

Editor's Note

With biennales and triennales becoming so pervasive, in Asia as much as anywhere else, the challenge to debut a new entry into the arena is no easy task. Singapore introduced its first biennale in September 2006, and following it within days were the Shanghai and Gwangju Biennales, each in their sixth edition. In this issue, we are presenting a report on the Singapore and Shanghai Biennales, an interview with Fumio Nanjo, Artistic Director of the first Singapore Biennale, and a reprint of one of the catalogue essays for the Shanghai Biennale.

Yishu 19 also includes our second contribution to the *documenta 12 magazines* project with two special features on art education that each address very different topics. In the first article, Wu Yin-Hui and Yu Wie examine some of the shifts that have taken place in Taiwan's university and college curricula in recent years. Anticipating a growing future for the cultural and creative industries, Taiwan is investing in media design, digital manipulation, and arts management courses for their growing art programs. We also present an extensive interview with Liu Dahong addressing the public scandal that arose over a conflict between his teaching methodology and the expectations of the art institution where he holds a professorship.

Speaking about institutions from another perspective is Samuel Kung, Director of the Museum of Contemporary Art Shanghai. Our interview with him reveals how he positions his institution after its first year of operation as a privately funded museum, a relatively new phenomenon in China.

Artist features are always an important component of *Yishu*. The four in this issue include a discussion of censorship in an exhibition of work by Huang Rui, Liu Ding's ambitious conceptual project *Products*, the most recent work of Cao Fei, and the cross-cultural paintings of Xu Jiang. Finally, we have included three book reviews, two of them by a new and ambitious publisher, the Asia Art Archive, based in Hong Kong.

We close 2006 with our nineteenth issue of *Yishu*, and I want to take this opportunity to thank the many contributors who make this journal possible. You are what make *Yishu* an important voice in the evolution of contemporary Chinese art.

Keith Wallace

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