

Up the Ante

BY SIOBHAN BENT, DENISE CHU, SIMON FRANK, HANAE KO, HG MASTERS,
SYLVIA TSAI & DENISE TSUI, PHOTOGRAPHY BY JEN KWOK



In a digital age when high-resolution images and instant content are just a swipe away, makers of print books—whether centuries-old publishers or your next-door neighbor—are uncovering ways to add value with more than just heftier paper stock. In fact, there is a mini-boom in art books underway, giving ample room for more experimental publishers (sometimes even galleries) to prove their worth with projects that raise the stakes in both content and form.

Marking anniversaries, three organizations revved up their intellectual output, rather than resting on laurels. In Hong Kong, trailblazing gallery Hanart TZ employed a 483-page super-catalog as a springboard to investigate China's most tumultuous century. Singapore's first independent alternative art space, the Substation, proving the efficacy of its collaborative approach, gathered as many perspectives as it is years old for an ambitious commemorative publication on its 25th anniversary. On the occasion of a major Billy Apple retrospective at the Auckland Art Gallery, the artist's longtime collaborator Wystan Curnow presents the story of a four-decades-long labor of love that is the artist's unique brand.

Several monographs released in 2015 yield the page to primary materials produced by their subjects, to the immense benefit of readers. In one, Beijing-born installationist Yin Xiuzhen shares previously unpublished writings and a photographic tour of her studio, captured by husband Song Dong. Meanwhile, in another volume, Japanese artist Koki Tanaka's 31 unfiltered journalistic entries

offer insight to his social, collaborative practice. A new monograph includes an exact reproduction of Kazuo Shiraga's actual scrapbook, opening a window into the Gutai world, just as the first book on the Philippines' most celebrated conceptual artist, Roberto Chabet, pays tribute to his ebullient practice with a playful design, including artwork pullouts and colorful inserts.

Publishers are looking further afield, no longer letting worthy subjects languish in places the art market forgot. *No Boundaries* lives up to its name, bottling the sheer adrenaline that drove an American couple to chase abstractions from Australia's Indigenous communities. In New Delhi, a private museum doesn't shy away from the raw, grainy, difficult-to-capture aesthetics of Nalini Malani's video and installation practice. An inquiry into the purpose of "the archive" taps disruptive voices from Afghanistan to Abu Dhabi, while a second-edition of a survey of Turkish art goes further back in time, to 1975, tracing the opening of a nation and its art. Tongue-in-cheek collective Slavs and Tatars, whose self-described area of focus is "east of the former Berlin Wall and west of the Great Wall of China," present a publication accompanying their most recent cycle of work. It offers, on each page, bonus tips on ruling for future oligarchs and despots, à la Machiavelli's *The Prince*, because, well, why not? It might even be useful to one of those art mega-collectors out there, or someone they work for. Everywhere in the print world these days, more is more. *SB*

5

ASIA ONE BOOKS AND HANART PROJECTS

3 Parallel Artworlds: 100 Art Things from Chinese Modern History

EDITED BY CHANG TSONG-ZUNG, GAO SHIMING
AND VALERIE C. DORAN

In 2014, Hong Kong art patron and dealer Chang Tsong-zung's Hanart TZ Gallery celebrated its 30th anniversary with "Hanart 100: Idiosyncrasies," a symposium and non-sale showcase of works from Chang's collection of modern and contemporary Chinese art. Expanding on that landmark event, the 483-page super-catalogue *3 Parallel Artworlds: 100 Art Things from Chinese Modern History* posits that three concurrent "worlds"—the literati tradition, the socialist state and globalized capitalism—are the basis for parsing 20th-century Chinese art. Essays by 14 of Chang's coterie, including curator Gao Shiming and conceptual artist Qiu Zhijie, are followed by a section highlighting the gallery's game-changing projects, like "China's New Art, Post-1989" (1993–97). Lovingly crafted inside and out, it is a worthy contribution to the archive of scholarly books on China's most tumultuous century. *SB*

See our website for Arabic and Chinese versions of this article.
يمكنكم قراءة ترجمة عربية لهذه المقالة في موقعنا على الانترنت.
欲阅读此文章的中文版本请登陆我们的网站

6

I.B. TAURIS

Dissonant Archives: Contemporary Visual Culture and Contested Narratives in the Middle East

EDITED BY ANTHONY DOWNEY

How should the relationship between contemporary art and the archive be defined and negotiated? What purpose does the archive serve? These and other questions are probed through writings and artworks by filmmakers, artists, curators and writers in *Dissonant Archives*, the second volume in a series produced by the Kamel Lazaar Foundation, a Geneva-based nonprofit that focuses on visual culture in North Africa and the Middle East. The anthology begins in Afghanistan with filmmaker Mariam Ghani's case study of the Afghan Films archive, which argues that in a country where cultural resources are subject to burning, looting and destruction, the archive can be a "site of resistance and possibility." In Lebanon, photographer Lucien Samaha reveals the shortfalls of the archival process, while New York's Gulf Labor Coalition presents their one-year campaign (2013–14) that highlights the controversy surrounding the construction on Abu Dhabi's Saadiyat Island. *DT*

Contemporary 15

t edition,
ars earlier and
g 101 artists
ome edited by
ter Süreyya
two spreads of
eir practice,
contains 16
xts—some
, others newly
e development
cosystem amid
al opening
ns primarily
nial curators
es Esche, Hou
Bakargiev), and
rvey of gender
y Turkey and
e last 15 years,
n about a
tome. *HGM*

s of this article.
يمكنكم

