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Since the Tiananmen Incident of 1989, Chen Danging has produced a remarkable series of large diptychs and triptychs in New York. These are "paintings after Tiananmen " not only because each diptych or triptych contains one panel which takes the violence of Tiananmen for subject matter; but also because Chen Danging's style "copies" or paints "after" photographs or media images; and because these paintings ultimately refer us to the paradoxical cultural spaces of today. In a long essay, Ackbar Abbas traces these several complexly related senses of "painting after Tiananmen" and comments on their implications for an increasingly globalizing world. The book also includes a Foreword by Ah Cheng, the Chinese writer; a Preface by Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor in Chinese Art History, University of Chicago; and a long thoughtprovoking statement by Chen Danging himself.

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