

Editor's Note

Yishu 28 presents a feature on Shanghai and is being launched in September when this city hosts some of the most major autumn art events taking place in Asia. We did not set out to cover all areas of the art scene in Shanghai; it is too vast a topic for a single issue of this journal to tackle. Instead, we opted to focus on particular aspects—alternative strategies for exhibiting art, not-for-profit projects and spaces, and the uncertain role of younger artists—that are not much discussed in contemporary Chinese art, especially in light of the fixation on the success of the current art market. Many of the projects cited in this issue are not commercially inclined, at least not in the traditional sense. The segments of Shanghai's art community that we explore reveal a quite different history and sensibility from that of China's other art capital, Beijing, and it becomes clear that the conditions for producing and talking about art in Shanghai are quite distinct. In addition, we are featuring texts on three artists based in Shanghai—Song Tao, Ding Yi, and Zhang Enli—whose work expresses a variety of sensibilities from each other and illustrates the breadth of art production that can be found in Shanghai.

In compiling this issue, I must acknowledge Biljana Ciric, a Shanghai-based curator and writer, for her participation, advice, and consultation. Ciric has been an active figure in the Shanghai art scene and has done much to encourage new ways of thinking about and presenting contemporary art in that city.

Yishu 28 also features the final of three Guggenheim Museum's Asian Art Council panels that took place at their symposium in September 2007. The content of this panel discussion centres on new ways of presenting contemporary Asian art both within and without Asia, bringing into context strategies that have evolved over the past fifteen years. The various speakers offer propositions that serve to open up a dynamic and provocative discussion about where this issue is positioned today and where it is headed in the future.

Keith Wallace

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Now available. Three 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.

Wei Guangqing, *Made in China*, 2008, serigraph on paper, 29.6 x 17.5 cm. Edition Size: 198.

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