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- ¹ *La critique d'art chinoise contemporaine. Textes et contexte* by Anny Lazarus treats an overlooked subject within the field of contemporary Chinese art, namely contemporary Chinese art critique. No thorough research on the subject has been published in a Western language until today. The publication is in French and focuses on the period from 1978 to 2013, from the beginning of the so-called period of liberalization of thought initiated by Deng Xiaoping to the instauration of Xi Jinping as Chinese president. Quoting Pierre Bourdieu (precisely his speech « conditions sociales de la circulation internationale des idées » 2002), she asks the question of the choice: which texts were read in China during the period she treats? And how were these texts received and translated into the Chinese context? Anny Lazarus traces the development of the selected texts and their reception related to the changing political context. The initial interest in ancient Greek, as well as classical, modern and post-modern Western philosophy meets with a rediscovery of traditional Eastern, in particular Chinese thought. As Anny Lazarus shows, in the late 1990s, with the progressive reception of post-colonial theories, traditional Chinese concepts were forged into a specific Chinese tool to "rewrite the history of contemporary Chinese art" with an often nationalist and conservative impetus. She focuses in particular on Gao Minglu's school of *Yi* that rejects Western theories as a valid model in the Chinese context, and develops a critical theory on the base of traditional Chinese concepts. Nevertheless, Anny Lazarus overlooks the important influence of Daoism and traditional Chinese thought, originally mediated through the reception of Dada and Fluxus, as a tool of deconstruction and liberation of restricting and redundant modes of thinking in the late 1980s. The first part of the book displays the major players of the contemporary Chinese art's scene, like art magazines and research centers. Anny Lazarus presents eight personalities belonging to different generations, starting with Li Xianting, father of contemporary Chinese art, passing by Wang Lin, Yi Ying, Wang Nanming, to end with critics born after the Cultural

Revolution (Duan Lian, He Guiyan, Liao Shangfei). She highlights the different positions by analyzing for each personality his modes of writing and the media at hand. Further, Anny Lazarus discusses the role of the intellectual in Chinese history, showing his position in between traditional literati and modern intellectual. Then in "Crisis of Culture, Crisis of Language" ["Crise de la culture, crise du langage" p. 97-109], she focuses on the aspect of ideology and language. This insightful chapter allows the reader to understand the predicaments and the starting point of the field of art criticism in China after the Cultural Revolution. In a next step, Anny Lazarus introduces the different subjects of discussion, as well as the role of art criticism throughout Chinese history. Finally, she discusses the terminology of contemporary Chinese art criticism, as well as problems of translation. (« Cuowei – Dislocation », « Regard/gaze », etc) Unfortunately, Anny Lazarus does not discuss in depth critics and curators of Chinese origin working in the diaspora, who since the mid-1990s have had an increasingly important influence. Thereby the conservative inner-Chinese trend obtains too important a position in the analysis. Nevertheless, the book is an important and indispensable tool for researchers and students in the field.