This paper examines the ways in which Mao Zedong’s government (1949-1976) used artistic representations of women to encourage women’s involvement in building a new China. Traditional gender roles dictated the place of women in the domestic sphere, but the necessity of women’s involvement in industry meant that there had to be a change in women’s social roles, and art was used to encourage this transition. These artistic representations fall into two distinct categories: Government-sponsored art, which was viewed throughout the country but were most popular in urban and industrial centers; and “peasant art,” which flourished in the rural areas. Using both historical and art historical analysis of selected government-sponsored propaganda art as well as “peasant art” from 1949 to 1976, my paper shows the key role that art works played in promoting gender equality through women’s active participation in various industrial, military, agricultural, and communal activities, including those that used to be- at least traditionally- the domain of men.