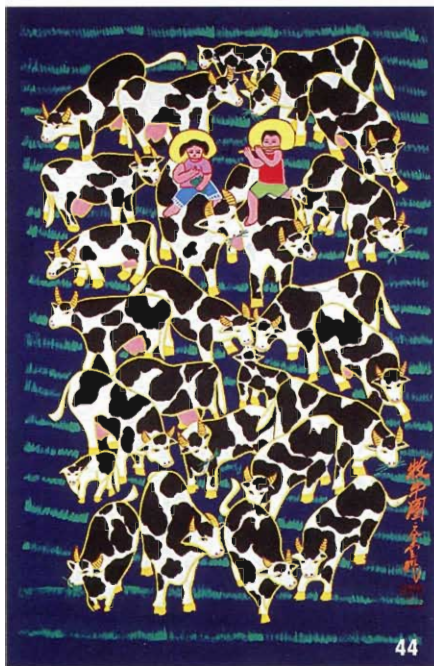
Slikarstvo kitajskega kmečkega prebivalstva oziroma tako imenovano *kitajsko kmečko slikarstvo* je priznано kot del kitajskega slikarstva šele zadnjih petdeset let. Vrata umetniških galerij doma in po svetu so mu odprli v osemdesetih letih preteklega stoletja. Kitajska je še vedno pretežno kmetijska država s kar tremi četrtinami kmečkega prebivalstva. Zaradi njenih brezmejnih razsežnosti je tovrstno slikarstvo zelo raznoliko in polno lokalnih posebnosti. Motive za *kmečko slikarstvo* lahko odkrijemo v bogati tradiciji kitajskega slikarstva tako v starih freskah, v lesorezih iz obdobja Song (202 p.n.š. - 221 n.š.), kot tudi v še starejših reliefih iz obdobja Han (960 - 1279 n.š.).

Kitajsko slikarstvo lahko razdelimo v štiri temeljne kategorije:

1. dvorno slikarstvo,
2. slikarstvo kitajskih izobražencev,
3. sakralno slikarstvo,
4. ljudsko slikarstvo.

V nasprotju s prvimi tremi navedenimi zvrstmi ljudsko slikarstvo ni poskušalo ugajati oblastnikom; niti ni izražalo dobrohotnega razpoloženja ali negotovanja do družbe, kot na primer slikarstvo izobražencev, niti ni služilo povzdignjenim verskim idealom kot sakralno slikarstvo, temveč je z likovno govorico preprosto opisovalo razmere, v kakršnih so živeli kmetje. Slike so razkrivale srečne plati življenja, želje po dolgem življenju, srečnih porokah, bogatih letinah, želje po uglašenem življenju večih generacij... Njihovim ustvarjalcem so bile najpomembnejše prav teme, ki so jih izobraženci prezirali kot vulgarne in pretirano čustvene. Čeprav lahko v *kmečkem slikarstvu* kot delu ljudskega slikarstva prepoznamo veliko raznolikost slogov in ustvarjalnost, ki se je bogatila skozi dolga zgodovinska obdobja, nam zgodovina umetnosti ni ohranila imen glavnih ustvarjalcev. Vendar lahko sklepamo, da so večino del ustvarile kmečke žene, ki so v slikah opevale vsakdanje in praznično kmečko življenje. Med približno petdesetimi kraji sodobne Kitajske, v katerih prav posebej gojijo *kmečko slikarstvo* kot izraz lokalne ljudske umetnosti, je eno najbolj izstopajočih slikarstvo okraja Huxian iz province Shaanxi.

Za slikarstvo v provinci Shaanxi, ki leži na jugu Kitajske, je značilno, da nastaja na visoki planoti, kjer so imeli v preteklosti le malo stikov z zunanjim svetom. Življenje je bilo precej trdo in enolično, zato je mogoče v slikah iz Shaanxija prepoznati močno življenjsko energijo



tamkajšnjega prebivalstva, kljubovanje neprijaznim naravnim razmeram, v katerih živijo, in obenem razbrati želje po boljšem in srečnejšem življenju. Njihovi ustvarjalci namenoma ali nezavedno zanemarijajo slikarsko tehniko in pravila, a morda je prav zato v slikah toliko več svobode in resničnih čustev. Tempera na papirju je tehnika, ki jo povečini uporabljajo. Izbirajo zlasti osnovne barve in tople tone. Za prikaze prostorske predstave se opirajo na fokusiranje z večjega števila opazovalnih točk. Pri reševanju problema svetlobe sledijo lastnim čustvom in v največji meri uporabljajo enojne barvne odtenke. Tu in tam na primer vodo obarvajo rdeče in ribe belo. A barve imajo lahko tudi simbolni pomen; rdeča barva na primer po tradiciji predstavlja srečo. Kmečke slikarke in slikarji svet sicer gledajo z očmi, upodabljajo pa ga s srcem. Dandanes že vse razstavljenе slike nosijo podpise avtorjev in mnoge imajo po kitajski slikarski navadi tudi njihove osebne pečate. Z govorico likovnih »besed« opisujejo posebnosti pokrajine in predstavljajo paleta kmečkih opravil skozi vse štiri letne čase.

