

## Editors Note

While comments about biennial fatigue continued to grow, the autumn of 2008 was a banner year in the Asia Pacific region, with no fewer than nine biennials/triennials opening within weeks of each other. *Yishu* 30 presents two reviews examining four of these events and brings into focus the impact of the curatorial propositions that were intended to make each of them important and distinct within what is becoming a highly competitive arena.

Taking the biennial/triennial discussion even further, I thank Elsa Hsiang-chun Chen, who has guest edited five texts by well-known and emerging scholars who explore the specific histories and current standing of Asian biennials and triennials. Together, these texts embrace a pan-Asian perspective and serve to begin the process of identifying the role that Asian biennials and triennials hold within the global context.

On a different note, Beijing did much to promote an image of a stable and prosperous China during the Olympics. It was thus compelling to see two exhibitions, one with work by Yang Shaobin and the other with Li Yifan, that gave homage to the people who have contributed to this prosperity but who have endured great sacrifice. These two exhibitions, one of which had some of its videos shut down by the authorities, brought to light the social and medical consequences for the labourers who are at the front line of China's progress but who are too often disregarded for the contributions they make.

*Yishu* 30 also presents three texts discussing China's art during the Cultural Revolution. Two focus on the ground-breaking exhibition, Art and China's Revolution, held at Asia Society in New York, while the other ventures into the little-explored territory of ethnic diversity as it was presented and promoted in posters from the Cultural Revolution.

Keith Wallace

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