



## UCCA Announces 2022 Exhibitions

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Opening with "Matisse by Matisse," UCCA will present fourteen exhibitions across the institution's three locations in Beijing, Shanghai, and Beidaihe in the coming year.

BEIJING, China — UCCA Center for Contemporary Art is delighted to announce the 2022 exhibition program for all three venues in its museum network: UCCA Beijing, UCCA Edge (Shanghai), and UCCA Dune (Beidaihe). The program includes a total of fourteen exhibitions, forging cultural connections between worlds and audiences, opening vital new possibilities for contemporary art in China, and furthering UCCA's belief that art can deepen lives and transcend borders.

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In 2022, UCCA will mount exhibitions by renowned and emerging Chinese and international artists, including the first institutional solo exhibitions in mainland China of Henri Matisse, Maria Lassnig, and Thomas Demand. The program will also feature global voices such as Geof Oppenheimer and Monira Al Qadiri, Chinese contemporary art icons Liu Xiaodong and Yang Fudong, and emerging artist Zhang Ruyi.

Press material available at

[ucca.org.cn/en/press](http://ucca.org.cn/en/press)

Looking across time and borders with a global perspective, five group shows explore a diversity of directions in the history and development of contemporary art: "Somewhere Downtown" looks back to the impact and experimentation of a group of important avant-garde artists from 1980s New York; "Sailing Through the Constellations" offers an in-depth dialogue among young Chinese artists in the present tense; "Slide / Show" explores the history of projected photography in the development of Chinese contemporary art in the post-Mao period; "Liquid Ground," a collaboration with Para Site (Hong Kong) gathers an array of artists and artist groups to interrogate connections between materiality, spirituality, and ecology; finally, "Undercurrents" takes inspiration from the geography of UCCA Dune to explore the liquid properties of sound and the ocean as a medium for cultural transmission.



## UCCA Beijing

### **Matisse by Matisse**

2022.3.26 – 6.26

Great Hall

Presented in collaboration with Musée Matisse Le Cateau-Cambrésis in northern France, the largest solo exhibition by Henri Matisse in mainland China to date features more than 250 works by the artist from the museum's collection, covering Matisse's entire career and range and encompassing mediums including oil painting, sculpture, ink drawings, prints, cut-outs, illustrations, sketches, and textiles. A special discovery for the Chinese public, "Matisse by Matisse" may be considered, to a certain extent, an exhibition designed by Matisse himself, with works drawn from the artist's personal collection that he had offered to the namesake museum he had meticulously designed as part of his artistic will, a testament to his life's work, and a setting for contemporary encounters.

This exhibition is organized into ten sections, following the chronology of Matisse's life and career, and marked by his signature touches throughout, from his early copies of Old Masters and stylistic explorations as an art student; works representative of the artist's turn towards Fauvism; and later, in the 1920 and 1930s, his study of the human body and portraiture through mediums such as sculpture, sketches, and prints. Other sections show the inspiration and influence of his 1930 trip to Tahiti; an iconic series of colorful oil paintings and ink drawings from the 1940s; the diversity of artistic directions and media employed in his practice in his later years; and the artifacts, sketches, and models from his work on the chapel in Vence when he was almost in his eighties. An additional section organized by the curatorial team at UCCA will highlight the influence of Matisse and Fauvism on the modern painting movement in China during the 1920s to 1940s, featuring a selection of historical archives and works by modern Chinese painters such as Ding Yanyong, Guan Liang, and Sanyu. "Matisse by Matisse" is curated by Patrice Deparpe, Director and Chief Curator, Musée Matisse Le Cateau-Cambrésis, and presented in collaboration with UCCA, with support from the art and culture agency Doors|门艺. The exhibition will subsequently travel to UCCA Edge, Shanghai, where it will run from July through October 2022.

### **About Musée Matisse Le Cateau-Cambrésis**



Located in Henri Matisse's hometown of Le Cateau-Cambrésis in northern France, Musée Matisse was founded by the artist and houses one of the most important collections of his works in the world. In 1952, Matisse bequeathed 82 of his works to the city of Le Cateau-Cambrésis and personally participated in the design of the exhibition galleries. The museum's collection continued to enlarge after Matisse's death, with a gift from French abstract painter Auguste Herbin in 1956, and another, of books and works by Modernist masters, from art publisher Alice Tériade's in 2000. Musée Matisse originally opened in the Town Hall of Le Cateau-Cambrésis, moving in 1982 to the Fenélon Palace, built during the eighteenth century. The museum is currently undergoing renovation in preparation for a new expansion.

