

DONG JUN

Art For the People, video work screening

Curator: Dong Jun

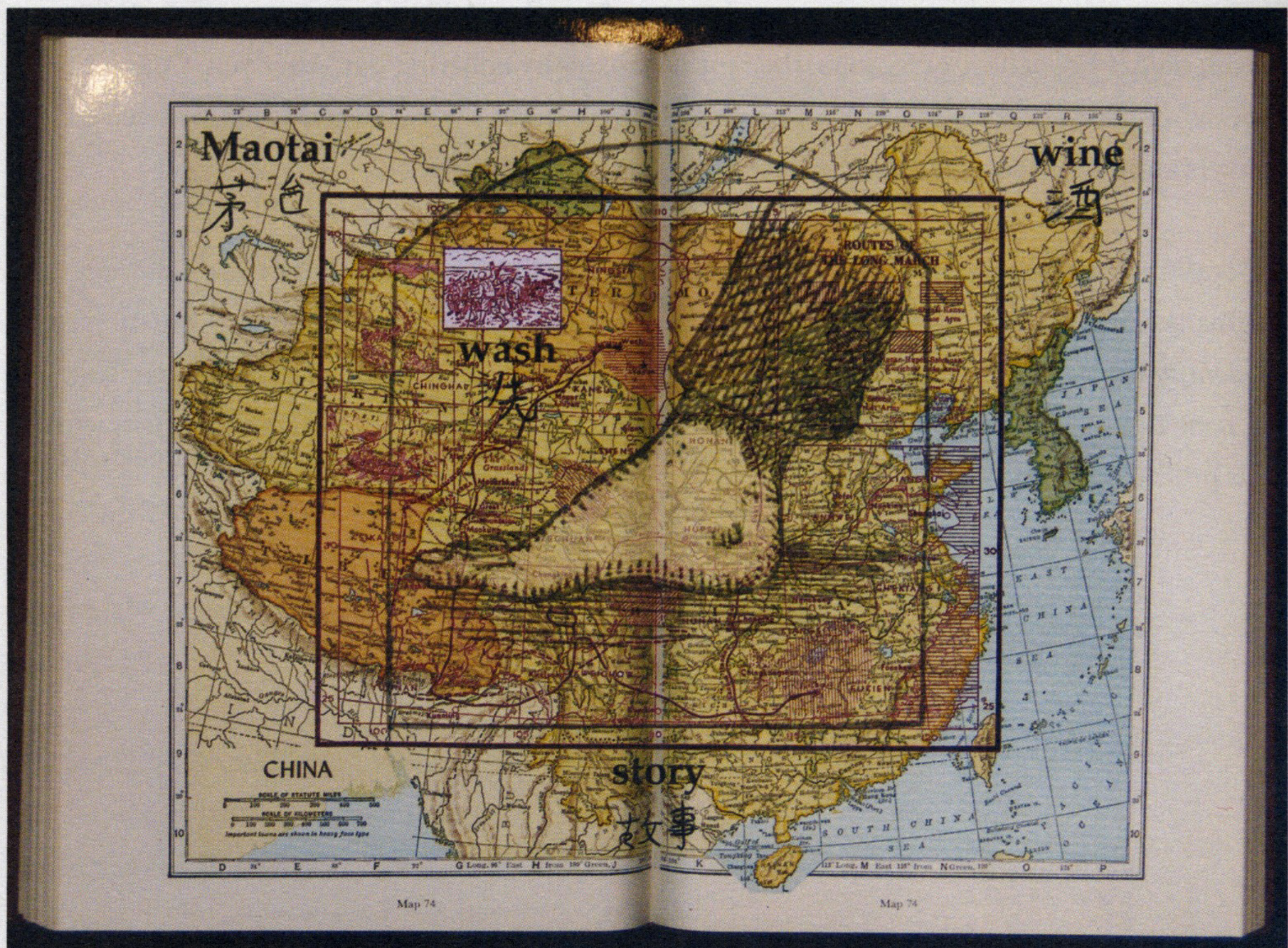
Artists: Li Junhu, Yue Luping, Lin Xin, Dong Jun, Zu Weimin, Quan Hongyi, Zhou Yu, Min Tao, Liu Jia, Su Sheng, Xu Li, Zhang Linzi



On the occasion of the 64th anniversary of the Yan'an Forum on Art and Literature, leading artists from Xi'an showed major independent film works from a six year period between 2001 and 2006. The films document how young people born in the 1970s and 80s understand their lives through the use of those elements of Yellow River culture with which they are most familiar and that have left the deepest impression on them. Within this entanglement of history and traditional culture is a view of the state of this new generation that is presented through the examination and the unfolding of contradictions and conflicts between society and community, collective idealism and the individual. The works were shown in a series of cave dwellings at the former site of the Yan'an University, presenting a unique understanding of creation in the Xi'an art scene.

