



## Building A Curriculum *Essential Readings on Asia-Pacific Art*

By George Alexander, Don J. Cohn, Cecelia Levin, Hammad Nasar and Sara Raza

As publishing houses large and small, Asian and Western, flood bookstores with an increasing number of monographs and surveys on Asian art, *ArtAsiaPacific* reflects on the groundbreaking books of the past 15 years. *AAP* invited five of our editors and contributors to nominate the seminal volumes—art historical texts and formative exhibition catalogs—in their respective fields of expertise. George Alexander, *AAP* Australia desk editor and coordinator of contemporary art programs at the Art Gallery of New South Wales,

Sydney, picks the new antipodean art classics, while *AAP* senior editor Don J. Cohn highlights the formative volumes on Chinese, Korean and Japanese contemporary art. Southeast Asian specialist Cecelia Levin chose favorites from her Southeast Asia bookcase and *AAP* contributor Hammad Nasar of London's Green Cardamom Gallery tags the best writings on the art of the Subcontinent. Rounding it off, *AAP* Central Asia Almanac editor Sara Raza represents Western Asia and the Middle East with her three selections.

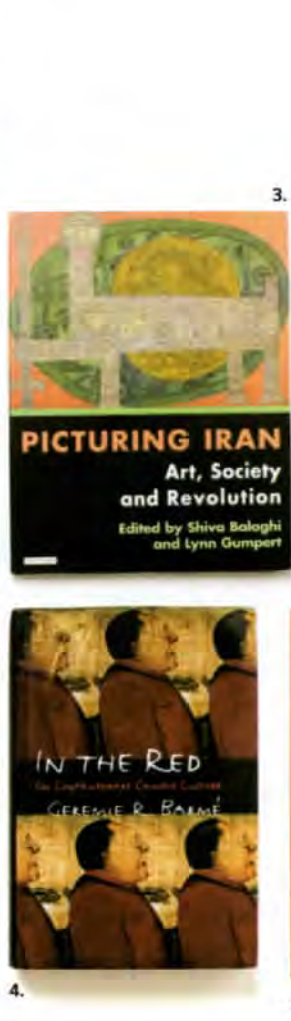


***Painters and Politics in the People's Republic of China, 1949-1979 & A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China***

The troubled world of the arts in China during the period 1949-79 is treated thoroughly in Julia F. Andrews' pioneering work, *Painters and Politics*. Andrews' (and co-author Kuiyi Shen's) survey catalog for the 1998 Guggenheim show, *A Century in Crisis*, carries us into the 1990s. A dozen or more blockbuster-type picture books on Chinese art from the past 20 explosive years are in print, however, it is too soon for a comprehensive and authoritative study of the period—though scholars Britta Erickson and Wu Hung have produced many fine books, exhibition catalogs and articles on recent Chinese art trends. **(DC)**

***Picturing Iran: Art, Society and Revolution***

The catalog to the groundbreaking 2002 exhibition "Between Word and Image: Modern Iranian Visual Culture" at New York University's Grey Art Gallery, *Picturing Iran* is an evaluation of modern Iranian visual art and culture. The exhibition co-curators and book's co-editors Shiva Balaghi and Lynn Gumpert draw on a variety of critical positions to examine the impact of iconographic and socially engaged artistic practices during the 1960s and 1970s, including the works of Iranian modern masters such as Magnum photographer Abbas and abstract calligraphic painter Hossein Zenderoudi. **(SR)**



**1. PAINTERS AND POLITICS IN THE PEOPLE'S REPUBLIC OF CHINA, 1949-1979**  
By Julia F. Andrews  
Published by the University of California Press, Berkeley, 1995  
Hardcover, 480 pages  
Color and black-and-white illustrations

**2. A CENTURY IN CRISIS: MODERNITY AND TRADITION IN THE ART OF TWENTIETH-CENTURY CHINA**  
By Julia F. Andrews and Kuiyi Shen  
Published by Harry N. Abrams, New York, 1998  
Hardcover, 329 pages  
Color and black-and-white illustrations

**3. PICTURING IRAN: ART, SOCIETY AND REVOLUTION**  
Edited by Shiva Balaghi and Lynn Gumpert  
Published by I. B. Tauris Publishers, London, 2003  
Soft cover, 144 pages  
Color and black-and-white illustrations



## ***In the Red: On Contemporary Chinese Culture***

Australian academic Geremie R. Barmé's biting critique of Chinese culture since Deng Xiaoping opened the window to the West in 1978. *In the Red* follows in the gadfly tradition of Simon Leys' milestone *Chinese Shadows*, *The Chairman's New Clothes* and *The Burning Forest*. Barmé's *Shades of Mao: The Posthumous Cult of the Great Leader* focuses on Chinese kitsch in the material and ideological realms. **(DC)**