### **Somewhere Downtown**

2022.7.30 – 10.23

Great Hall

“Somewhere Downtown” is an evocation and celebration of downtown New York City during the 1980s. Set amid the ruin and neglect of New York at its economic nadir, the exhibition reveals a creative zenith of expression and experimentation. Dozens of artists who once existed among overlapping communities of shared dreams and collective obscurity now stand among the most important artists of the late twentieth century. Curated by Carlo McCormick and UCCA Curator-at-Large Peter Eleey, “Somewhere Downtown” provides an experience of the era as a conversation between artists of very different backgrounds and intentions, narrating a period of radical experimentation against a backdrop of the AIDS crisis, the rapid gentrification of the city, and the development of consumer culture. Neither chronological nor separated by divisions of genre or medium, the exhibition spans strategies of conceptual, political, and graffiti art, as well as new modes of expression born in the nightclubs and on the streets. Featuring the most celebrated figures alongside those lesser-known, “Somewhere Downtown” includes several defining works of this generation, such as paintings and drawings by Jean-Michel Basquiat and Keith Haring, which are shown in China for the first time.



**Yang Fudong**

2022.11.26 – 2023.2.26

Great Hall

The work of Yang Fudong represents a breakthrough in contemporary visual production in China. His first film, *An Estranged Paradise*, which premiered at Documenta in Kassel in 2002 showcased a new narrative and visual sensibility steeped in a contemporary aesthetic informed by multiple registers of heritage; his monumental cycle *Seven Intellectuals in Bamboo Forest* was completed over the ensuing five years and poetically rendered the anomie of his generation as it came of age in the early years of the new millennium. Further projects have expanded his cinematic thinking into the realms of the spatial and the multi-temporal, as his films have grown into installations that sometimes encompass traces of their own making.

For his most comprehensive institutional exhibition to date and his first in Beijing, Yang Fudong will present the first installment of his “Library Film Project,” begun in the immediate aftermath of *Seven Intellectuals* as an ongoing quest to create a movie that can contain a complex reality, at once real and constructed. Inspired by his childhood in the rural eastern outskirts of Beijing, this chapter will weave together elements of past and present, public and personal. The exhibition is curated by UCCA Director Philip Tinari and UCCA Curator Yan Fang.

**About the Artist**

Yang Fudong (b. 1971, Beijing, lives and works in Shanghai) graduated from the Department of Oil Painting, China Academy of Art in Hangzhou. He is among the most influential Chinese artists working today. Yang began creating video works in the late 1990s. His works offer unique visual interpretations through multiple cultural perspectives interlaced with experiences of space and time with photography, painting, film, and installation.

Yang Fudong has participated in prestigious international art exhibitions at venues including Suzhou Museum, Suzhou (2019); Solomon R. Guggenheim Museum, New York (2017); Fondation Louis Vuitton, Paris (2016); the Metropolitan Museum of Art, New York (2013); Tate Liverpool (2007); Tate Modern, London (2004); and Centre Pompidou, Paris (2003). His works have also been included in the Lyon Biennale (2013); Sharjah Biennial 11 (2013); the 17th Biennale of Sydney (2010); the



52nd Venice Biennale (2007); the 5th Asia-Pacific Triennial (2006); FACT Liverpool Biennial (2004); the 50th Venice Biennale (2003); Documenta 11 (2002); the 4th Shanghai Biennale (2002); and the 7th Istanbul Biennial (2001), among others.

