



## U-TURN EXAMINES THIRTY YEARS OF CONTEMPORARY CHINESE ART

The second edition of U-TURN is now available. U-TURN is a new periodical that presents a direct and in-depth history of Chinese contemporary art. Edited by writer and curator Philip Tinari, and published by **AW Asia** in New York, U-TURN seeks to return to the moments and movements that have shaped contemporary art in China since 1978, covering them in stand-alone foldout treatments that are released in sets of five, each issue focusing on a particular five-year period.

The title "U-TURN" draws on the "No U-Turn" logo adopted by Chinese artists in the lead-up to the epoch-making China/Avant-Garde exhibition that took place at the National Art Museum of China in February 1989.

U-TURN 2 covers the period between 1983 and 1987. The issue features five significant art groups that comprised an integral portion of the widespread movement in China known as the '85 New Wave: **Xiamen Dada**, **Southwest Art Research Group**, **'85 New Space**, and the **Northern Art Group**. U-TURN 1 was released at Art Basel 2007, covering the period between 1978 and 1982. The first issue featured articles on the **Stars Group**, **No Name Painting Society**, **April Photographic Society**, and **Scar Art**, which together comprise the first stirrings of a contemporary art scene in post-Cultural Revolution China.

Coming editions of U-TURN will profile additional groups and movements including the **1989 China/Avant-Garde** exhibition, Gu Dexin's early-1990s **New Analysts** group, artist villages including **Yuanmingyuan** and the **East Village**, Guangzhou's first contemporary collective of the **Big Tail Elephant** group, the body art of **Post-Sense Sensibility** in the late 1990s, and the legitimization of the contemporary art scene in the early 2000s.

U-TURN moves forward chronologically toward the present in five-year intervals, for a total of six issues covering the three decades between 1978 and 2008. Each eight-to-twelve page U-TURN pamphlet presents a specific group or movement as it was originally conceived and received, publishing previously un-circulated photographs, and re-creating key exhibitions through diagrams and documentary materials. Each issue features four overviews of significant groups and movements, bundled with a separate chronology which ties these movements to each other and to the broader social circumstances of the era. U-TURN aims to educate and enlighten art professionals, institutions, and collectors on the history and importance of Chinese contemporary art.

U-TURN features a new generation of commentators, giving voice to the first group of critics to have come of age alongside of the contemporary art scene in China. U-TURN is edited by **Philip Tinari**, who writes frequently about contemporary art in China for publications including *Artforum* and *The New York Times Magazine*. It is designed by **ZiTYPE studio**, a design studio led by **Imagine Wong**, a maverick of Shenzhen's burgeoning graphic-arts scene who has produced books with artists Cao Fei, Yan Lei, and Liu Xiaodong, among others. Contributing writers for the series include: **Lee Ambrozy**, a translator and art critic based in Beijing; **Angie Baecker**, an art critic and book editor at Office for Discourse Engineering in Beijing; **Kris Ercums**, newly appointed curator of Asian art at the Spencer Museum; **Michael Hatch**, a PhD candidate in art and archaeology specializing in Chinese art at Princeton; and **Stephanie Tung**, a translator and curator at Three Shadows Photography Art Centre in Beijing.

U-TURN is published by **AW Asia** and will be released three times a year for a total of six issues. Located in the heart of the NYC Chelsea art district, AW Asia is promoting Chinese contemporary art through publications, institutional loans and acquisitions, curatorial projects, and educational programs.

U-TURN is edited and produced by the **Office for Discourse Engineering**, a Beijing-based editorial studio dedicated to research and publishing on contemporary Chinese art.

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