## ***What Is Appropriation?: An Anthology of Critical Writings on Australian Art in the 1980s and 1990s***

While we struggle to get on top of contemporary culture's data drizzle, Rex Butler is the wise guy trying to get to the bottom of it. His *What is Appropriation?* relates the notion of appropriation to a series of long-running philosophical debates about the nature of representation and imitation. In 315 pages of essays and interviews with writers and curators, Butler proves that no critic in the Australian art world is more astute at locating the ground instabilities in the postmodern world. **(GA)**

## ***Mutant Media: Essays on Cinema, Video Art and New Media***

Given the bewildering advances in technological innovations, John Conomos' *Mutant Media* provides a useful CAT-scan of the audio-visual fields in the brave new 21st century, where images happen in a continuum of visual experience from the TV monitor to the computer screen. From video to interactive, new-media art, Conomos shepherds us through the monthly tremors of fashion and the winds of opinion, clarifying cinema's allegiance to the earlier art forms of theater, photography and painting, while diagramming how new media is in fact a form of writing. **(GA)**



### **4. *IN THE RED: ON CONTEMPORARY CHINESE CULTURE***

By Geremie R. Barmé  
Published by Columbia University Press,  
Irvington, 1999  
Soft cover, 512 pages  
Black-and-white illustrations

### **5. *WHAT IS APPROPRIATION?: AN ANTHOLOGY OF WRITINGS ON AUSTRALIAN ART IN THE 1980s AND 1990s***

Edited by Rex Butler  
Published by the Institute of Modern Art - IMA  
Publishing, Brisbane, 2004  
Soft cover, 315 pages  
Color illustrations

### **6. *MUTANT MEDIA: ESSAYS ON CINEMA, VIDEO ART AND NEW MEDIA***

By John Conomos  
Published by Artspace and Power Publications,  
Sydney, 2008  
Soft cover, 208 pages  
Color illustrations



**Contemporary: Art Gallery of New South Wales  
Contemporary Collection & Brought to Light II: Contemporary  
Australian Art 1966-2006**

Once you get over the shock of the new, recent art can leave you wised-up about how the imagination deals with modern society's disturbing contents. Among the canonical books on contemporary Australian art, it's hard to ignore the publications that cover a major museum's collections. The Art Gallery of New South Wales' (AGNSW) imprint, Contemporary, has produced a handbook to the museum's collection edited by curator Wayne Tunnicliffe. Divided into nine chapters, it introduces ideas and art movements from the last 40 years. Likewise, the Queensland Art Gallery's *Brought to Light II*, a substantial volume generously illustrated with 500 images, is comprised of texts on key works from their Australian department. **(GA)**

**Image and Identity:  
Fifty Years of Painting and  
Sculpture in Pakistan**

Veteran critic Akbar Naqvi's *Image and Identity* remains the most comprehensive pioneering scholarly text on art emerging from this young nation with an old and distinguished culture. While his sometimes idiosyncratic readings of artists' work can often descend into partisan connoisseurship, this volume, with over 600 pages and 350 illustrations, remains the most significant articulation of Pakistani art history. **(HN)**



**7. CONTEMPORARY: ART GALLERY OF NEW SOUTH WALES CONTEMPORARY COLLECTION**  
Edited by Wayne Tunnicliffe  
Published by Art Gallery of New South Wales, Sydney, 2006  
Soft cover, 476 pages  
Color illustrations

**8. BROUGHT TO LIGHT II: CONTEMPORARY AUSTRALIAN ART 1966-2006**  
Edited by Julie Ewington & Lynne Seear  
Published by Queensland Art Gallery, South Brisbane, 2007  
Soft cover, 492 pages  
Color illustrations

**9. IMAGE AND IDENTITY: FIFTY YEARS OF PAINTING AND SCULPTURE IN PAKISTAN**  
By Akbar Naqvi  
Published by Oxford University Press, Oxford, 1999  
Hardcover, 600 pages  
Color and black-and-white illustrations



**Transit Beirut:  
New Writing and Images**

During its mid-20th-century golden age, Beirut was referred to as the “Paris of the Orient.” Despite the city’s recent history of violent invasions and political disarray, Beirut’s burgeoning art scene continues to boldly regenerate itself. *Transit Beirut* co-editors Malu Halasa and Roseanne Saad Khalaf successfully encapsulate Beirut’s diversity in this compilation of Beirut’s artistic voices, animations and literary excerpts that fuse fact and fiction. **(SR)**