Solo exhibitions of his work have been organized widely at acclaimed institutions and galleries, including “Endless Peaks” (ShanghART, Shanghai, 2020); “Dawn Breaking” (Long Museum (West Bund), Shanghai, 2018); “Moving Mountains” (Shanghai Center of Photography, Shanghai, 2016); “Twin Tracks: Yang Fudong Solo Exhibition” (Yuz Museum, Shanghai, 2015); “The Light That I Feel” (SALT, Sandhornoya, 2014); “Yang Fudong: Estranged Paradise, Works 1993-2013” (Kunsthalle Zurich, Zurich, 2013); “The Works of Yang Fudong: Quote Out of Context” (OCT Contemporary Art Terminal, Shanghai, 2012); “Yang Fudong: One Half of August” (Parasol Unit Foundation for Contemporary Art, London, 2011); “Yang Fudong: Seven Intellectuals in a Bamboo Forest and Other Stories” (National Museum of Contemporary Art, Athens, 2010); “Dawn Mist, Separation Faith: Yang Fudong's Solo Exhibition” (Zendai Museum of Modern Art, Shanghai, 2009); “Yang Fudong: The General's Smile” (Hara Museum, Tokyo, 2008); “Yang Fudong: Don't Worry, It Will Be Better...” (Kunsthalle Wien, Vienna, 2005); “Yang Fudong” (Castello di Rivoli Museo d'arte contemporanea, Turin, 2005); and “Five Films” (The Renaissance Society, Chicago, 2004).

### **Liu Xiaodong: Your Friends**

2022.1.15 – 4.10

Central Gallery, New Gallery

Liu Xiaodong is the contemporary heir to China's realist painting tradition. His key works of the 1990s depict China's new era with dramatic clarity, informed by a sensitivity for film and photography that curator Jérôme Sans has called “painting as shooting.” Since the early 2000s, he has expanded his practice into performative plein air situations staged in locations of narrative and even geopolitical significance, from the Three Gorges Dam to the U.S.-Mexico border. For his 2010 exhibition “Hometown Boy” at UCCA Beijing, Liu trained his lens on his childhood friends in the post-industrial paper mill town of Jincheng, Liaoning province, in an extended meditation on social mobility and personal transformation. For this exhibition, Liu portrays the people who have been closest to him throughout his life and career. He begins with a major self-portrait, based



on photographs for which he crouched on the wintry site of his father's grave in his ancestral village of Heitu (Black Earth), a few miles from Jincheng. The work was completed in New York, where he spent a vital year early in his career (1993-94) as well as the better part of 2020, quarantined in a Manhattan apartment with his wife, eminent painter Yu Hong, and daughter, new media artist Liu Wa. Other portraits feature the artist's creative contemporaries—inspirations and interlocutors from the worlds of film and literature—and kinfolk, including his mother, brother, and a family friend. The paintings are complemented by series of smaller works on paper, photographs, journals, archival materials, and, crucially, a new film by director Yang Bo that documents the process and context of their making. This exhibition is curated by UCCA Director Philip Tinari and UCCA Curator Yan Fang. A previous iteration of the exhibition was shown at UCCA Edge in the summer and autumn of 2021.

#### **About the Artist**

Liu Xiaodong (b. 1963, Jincheng, Liaoning province) lives and works in Beijing. He studied oil painting at the Central Academy of Fine Arts in Beijing, which he graduated from in 1988, and where he now teaches as a tenured professor. His work has been shown in major solo exhibitions at venues around the world including Dallas Contemporary (2020); Louisiana Museum of Art, Humlebæk, Denmark (2019); Kunsthalle Düsseldorf and NRW Forum, Germany (2018); Palazzo Strozzi-Strozzina, Florence (2016); Today Art Museum, Beijing (2013); Kunsthau Graz, Austria (2012); and UCCA Beijing (2010). He has participated in group exhibitions at institutions including Somerset House, London (2020); the Solomon R. Guggenheim Museum, New York (2017); Fondation Louis Vuitton, Paris (2016); Long Museum, Shanghai (2014); Shanghai Minsheng Art Museum, Shanghai (2012); San Francisco Museum of Modern Art (2008); and Centre Pompidou, Paris (2003). His work has also been included in the Gwangju Biennale (2014); Venice Biennale (1997, 2013); Havana Biennial (2009); Biennale of Sydney (2006); and Shanghai Biennale (2000).

