

Review: Chinese Art Since 1970: The M+ Sigg Collection

edited by Pi Li. Thames & Hudson Inc, January 2021. 544 p. ill. ISBN 978-0-500-02434-8 (h/c), \$85.00.

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[Chinese Art Since 1970: The M+ Sigg Collection](#)

features more than 600 works, across all media, by over 300 artists dating from the 1970s to 2020 represented in the M+ Sigg collection. The catalog is published to coincide with the opening of the M+ building, a new museum of visual culture in Hong Kong. The publication intends to offer an encyclopedic view of art production and its history in contemporary China.

Readers will be impressed first by the catalog's richness of content, diversity of art practices, and well-organized delivery of information. Beginning with a preface by the M+ museum director Suhanya Raffel, along with introductory essays by the collector Uli Sigg and curator Pi Li, this 543-page large publication offers over 700 illustrations, including full-color images of works in the collection, black-and-white archival

photographs of social events, artists, and art groups, as well as unique cover images of influential art magazines and literature. The following section is an illustrated timeline charting a narrative beginning in 1972, the year in which the first work in the collection was made. This section is filled with a plethora of excerpts by art historians, critics, and artists, which amplifies the contexts of collective experiences in China. The curation of images and text powerfully visualizes and explains key historical moments and cultural influences on the artist and their work. In the subsequent artists' section, readers can easily locate specific profiles of artists, as they are arranged largely according to alphabetical order of their family name in the Hanyu Pinyin romanization system. Because of the varied levels of public and international recognition, some artists receive greater page coverage with more in-depth interpretation than

others. Not surprisingly, the artists' section takes up most of the publication, with texts written by forty-nine contributors and leading Chinese art experts. The entire catalog is punctuated with definitions of the movements, events, and concepts, such as '85 New Wave, Cynical Realism, Gaudy Art, and Political Pop, and discussions about art market and issues of internationalization are included.

Novice and seasoned researchers, scholars, and enthusiasts in contemporary Chinese art will appreciate and enjoy this publication for both leisure and academic purposes. The publication eloquently articulates the complexity of the environment and approaches to artmaking in the last five decades. By putting contemporary Chinese art in the global context, the catalog is informative and thought-provoking. The selected bibliography, image credits, and extensive indexes at the end are excellent resources for further studies. The publication is made of heavyweight photo paper with a hard cover, so it is ideal for non-circulating settings.