DAN MILLS

(Miss)Understanding the Long March, prints, 2004



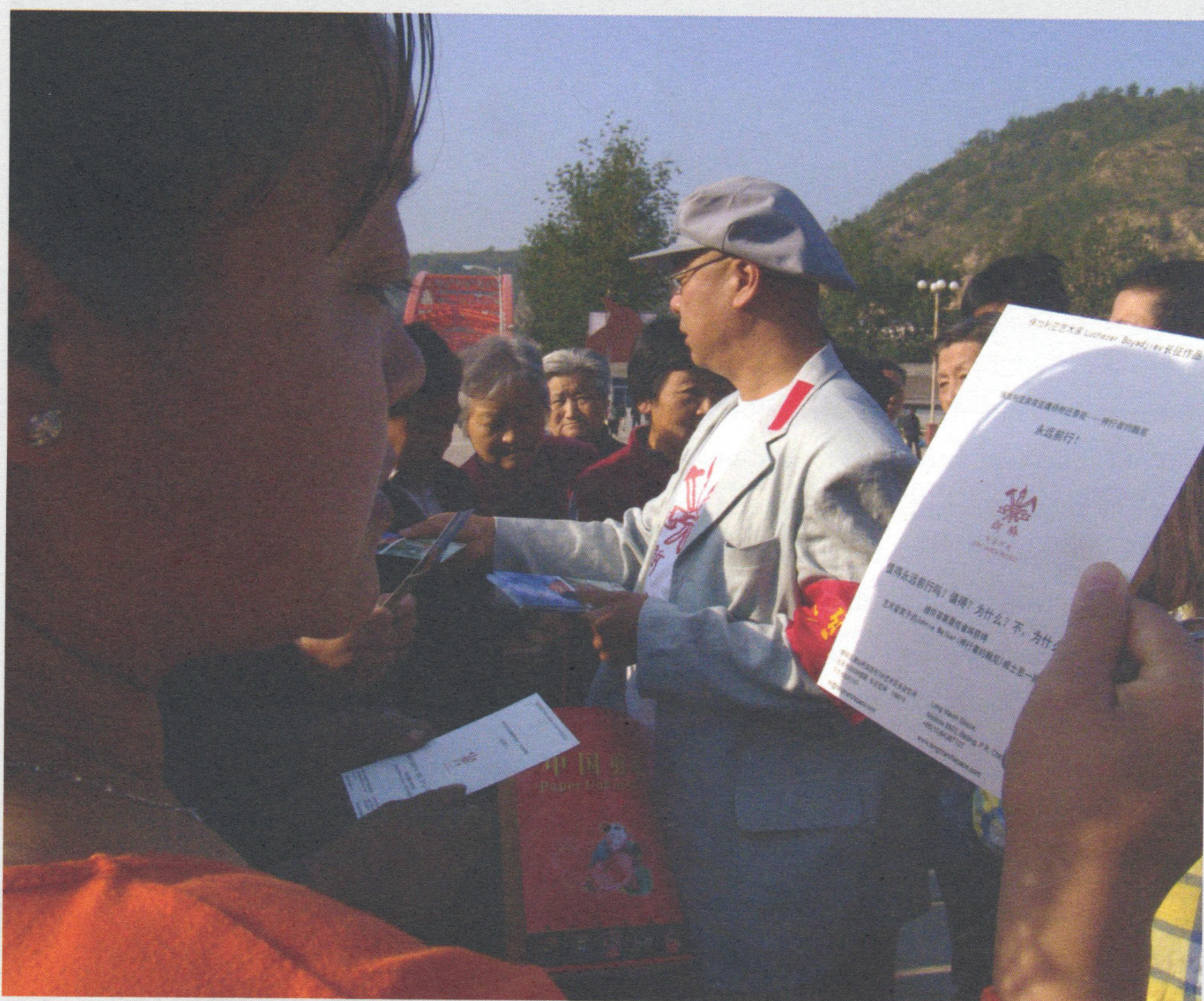
Combining maps and diagrams, and superimposing images and text onto the maps, the project investigates the Long March events, its history and legend, and also explores how we learn, understand, and interpret historic events. It is my attempt to understand and visually interpret the

Long March from the perspective of a Westerner. Characters, letters of the alphabet, visual symbols, and diagrams are vehicles we use to record the events of history and to tell its story.

For the reader and viewer, the information is also understood through existing knowledge, cultural understanding, and one's own ways of comprehending information. For example, when viewing a basic map of your own country, printed in your language, the viewer may subconsciously (or not) fill in information that that he/she knows has been omitted. Print the map in another language, or depict a distant country, and much of this experience disappears. By layering esoteric and ambiguous symbols onto the map, the meaning, and the viewer's understanding, is even less clear. Thus the artist's take on the Long March alludes to conditionality and subjectivity in the interpretation of history.