#### **Geof Oppenheimer: People in Reverse**

2022.4.30 – 7.31

Central Gallery

For more than twenty years, artist Geof Oppenheimer has utilized mediums including sculpture, video, drawing, and photography to analyze not only how we



relate to one another, but also how these personal relations intersect with broader social and economic issues. “People in Reverse” is Oppenheimer’s first solo exhibition in China and features new work commissioned by UCCA and Diriyah Biennale Foundation. It centers on cast statues of three archetypal figures—the businessman, the flag bearer, and the observer—situated within an immersive spatial context formed out of walls, floor coverings, raw materials, and mass-produced products. These sculptures and their environment speak to the growing concerns over symbolism, figuration, and character in the modern social economy. The exhibition foregrounds the artist’s use of the body as a medium to convey contemporary conditions, underscoring how the visual arts can transmit feelings that are, by their very nature, overpowering and ineffable. A publication designed by the artist and David Giordano will serve as an essential component of the exhibition, featuring commissioned essays by the art historian David Getsy, dramaturge Zhao Chuan, and UCCA Director Philip Tinari.

#### **About the Artist**

Geof Oppenheimer (b. 1973, Washington D.C., lives and works in Chicago) studied at the Maryland Institute, College of Art, where he received his BFA, and received an MFA from the University of California, Berkeley. He is an associate professor of practice in the Department of Visual Arts at the University of Chicago. Oppenheimer takes up questions of civic value: the ways in which political and social structures are encoded in images and objects, and how meaning is formed in the modern world. Trained as a sculptor, Oppenheimer works across multiple mediums, including stage-set video productions and photography. His work has been exhibited nationally and internationally at a variety of venues, such as the CRP, Paris; Mary and Leigh Block Museum of Art, Evanston; MoMA PS1, New York; The Contemporary Museum, Baltimore; Museum of Contemporary Art Chicago, Chicago; SITE Santa Fe, Santa Fe; Indianapolis Museum of Art, Indianapolis; Aspen Art Museum, Aspen; 4th Athens Biennale; and CAB Art Center, Brussels. His work has been the subject of published writings in *Art in America*, *The Wall Street Journal*, *Chicago Tribune*, and *The New Yorker*.

#### **Zhang Ruyi**

2022.4.30 – 7.31

New Gallery, West Gallery

Over the past decade, Zhang Ruyi has developed a precise and delicate sculptural



material language. Engaging the grammar of the built environment, she creates installations and sculptures that evoke a post-apocalyptic aesthetic of detachment. Zhang's work occupies a unique space that reconciles artifacts, the industrial experience, and urban life. She uses "reality" as "model" for drawing out moments of individual perception as the city shifts around its inhabitants. As Zhang Ruyi's largest institutional solo exhibition in recent years, this exhibition will feature a series of works commissioned by UCCA, further synthesizing and refining the tension-filled dichotomous network of natural and human-made objects that feature in her work. This exhibition is curated by UCCA Assistant Curator Neil Zhang.

#### **About the Artist**

Zhang Ruyi's (b. 1985, lives and works in Shanghai) work has been shown at the K11 Art Foundation, Hong Kong (2019); Shanghai Rockbund Art Museum, Shanghai (2018); UCCA Center for Contemporary Art, Beijing (2017); Cass Sculpture Foundation, Chichester (2016); Sifang Museum of Contemporary Art, Nanjing (2016); Shanghai Minsheng Art Museum, Shanghai (2015); and other institutions. Her solo exhibitions include "Consciousness of Location" (Don Gallery, Shanghai, 2019); "Bonsai" (Francois Ghebaly Gallery, Los Angeles, 2019); "Building Opposite Building" (Don Gallery, Shanghai, 2016); "Pause" (White Space, Beijing, 2016); "Cut | Off" (Don Gallery, Shanghai, 2014); and "A Line" (J: Gallery, Shanghai, 2014).

#### **Maria Lassnig**

2022.8.20 - 11.27

Central Gallery, New Gallery

Maria Lassnig is internationally regarded as one of the leading artists of the twentieth century. Throughout a remarkable career that spanned more than 70 years, Lassnig regularly tried to paint the way her body felt, rather than how it looked. Though she lived most of her life in Austria, she spent significant periods abroad, including in Paris and New York. Featuring work from all creative periods of Lassnig's career—including her early involvement with graphic abstraction, her "realist" paintings of the 1970s, and her innovative late self-portraits—the exhibition will notably offer a thematic approach to her groundbreaking and varied oeuvre. Curated by Peter Eleey, UCCA Curator-at-Large, and Antonia Hoerschelmann, Curator of Modern and Contemporary Art, Albertina Museum, the exhibition will be the first significant presentation of Lassnig's work in China,





and is organized in cooperation with the Albertina Museum, Vienna and the Maria Lassnig Foundation.