Wang Huiqin

Peasant Paintings from the Huxian County in the Shaanxi Province

Paintings of the Chinese rural population or “Chinese peasant paintings” have been accepted as part of the visual arts only for the past fifty years. Art galleries in China and across the world started to welcome them in the 1980s. Because China is still a predominantly agricultural country with at least three-quarters of its population belonging to the peasantry, and also because of its great size, these peasant paintings show a great variety and are full of local colour. They also show the influence of China’s rich painting tradition: in particular, motifs found in old frescoes, woodcuts from the Song dynasty (202 BC – 221 AD), and the even older relief art from the Han dynasty (960 – 1279 AD).

Chinese painting can be divided into four basic categories:

1. Court painting
2. Painting by Chinese intellectuals
3. Sacral painting
4. Folk painting, including peasant painting

Unlike the first three categories, especially intellectual painting, folk painting has not endeavoured to please the authorities, nor has it expressed either a favourable or a negative attitude towards society. It has also not served to promote high-minded religious ideals like sacral painting, but its visual language simply describes the conditions in which people lived. These paintings reveal the more cheerful aspects of life, people’s wish to live to an old age, to enjoy happy marriages, rich harvests, the wish for the harmonious coexistence of several generations ... Their creators’ favourite themes were precisely those that were despised by intellectuals as being vulgar or immoderately emotional.

Although peasant painting, as part of folk painting, reveals a great variety of styles and creative effects, continuously enriched over long historical periods, the history of art has not preserved the names of the leading painters. However, it is known that most of those paintings were created by peasant women who, in their work, sang the praise of both everyday and festive peasant life. Among the approximately fifty locations in modern China where *peasant painting* as a specific expression of local folk art is popular, the Huxian county in the Shaanxi province is one with the most outstanding tradition.

The painting of the Shaanxi province, situated in the southern part of China on a plateau, shows its specific features. In the past, the people had very limited contacts with the outside world and



life was hard and tedious. Thus, the paintings from Shaanxi show the strong and vital energy of its population, their struggle with the hostile natural conditions in which they live, and at the same time they demonstrate their longing for a better and happier life. The peasant artists purposely or unconsciously neglect painting technique and rules, giving these paintings a sense of greater freedom and genuine feeling. The prevailing colours used are mostly tempera - basic colours and warm shades. For spatial illustration they focus from numerous viewpoints, and they solve the question of light with their feelings, using predominantly single colour shades. Occasionally, for example, they paint the water in red and the fish in white, as the colours can also have a symbolic meaning - red traditionally means happiness. The peasant painters may look at the world with their eyes, but they paint it with their hearts.

Nowadays, all exhibited paintings are signed by the painters and in line with Chinese custom many painters have personal seals. They use the visual "words" to describe the particularities of the countryside and to present the variety of peasant work through all the four seasons.