**When Was Modernism:  
Essays on Contemporary Cultural  
Practice in India**

One of the Subcontinent’s pre-eminent cultural critics, Geeta Kapur, brings together texts predominantly written in the 1980s and 1990s. Wide ranging in scope, the book moves from theoretical expositions on cultural production in the changing global economy to interpretations of specific works. Kapur marries a critical edge with insightful visual readings to provide thoughtful perspectives on what “modern” means for India. **(HN)**

**Progressive Nostalgia:  
Contemporary Art from the  
Former USSR**

Part of an ongoing project by Moscow-based curator Viktor Misiano, *Progressive Nostalgia* provides an analysis of the post-Soviet artistic and cultural experience. Surveying the rich and diverse artistic practice in Central Asia and in the Caucasus alongside their Russian peers, Misiano offers insight into both established and emerging artists, including Armenian video art pioneer Hamlet Hovsepian and Kazakh political artist Erbossyn Meldibekov. **(SR)**



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**10. TRANSIT BEIRUT: NEW WRITING AND IMAGES**  
Edited by Malu Halasa and Roseanne Saad Khalaf  
Published by Saqi Books,  
London, 2004  
Soft cover, 250 pages  
Black-and-white illustrations

**11. WHEN WAS MODERNISM: ESSAYS ON  
CONTEMPORARY CULTURAL PRACTICE IN INDIA**  
By Geeta Kapur  
Published by Tulika Books,  
New Delhi, 2000  
Hardcover, 439 pages  
Black-and-white illustrations

**12. PROGRESSIVE NOSTALGIA CONTEMPORARY ART  
FROM THE FORMER USSR**  
Edited by Viktor Misiano  
Published by Centro per l'arte contemporanea Luigi Pecci,  
Prato, 2007  
Hardcover, 223 pages  
Color and black-and-white illustrations

## Modern and Contemporary Art in Korea

Art historian Youngna Kim's *Modern and Contemporary Art in Korea* is a slim yet concise book that explores the key issues that continually surface when looking at art from Korea: tradition, modernity and identity. Although the country has one of the most vibrant art scenes in the region, English-language publications on Korean art from the 20th and 21st century are rare and are mostly exhibition catalogs published by galleries. Here Kim fills this void, and she even touches upon art being produced by its isolationist "other half," North Korea. **(DC)**

## Cosmopolitan Modernisms; Discrepant Abstractions; Pop Art and Vernacular Cultures & Exiles, Diasporas and Strangers

Kobena Mercer's "Annotating Art's Histories" is a landmark publishing project that brought together scholars from all over the world—including South Asian writers Geeta Kapur, Partha Mitter and Iftikhar Dadi—to produce these four themed volumes. Mitter's "Reflections on Modern Art and National Identity in Colonial India" and Dadi's "Rethinking Calligraphic Modernism" are two of the standout essays which, in conjunction with the work of their fellow contributors, lay the intellectual foundations for critical writing on art beyond the Euro-American perspective. **(HN)**

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**13. MODERN AND CONTEMPORARY ART IN KOREA**  
By Youngna Kim  
Published by Hollym International Corporation,  
Elizabeth, NJ, 2005  
Hardcover, 110 pages  
Color illustrations

### 14. COSMOPOLITAN MODERNISMS

Edited by Kobena Mercer  
Published by The MIT Press, Cambridge, and Iniva,  
London, 2005  
Soft cover, 208 pages  
Color illustrations

### 15. EXILES, DIASPORAS & STRANGERS

Edited by Kobena Mercer  
Published by The MIT Press, Cambridge, and Iniva,  
London, 2008  
Soft cover, 232 pages  
Color illustrations

### 16. DISCREPANT ABSTRACTION

Edited by Kobena Mercer  
Published by The MIT Press, Cambridge,  
and Iniva, London, 2006  
Soft cover, 232 pages  
Color illustrations

### 17. POP ART AND VERNACULAR CULTURES

Edited by Kobena Mercer  
Published by The MIT Press, Cambridge,  
and Iniva, London, 2007  
Soft cover, 232 pages  
Color illustrations



## One Sun One Moon: Aboriginal Art in Australia

Aboriginal art has been at the center of Australian cultural life since art teacher Geoffrey Bardon encouraged a group of Western Desert men at Papunya to paint their ceremonial designs on panels of Masonite 30 years ago. Since then Indigenous art has blossomed into an international phenomenon. Coming to grips with the beliefs and symbols encoded in the paintings, and the social and ethnographic context of the work, is a challenge given the diversity of regions and language groups. *One Sun One Moon*, produced by the AGNSW, provides a concise introduction to continent-wide Aboriginal art trends. **(GA)**

## Exploring Modern Indonesian Art: The Collection of Dr. Oei Hong Djien

This lavishly illustrated volume presents a survey of modern and contemporary Indonesian art through one of the finest extant collections. The text by Helena Spanjaard, a Dutch art historian regarded as the leading authority on this subject, is both edifying and beautifully penned. **(CL)**