#### **About the Artist**

Maria Lassnig (1919-2014) was born in Carinthia in Southern Austria and studied at the Academy of Fine Arts in Vienna in the midst of the Second World War. She lived in Paris from 1960 to 1968, and then in New York from 1968 until 1980, when she returned to Vienna to teach at the University of Applied Arts. She received a Golden Lion for lifetime achievement at the Venice Biennale in 2013, and at the time of her death was the subject of an important solo exhibition at MoMA PS1 in New York in 2014. Since then, prominent shows of her work have been organized at Tate Liverpool (2016), Zacheta National Gallery of Art, Warsaw (2017), and the National Gallery, Prague and Kunstmuseum Basel (2018). The Albertina Museum, Vienna, and the Stedelijk Museum, Amsterdam, jointly presented the major survey “Ways of Being” (2019).

#### **Slide / Show**

2022.12.17 – 2023.3.5

Central Gallery, New Gallery

“Slide / Show” addresses the notable, if short-lived, role of projected photography in the development of Chinese contemporary art in the late twentieth century. Portable and reproducible, the photographic slide steadily became democratized in China in the 1980s and was rapidly adopted by artists and curators as a tool to share their work more broadly and to learn about art produced elsewhere. Often projected in group settings but also viewed and exchanged privately, slides played an important role in the diffusion of ideas and provided inspiration for new forms of art in the brief period before regular access to video technology and computers. This exhibition offers a focused socio-cultural history of an impactful medium, drawing from archival and contemporary sources to elucidate a new art historical genealogy in the post-Mao period. This exhibition is curated by UCCA Curator Holly Rousell.



## **UCCA Edge**

Shanghai

### **Thomas Demand: The Stutter of History**

2022.4.2 – 6.19

UCCA Edge presents Thomas Demand's first comprehensive survey in China. Thomas Demand has spent the last two and a half decades bringing together his talents as both a sculptor and a photographer in an attempt to capture the uncanny stutter of history that lies at the root of our contemporary image culture. Encompassing approximately 60 photographs, films, and wallpapers that span the arc of his career, "Thomas Demand: The Stutter of History" will provide both an overview of the artist's way of seeing the world as well as a lesson in how we might approach the onslaught of historical events that we consume through the world of images.

"Thomas Demand: The Stutter of History" will focus on four important areas of Demand's work: "Uncanny Histories" focuses on his large-scale photographs of seemingly banal but historically significant anonymous scenarios; "Mysteries of Everyday Life" features his smaller scale "Dailies," works constructed from images taken with his phone; "The Architectonic Impulse," as seen in both his "Model Studies" series and in the use of wallpaper that he creates to give his photographic and sculptural practice a spatial and architectural dimension; and "Images that Move" focuses on his explorations of stop-motion filmmaking. The exhibition is curated by Douglas Fogle for the non-profit organization Foundation for the Exhibition of Photography, Minneapolis/Paris/Lausanne.

### **About the Artist**

Thomas Demand (b. 1964, Munich, lives and works in Berlin) attended both the Academy of Fine Arts in Munich and the Düsseldorf Art Academy from 1987 to 1992 before receiving a master's degree in fine arts from Goldsmiths' College in London in 1994. Demand has shown his work at major museums and galleries worldwide. His solo projects include exhibitions at Centro Botín, Santander (2021); Garage, Moscow (2021); M Museum, Leuven (2020); Modern Art Museum of Fort Worth, Fort Worth (2016); Los Angeles County Museum of Art, Los Angeles (2014, 2015); DHC Art Center, Montréal (2013); National Gallery of Victoria, Melbourne (2012); the Museum of Modern Art, Tokyo (2012); Kaldor Public Arts Project #25,