LUCHEZAR BOYADJIEV

Was It Worth It? postcard, 2002–2006



This work, originally proposed in 2002, was distributed as a postcard questionnaire along the historical route of the Long March. Participants were invited to answer the question “Was it Worth it?” regarding the Long March—with the best answer being awarded by the artist a bottle of Johnny Walker Black Label. Through an interactive movement across time and space, this work explored the different psychological geographies created by the experiences of the Long March by reconstructing experiences, narratives, and collective consciousness. The work was distributed to the general public in Yan’an, the final site of the historical Long March.

SEPTEMBER 2006

FALL ISSUE

Yishu

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Journal of
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Chinese Art

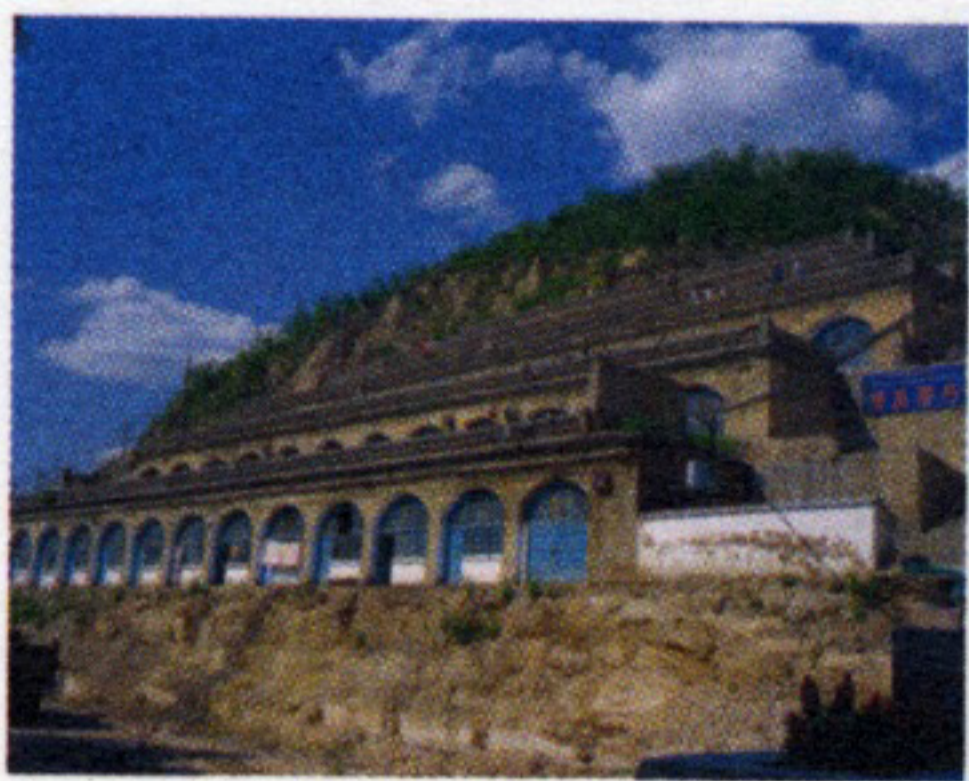
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Yan'an Forum on Art Education



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EDITOR'S NOTE

Yishu 18 is a special issue for the *documenta 12 magazines* project. We have been invited to participate in this collective editorial project linking over seventy print and online periodicals worldwide as well as other media (www.documenta.de). *documenta 12 magazines* focuses on three key questions: Is Modernity our Antiquity? What is Bare Life? and What is to be Done (Education)? *Yishu* will be exploring aspects of education and this issue, guest edited by Philip Tinari and David Tung, is devoted to the Yan'an Forum on Art Education organized by Cai Guo-Qiang and Lu Jie and presented as part of the Long March Project, Yan'an, Shaanxi province.

With many new museums under construction and an art market that is rapidly escalating, China's contemporary art culture is booming. Museums must develop strategies to make contemporary art accessible to a public largely unfamiliar with it; art schools must begin to think about how their curricula will respond to this cultural shift and pose the question of what it means to be an artist. The Yan'an Forum on Art Education brought forth provocative discussions and art projects that addressed the gaps that exists between art and the public, and it proposed new ways for art education to have genuine social meaning. *Yishu* is pleased to have the opportunity to present these ideas to a wider audience.

Founding Editor of *Yishu*, Ken Lum, has kindly rejoined the editorial team in developing ideas for the *documenta 12 magazines* components that will be included in *Yishu* 18, 19, and 20.

We also welcome submissions—from teachers, students, artists, docents, and so on—on the topic of education, and we hope that writers will take the opportunity to respond to texts as they appear in these next three issues.

Many thanks to Lu Jie, Cai Guo-Qiang, Philip Tinari, and David Tung for all the work they have put into making this issue possible; it has been an ambitious project. The Yan'an Forum on Art Education will imprint itself as a historic moment in the evolution of art and culture in China.

Unless otherwise noted, all translations are by Philip Tinari and all photos courtesy Long March Project.

Keith Wallace

**DOCUMENTA
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