

Editor's Note

As *Yishu* enters its eighth year as one of the most important journals on contemporary Chinese Art, Number 24 marks our first issue as a bi-monthly publication. From now on, *Yishu* will be released on the first of January, March, May, July, September, and November. Our format will remain consistent and we will continue to provide our readers with content that is current and timely, and maintain varied perspectives about contemporary Chinese art through insightful articles, interviews, symposium proceedings, and reviews.

Although *Yishu* focuses on contemporary art, this current issue is unusual in that it offers a number of texts that discuss the past. But looking at the past can certainly help us to understand the contemporary moment, a moment that is in constant flux and contingent upon the histories that preceded it. In addition to texts considering historical figures from a contemporary perspective—Lin Fengmian, Ching Ho Cheng, and Wang Huaqing—we are publishing the Asia Art Archive roundtable discussion on art historical writing as it pertains to Hong Kong. This event was timely in its emphasis on the difficulties of writing representative histories in contemporary times, as well as bringing attention to the complexities and differences between the specificities of Hong Kong's art history and those of mainland China or Taiwan.

History is approached from another perspective with the texts on the Third Chengdu Biennale. While this particular event is not as well known as other biennales in China, especially internationally, this version courageously tackled the issue of ink painting and its troubled relationship with the contemporary art world. The writers bring into focus the relationship between the traditional and the new, between the national and the international, and explore the role of ink painting within it.

Finally, as we approach the beginnings of several New Year calendars, among them Christian, Chinese, and Islamic, the staff at *Yishu* would like to extend our thanks for the continued support of our publisher, readers, contributors, advertisers, and we wish all of you the very best for the coming year.

Keith Wallace

YISHU EDITIONS

Now available. Xu Bing's limited edition print of his new project at MOMA/NYC in the exhibition Automatic Update, June 27-September 10.

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

For more information please see www.yishujournal.com

YISHU: Journal of Contemporary Chinese Art

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