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○ U-TURN 1: 1978-1982

No Name Painting Society, Stars Group, April Photographic Society, Scar Art

○ *U-TURN 2: 1983-1987*

Covering the historic conceptual movements at the heart of the artistic awakening known as the '85 Art New Wave, including the Northern Art Group, Southwest Painting Research Society, Xiamen Dada, and Pool Society.

O U-TURN 3: 1988-1992

Centered around the landmark China/Avant-Garde exhibition of February 1989, this issue treats the movements that capped the 1980s and began the 1990s, including the New Analysts Group, Huangshan symposium on contemporary art, Political Pop painting, and the First Guangzhou Biennale.

O U-TURN 4: 1993-1997

Treats the years in which contemporary Chinese art first gained global visibility (beginning with the 1993 Venice Biennale), focusing on groups and movements including the Cynical Realist painters, the East Village performance art community, the urban interventions of Guangzhou's Big-Tail Elephant group, and the increasing prominence of the diasporic artists then beginning to make new homes in the West.

○ U-TURN 5: 1998-2002

Explores the era in which Chinese art emerged rapidly from the underground, as radical basement shows like Post-Sense Sensibility in Beijing and Art for Sale in Shanghai gave way to official contemporary exhibitions like the Shanghai Biennale and Guangzhou Triennial.

○ U-TURN 6: 2003-2008

Provides a look at this most recent phase in the development of art in China by exploring the appearance of gallery districts in major cities, the growth of the art market in China and abroad, the proliferation of "China shows" in museums worldwide, and the emergence of a new generation of artists.

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