

# Editor's Note

One third of the content in *Yishu* 26 is generated from the spoken word rather than the written word. Few publications offer readers the opportunity to enter the worlds of symposia, communal conversations, or personal interviews, an important component of *Yishu's* mandate since its inception in 2002. Within this context, one is reading, but one is also listening.

Among the spoken words, we are pleased to publish three of the panel discussions from the Guggenheim Museum Asian Art Council's inaugural meeting in New York, which brought together many celebrated writers, curators, and theorists. Part 1, "What is the Mission of Asian Art Curators in the Age of Globalization?" appears in this issue. In the July and September issues we will publish part 2, "Asian Art in Context: A Nation-based, Inter-Asia, or International Paradigm?" and part 3, "Exhibiting Asian Art—Alternative Models and Non-Western Paradigms." These discussions represent a move by the Guggenheim Museum to more aggressively include modern and contemporary Asian art in its program and to delve into issues concerning Asian art that are of prime importance now.

Other conversations in this issue take place in quite different circumstances. Vitamin Creative Space, based in Guangzhou, is also occupying an apartment in Beijing where its carries out various activities including informal conversations among artists, curators, writers, and publishers. In addition to the one published here, we will be following up on their future conversations. From another segment of the Chinese art community, artists Li Xianting and Ye Yongqing talk about the evolution of Ye's painting from the early 1980s to the present. In our feature on performance art in China, Rachel Lois Clapham and He Yunchang discuss his recent performance in New York City. And on the subject of performance, we also have a text by Lesley Sanderson exploring the issue of men, the body, and endurance, as well as one by Maya Kovskaya on Dai Guangyu.

*Yishu* 26 also has extensive texts on well-known artists Sui Jianguo and Zhan Wang, as well as essays about two important exhibitions—one featuring artists born in the 1980s and one reviewing the survey of Cai Guo-Qiang's work at the Guggenheim Museum in New York.

*Yishu* will again have a booth at Art Basel, so if you are attending, please stop by and say hello.

Keith Wallace

## YISHU EDITIONS

Now available. A limited edition print of a project by Xu Bing from his MoMA/NYC exhibition *Automatic Update*, June 27-September 10, 2007.

*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](http://www.yishujournal.com)

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