Wang Huiqin

Zbirka Milana Kovača / Milan Kovač Collection

Seznam del / List of Works

1. Pan Xiaolin: Od preje do tkanine / *From yarn to fabric*, 108 x 39 cm *
2. Liu Fengtao: Na trg hitijo / *Hurrying to market*, 108 x 39 cm
3. Cao Jintang: Zimska pot v šolo / *On the way to school in winter*, 54,5 x 78 cm
4. Cao Jintang: V bajerju vrvi / *Lively pond*, 54 x 78,5 cm
5. Cao Jintang: Konopljo žanjejo / *Harvesting hemp*, 54,5 x 79 cm
6. Cao Jintang: Rezance izdelujejo / *Noodle making*, 55 x 78 cm
7. Liu Fengtao: Novoletne svetilke / *New Year lamps*, 55 x 78 cm
8. Liu Fengtao: Jutro / *Morning*, 55 x 79 cm
9. Cao Jintang: Obed na polju / *Lunch in the fields*, 54 x 78,5 cm
10. Cao Jintang: Pastir žene ovce iz staje / *The shepherd drives sheep from the pen*, 54,5 x 78,5 cm
11. Xiaotao: Pomlad prihaja / *Spring is coming*, 54 x 77,5 cm
12. Bai Xuhao: "Bela vila pride v vas" / *"The White Fairy comes to the village"*, 54 x 78,5 cm
13. Xiaotao: Živali hranijo / *Feeding livestock*, 54 x 77,5 cm
14. Pan Xiaolin: Piščančke kupujejo / *Buying chicks*, 53 x 77,5 cm
15. Liu Fengtao: Guganje / *Swinging*, 54,5 x 78,5 cm
16. Cao Jintang: V zavetju bambusa / *In the shelter of the bamboo*, 52,5 x 77 cm
17. Cao Jintang: Kakiji so dozoreli / *The persimmons are ripe*, 51,5 x 77,5 cm
18. Cao Jintang: Gledališče na prostem / *Open air theatre*, 50 x 74,5 cm
19. Cao Jintang: Jesenska opravila na polju / *Autumn work in the fields*, 54 x 78,5 cm
20. Pan Xiaolin: Košare pletejo / *Weaving baskets*, 54 x 78,5 cm
21. Pan Xiaolin: Rodbina pri obedu / *A family meal*, 54,5 x 78,5 cm
22. Pan Xiaolin: Mudi se jim žeti / *Hurrying to harvest*, 54,5 x 78,5 cm
23. Pan Xiaolin: Obilno žetev praznujejo / *Celebrating a rich harvest*, 54 x 78,5 cm
24. Pan Xiaolin: Žetev opazujejo / *Watching the harvest*, 53 x 68,5 cm
25. Cao Jintang: Obiranje čajevih grmov / *Picking tea*, 54,5 x 76 cm
26. Pan Xiaolin: Ribolov / *Fishing*, 54,5 x 78 cm
27. Liu Fengtao: Zmaje spuščajo / *Kite flying*, 54 x 78,5 cm
28. Cao Jintang: Bombaž sušijo / *Drying cotton*, 54 x 79 cm
29. Cao Jintang: Nabiranje plodov v gorah / *Gathering fruits in the hills*, 54,5 x 79 cm
30. Cao Jintang: Zlata jesen / *Golden Autumn*, 53 x 78 cm
31. Liu Fengtao: Rezance sušijo / *Drying noodles*, 54,5 x 78,5 cm
32. Pan Xiaolin: V senci buč / *In the shadow of the pumpkins*, 54 x 78,5 cm
33. Pan Xiaolin: V galopu / *Galloping*, 54 x 78,5 cm
34. Xiexiao: Skupinska poroka / *Group wedding*, 54 x 78 cm
35. Cao Jintang: Bambus / *Bamboo*, 54,5 x 78,5 cm
36. Liu Fengtao: Pastirica / *A shepherdess*, 54,5 x 78,5 cm
37. Wang Xiaojun: Bambusove konje jezdijo / *Riding bamboo horses*, 53 x 77,5 cm
38. Pan Xiaolin: Dan pred novim letom / *The day before New Year*, 53 x 78 cm
39. Liu Fengtao: Rdeče sonce / *Red sun*, 54,5 x 78 cm
40. Pan Xiaolin: Na poti s paše / *Returning from the pasture*, 54,5 x 78 cm
41. Liu Fantao: Pozimi gnojijo / *Spreading manure in winter*, 54,5 x 78,5 cm
42. Liu Fengtao: Ribnik / *Fish pond*, 54 x 79 cm
43. Pan Xiaolin: Buče pobirajo / *Gathering pumpkins*, 54,5 x 78,5 cm
44. Cao Jintang: Bivolji / *Buffaloes*, 52,5 x 77,5 cm



45. Cao Jintang: Zimska pot v šolo / *On the way to school in winter*, 54 x 78 cm
46. Bai Xuha: Ptice petje in vonj cvetlic / *Birdsong and the scent of flowers*, 54,5 x 78,5 cm
47. Pan Xiaolin: Polna luna po novem letu / *Full moon after the New Year*, 54,5 x 78,5 cm
48. Shen Fancuo: Dežnike poslikavajo / *Decorating umbrellas*, 50 x 74 cm
49. Bai Xuha: Novoletni lampioni / *New Year lamps*. 54,5 x 78,5 cm

50. Liu Fengtao: Koča v bambusovem gaju / *Hut in a bamboo grove*, 54,5 x 78 cm
51. Xiaotao: Praznovanje / *Celebration*, 54 x 77,5 cm
52. Cao Jintang: Nabiranje lotosov / *Gathering lotus*, 54 x 78,5 cm
53. Pan Xiaolin: Gledališče na vasi / *Village theatre*, 55 x 78,5 cm
54. Liu Fengtao: Kmet, ki prideluje čaj / *Peasant harvesting tea*, 54,5 x 78,5 cm
55. Neznani: Vrv vlečejo / *Pulling ropes*, 54 x 78,5 cm
56. Pan Xiaolin: Zdravniški pregled / *Medical examination*, 54,5 x 78,5 cm
57. Liu Fengtao: Poletna žetev / *Summer harvest*, 54,5 x 78,5 cm
58. Cheng Qiue: Zelenjavo vozijo v dežju / *Transporting vegetables in the rain*, 54,5 x 78,5 cm
59. Neznani: Bombaž obirajo / *Picking cotton*, 54 x 78,5 cm
60. Pan Jinlin: Stojnica z izdelki iz bambusa / *Stall selling bamboo products*, 54 x 78 cm
61. Pan Xiaolin: Jagode nabirajo / *Picking strawberries*, 54 x 78 cm

* Prvo število pomeni višino, drugo pa dolžino slike.

Tehnika slik je tempera na papirju. / First number means picture height, second means picture length. Used technique tempera on paper.



SLOVENSKI ETNOGRAFSKI MUZEJ