

Editor's Note

With the increasing number of biennials, triennials, and art fairs, organizers are making the effort to coordinate openings so that one can have an incredibly intense hit of contemporary art during a relatively short period of time. Last autumn Singapore, Shanghai, and Gwangju biennials all opened within days of each other. This summer the action moves to Europe with the Venice Biennale, Art Basel, Documenta 12, the Munster Sculpture Project, and the Prague Biennale all opening in June. One will need a "real" holiday after this.

Yishu will be attending three of these events. This current issue previews the China, Taiwan, and Hong Kong pavilions at the Venice Biennale where it will be launched. We will also have a booth at Art Basel—our first time participating in this important Swiss event—which follows the success of our presence at the past two Art Basel Miami Beach fairs. Finally, as a participant in the *documenta 12 magazines* project, *Yishu* will be on display and on sale at Kassel.

The reputation of *Yishu* is growing quickly and attending these large events provides access to a much broader audience. *Yishu* functions as a meaningful voice through which scholars, artists, critics, and curators can disseminate their ideas and opinions. It also provides those interested in contemporary Chinese art with knowledge about the issues that are both cultivating the development of contemporary art in China as well as challenging it. In this issue, for example, we are presenting several texts examining the philosophical and conceptual underpinnings of conceiving and curating exhibitions of contemporary Chinese art. We also have a text discussing the difficulties faced by artists and curators with recent instances of censorship in Shanghai.

We encourage you to visit our newly designed Website at www.yishujournal.com. It has been expanded to include news, event and exhibition announcements, reviews, and links to galleries. You can also subscribe online.

Have a great summer!

Keith Wallace

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