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**18. ONE SUN ONE MOON: ABORIGINAL ART IN AUSTRALIA**  
Edited by Hetti Perkins, Margie West and Theresa Willstead  
Published by Art Gallery of New South Wales, Sydney, 2007  
Hardcover, 368 pages  
Color illustrations

**19. EXPLORING MODERN INDONESIAN ART: THE COLLECTION OF DR OEI HONG DJIEN**  
By Helena Spanjaard  
Published by SNP International Publishing, Singapore, 2004  
Hardcover, 320 pages  
Color illustrations

**Japanese Art After 1945: Scream Against the Sky & Little Boy: The Arts of Japan's Exploding Subculture**

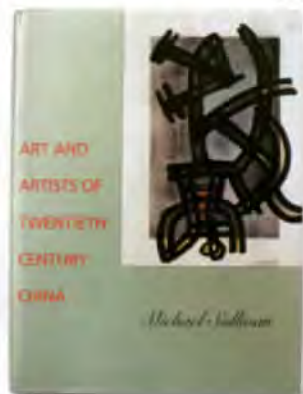
The best recent historical survey of contemporary Japanese art is Guggenheim curator Alexandra Munroe's *Japanese Art After 1945*, the catalog for a show held at the Guggenheim in New York and the San Francisco Museum of Modern Art in 1994. The timeline in this field continues with *Little Boy*, Munroe's last show from her brief tenure at New York's Japan Society. The catalog of Superflat art—based on anime and manga—is edited by artist-entrepreneur Takashi Murakami, who starred in the show and who heads up what is probably the most significant art movement in Japan since 1945. (DC)

**Painters in Hanoi: An Ethnography of Vietnamese Art**

Dr. Nora Taylor, an American scholar highly admired for her work in the field of modern and contemporary Vietnamese art, provides a multi-dimensional view of Vietnam's painters that frames their creativity against the backdrop of Hanoi's political, intellectual and artistic life while examining their impact on society. (CL)



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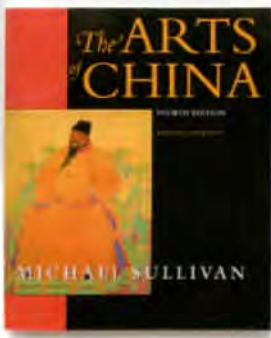
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**20. JAPANESE ART AFTER 1945: SCREAM AGAINST THE SKY**  
By Alexandra Munroe  
Published by Harry N. Abrams, New York, 1994  
Hardcover, 416 pages  
Color and black-and-white illustrations

**21. LITTLE BOY: THE ARTS OF JAPAN'S EXPLODING SUBCULTURE**  
Edited by Takashi Murakami  
Published by Yale University Press, New Haven, 2005  
Hardcover, 298 pages  
Color illustrations

**22. PAINTERS IN HANOI: AN ETHNOGRAPHY OF VIETNAMESE ART**  
By Nora Annesley Taylor  
Published by University of Hawaii Press, Honolulu, 2004  
Hardcover, 176 pages  
Color illustrations



## Art and Artists of Twentieth-Century China & The Arts of China

The study of contemporary Chinese art has only recently emerged from university art departments, but at present only academic treatments do justice to a field where political, literary and cultural history are essential to a thorough understanding. The key texts are Oxford professor Michael Sullivan's *Art and Artists of Twentieth-Century China*, and for broader historical coverage, the fifth edition of Sullivan's *The Arts of China*, which sports a Tang scroll and a Yue Minjun oil painting on the cover. In addition to being a superb scholar, collector and supporter of Chinese art, Sullivan has lived and traveled in China since the 1940s. **(DC)**

## The History of Japanese Photography

For a panoramic view of a Japanese medium that until recently was mostly associated with cheap cameras, go to the sumptuous *The History of Japanese Photography* by Anne Tucker, written to accompany a museum show held in Houston and Cleveland in 1993. The story begins in the mid-19th century, when foreign cameras were first used to shoot images of shoguns and emperors, and moves through World War II to the present. **(DC)**



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### 23. THE ARTS OF CHINA

By Michael Sullivan

Published by University of California Press, Berkeley, 2008

Hardcover, 352 pages

Color and black-and-white illustrations

### 24. ART AND ARTISTS OF TWENTIETH-CENTURY CHINA

By Michael Sullivan

Published by University of California Press, Berkeley, 1996

Hardcover, 368 pages

Color and black-and-white illustrations

### 25. THE HISTORY OF JAPANESE PHOTOGRAPHY

By Anne Tucker

Published by Yale University Press, New Haven, 2003

Hardcover, 432 pages

Color and black-and-white illustrations