Sydney (2012); Boijmans van Beuningen, Rotterdam (2010); Neue Nationalgalerie, Berlin (2009); Museum Moderner Kunst Stiftung Ludwig Wien, Vienna (2009); Fondazione Prada, Venice (2007); the Serpentine Gallery, London (2006); the Museum of Modern Art, New York (2005); the Kunsthaus Bregenz, Bregenz (2004); and a survey at Fondation Cartier, Paris (2001). He also represented Germany at the 26th Sao Paulo Biennale (2004). His widely acclaimed exhibition "The Boat is Leaking. The Captain Lied.," a collaboration with the filmmaker Alexander Kluge and the stage and costume designer Anna Viebrock, was on view at Fondazione Prada in Venice in 2017. His work has been included in four iterations of the Venice Architecture Biennale and was recently featured at the 2nd Chicago Architecture Biennale. Demand has curated several shows, including "L'Image Volée" at Fondazione Prada (Milan, 2016); "Model Studies" (Graham Foundation, Chicago, 2013); "La carte d'après nature" (Nouveau Musée National de Monaco, Monaco, 2010); and a contribution to the 13th Venice Architecture Biennale, "Common Ground" (2012). His work is represented in numerous museum collections including the Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Los Angeles County Museum of Art, Los Angeles; Centre Pompidou, Paris; and Tate Modern, London.

### **Matisse by Matisse**

2022.7.16 - 10.16

Following the exhibition at UCCA Beijing in the spring of 2022, "Matisse by Matisse" will travel to be shown at UCCA Edge.

### **Sailing Through the Constellations**

2022.11.12 - 2023.2.12

UCCA Edge

This exhibition will showcase the works of over ten young Chinese artists, reflecting on themes and approaches evident among a number of emerging artists, including the transformation of scenes and materials from daily life, and the examination of the boundary between private and public spheres. Foregrounding feminist and queer perspectives, the featured artists propose new ways of considering the body as material and subject, and pursue a curiosity about existence beyond the scale of human experience. "Sailing Through the Constellations" is curated by UCCA Curator Ara Qiu.



## **UCCA Dune**

Beidaihe

### **Liquid Ground**

2022.3.20 – 6.12

Following its debut at Para Site in Hong Kong this summer, “Liquid Ground,” fruit of a year-long collaboration between UCCA and Para Site, will open at UCCA Dune in March 2022 to restage a poetics of ecological enmeshment through a duet of land and water, liquidation and solidification. The project gathers a rich array of perspectives from contemporary artists and collectives to probe the material, spiritual and ecological implications of anthropogenic terraforming (most evident in the proliferating geo-engineering initiatives and development plans that reshape coastal zones and sea-girt islands). While some works tap into sites of ruthless extraction to unpick the calamity of state-of-the-art developmentalism, others turn to primordial sea myths and ecological kin-making to seek antidotes for the malaise of modernity. Some give voice to the nonhuman—the landscapes, flora and fauna local to their respective locales—while others recuperate the ungovernable, insurgent spirit of floating dwellings from the specter of coloniality.

In addition to a number of co-commissions by the two institutions, this iteration at UCCA Dune will introduce a series of previously unexhibited works, including several new commissions made exclusively for this occasion, that engage the geographic and ecological specificities of northern China while diving further beyond dualism into the infinite mesh of queer natures. Scattered around the organically shaped exhibition venue, the artworks converge into an endeavor to rethink a fundamental dynamism underlying all materials and organisms—a dialectic of entropy and order, dissolution and crystallization. The exhibition is curated by Alvin Li and Junyuan Feng.

### **Monira Al Qadiri**

2022.7.3 – 10.9

Monira Al Qadiri’s practice is a deep dive into petrocultures and their possible futures, gender performance, and aesthetics of sadness in the Middle East. Through a major body of work that incorporates various media, including video, sculpture, and performance, she investigates the oil-driven transformation of the



coastal economy in Kuwait and the Gulf region, and the changes it wrought upon socioeconomic relations and local lives. Through a comprehensive presentation of her practice, the show explores how we interact with history, personal or otherwise, through the vehicle of art. How should we ponder our relationship with nature and natural resources from afar, where extraction and production can't be seen or heard? How do we recognize and make sense of the poetry embedded in unconscious self-destruction? This exhibition is curated by UCCA Curator Luan Shixuan.

