

Editor's Note

As we approach the much-anticipated Beijing Olympics and China's gamble to improve its international profile, *Yishu 27* features a conversation with artist Ai Weiwei, who was directly involved in the design of the new National Stadium and who offers provocative perspectives on this important moment in China's history. More discreetly connected to the Olympics is an article on the Beijing Biennale, now approaching its third edition. Wang Meiqin examines this particular biennale—one that is directly sanctioned by the state and this year coincides with the Olympics—and its relationship to other more independent and adventurous biennials that are establishing themselves within China.

In *Yishu 27* we continue the second of our three-issue coverage of the Guggenheim Museum's Asian Art Council symposium with a panel discussion that addresses the question "Asian Art in Context: A Nation-Based, Inter-Asia, or International Paradigm?" In another article, Winnie Won Yin Wong explores contemporary artists' fascination with Dafen village and its reputation as the "reproduction" capital of China, if not the world. She presents an intricate web of relationships between the artists who make their livelihood in the village and those from the outside who visit Dafen and employ its artists as a resource for their own creative projects. And in a refreshingly frank conversation, curator Doryun Chong discusses with artist Cao Fei the development of her ideas, her process of working, and the challenges of presenting her artwork in different kinds of venues.

Paul Gladston and Jonathan Crary bring into play the ideas of writers and philosophers who influenced much of the theoretical discourse in the 1980s, among them Guy Debord, Jacques Derrida, Gilles Deleuze, Michel Foucault, Walter Benjamin, and Roland Barthes, and explore the possible application of their ideas in thinking about contemporary Chinese art. In a related vein, Robert C. Morgan turns to Marxist critique in considering the painting of Zeng Fanzhi. Coincidentally, some of the writers of the four exhibition reviews in *Yishu 27*, most of whom represent a relatively younger generation, also make reference to several of these writers, suggesting a potential resurgence of interest in their ideas and their bearing on the contemporary moment.

Keith Wallace

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Now available. Two limited edition prints of artwork by some of the most important Chinese artists.

Xu Bing, *Book from the Ground*, 2007, digital print, 29.7 X 35.6 cm, produced by Xu Bing Studio, New York. Edition Size: 199.

Ding Yi, *Crosses 08*, 2008, serigraph on paper, 29.7 x 17.8 cm. Edition size: 200

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All subscription, advertising, and submission inquiries may be sent to:

Yishu Office
410-650 West Georgia Street, Vancouver, BC
Canada V6B 4N8
Phone: 1.604.649.8187; Fax: 1.604.591.6392
E-mail: info@yishujournal.com

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