

Editor's Note

The past twenty years have witnessed the introduction and growth of many new forms of art making in China. The prior dominance of painting, sculpture, and photography in the style of Socialist Realism has virtually disappeared, now replaced by new media such as digital photography, installation, video, and performance with content that often reflects the vast changes characterizing modern China. But painting itself has by no means lost its purpose, and not forgetting the visual and ideological power that Socialist Realism instilled upon the minds of the population, many contemporary artists consider painting a meaningful way to explore the social psyche of China today.

The texts on figurative painters presented in *Yishu* 25 propose that painting continues to make an important contribution to contemporary Chinese art, and identifying this contribution is essential to the establishment of its historical relevance. The authors consider the painting of four artists and unveil a social responsibility embedded within their work that reclaims a space for painting and outweighs the common assumption there is some kind of complicity with the currently over-heated market.

Not unrelated to these issues is the transcription of a panel discussion held at the MdM Mönchsberg in Salzburg in conjunction with the exhibition *Mahjong: Chinese Contemporary Art from the Sigg Collection*. Here, gallerists, collectors, and curators debate the hype that surrounds contemporary Chinese art within the arenas of both the market and the museum. The decisive challenges that face contemporary artists and gallerists, among them catering to a hungry market or making history, are tackled in candid and thoughtful ways.

Other areas of contemporary Chinese art covered in this issue include the "image-banking" of Wang Lang and Liu Xin Hua who, coincidentally, draw upon a vast resource of Socialist Realism imagery, the long-term Treasure Hill residency project of Wei-Li Yeh in Taipei, the Chinese version of Hans Ulrich Obrist's do it project, as well as substantive reviews of VITAL 07 in Manchester, the '85 New Wave exhibition at the Ullens Centre for Contemporary Art in Beijing, and a new book on Chinese art authored by Melissa Chiu.

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.

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