### **About the Artist**

Monira Al Qadiri's (b. 1983, Dakar, Senegal) solo exhibitions include "Diver" (Art Gallery of Burlington, Ontario, 2021); "Holy Quarter" (Haus der Kunst, Munich, 2020); "Empire Dye" (Kunstverein Göttingen, Göttingen, 2019); "RESERVOIR BITS" (Circl Pavilion, Amsterdam, 2018); "The Craft" (Sursock Museum, Beirut, 2017); "The Craft" (Gasworks, London, 2017); "Attempts to Read the World Differently" (Stroom Den Haag, the Hague, 2017); "Bubble" (ACUD Macht Neu, Berlin, 2017); "Muhawwil" (Sultan Gallery, Kuwait, 2014); "The Tragedy of Self" (Tokyo Wonder Site, Tokyo, 2009). Select group exhibitions include "Sunrise | Sunset" (Schinkel Pavillon, Berlin, 2021); "Our World is Burning" (Palais de Tokyo, Paris, 2020); "Potential Worlds 1: Planetary Memories" (Migros Museum, Zurich, 2020); "Body. Gaze. Power: A Cultural History of the Bath" (Kunsthalle Baden, Baden, 2020); "Theater of Operations: The Gulf Wars 1991-2011" (MoMA PS1, New York, 2019-2020); "History is Not Here: Art and the Arab Imaginary" (Minnesota Museum of Art, Saint Paul, 2019); "Berlinale: Forum Expanded" (Berlin, 2019); "Glasstress 2017" (Palazzo Franchetti San Marco, Venice, 2017); "Let's Talk about the Weather: Art and Ecology in a Time of Crisis" (Sursock Museum, Beirut, 2016); and "Invisible Threads: Technology and its Discontents" (New York University Abu Dhabi, 2016). Al Qadiri has participated in the 11th Seoul Mediacity Biennial (2021); the 10th Guangzhou Image Triennial (2021); the 9th Asia Pacific Triennial (Brisbane, 2018); the 6th Athens Biennial (2018); the Lulea Biennial (Norrbotten, 2018); and Sesc\_Videobrasil (Sao Paulo, 2017).

### **Undercurrents**

2022.10.30 – 2023.3.12

"Undercurrents" takes inspiration from UCCA Dune's location on the seashore to explore how sound may be fluid, immersive, and liquid-like, and the ways in which



ocean can become a medium for cultural transmission. Through videos, installations, and audio works, the group exhibition seeks to position sound and music not as austere artistic objects, but as messy, complex subjects inseparable from their social and economic contexts. The exhibition's conceptual scope is shaped in part by a few key works of music criticism, including David Toop's *Ocean of Sound: Aether Talk, Ambient Sound and Imaginary Worlds* (1995), which traces a lineage of flowing, aquatic music from Balinese gamelan to Debussy, Jamaican dub, and more. The show also asks how an analytical lens analogous to historian Paul Gilroy's understanding of a "Black Atlantic," connecting shared Black experience and culture between Africa, the Americas, and Europe, might be productively applied to the Chinese diaspora, and how their migration has spread sound and music culture around the world. As such, "Undercurrents" seeks to share both immersive sound art that takes on an aquatic quality, and artworks that examine how music cultures are formed through the movement of people and ideas across oceans. This exhibition is curated by UCCA Publications Editor Simon Frank.

#### **About UCCA**

UCCA Center for Contemporary Art is China's leading contemporary art institution. Committed to the belief that art can deepen lives and transcend boundaries, UCCA presents a wide range of exhibitions, public programs, and research initiatives to a public of more than one million visitors each year across three locations. UCCA Beijing sits at the heart of the 798 Art District, occupying 10,000 square meters of factory chambers built in 1957 and regenerated in 2019 by OMA. UCCA Dune, designed by Open Architecture, lies beneath the sand in the seaside enclave of Aranya in Beidaihe. UCCA Edge, designed by New York-based architecture firm SO – IL, opened in Shanghai in May 2021. Formally accredited as a museum by the Beijing Cultural Bureau in 2018, UCCA also operates non-profit foundations, licensed by the Beijing Bureau of Civil Affairs and the Hong Kong government. UCCA's commercial ventures include the retail platform UCCA Store, the children's education initiative UCCA Kids, and collaborations and projects under the rubric UCCA Lab. Opened in 2007 and revived by a committed group of Chinese and international patrons in 2017, UCCA works to bring China into global dialogue through contemporary art.

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