



尤伦斯当代艺术中心
Center for Contemporary Art

UCCA Announces 2023 Exhibition Program

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In 2023, UCCA will present nine exhibitions across our three museums, sharing art that ranges from new and recent work from emerging voices to retrospectives from pathbreaking, deeply influential artists from China and beyond, and classics of modern art that contain the roots of the contemporary.

Beijing, CHINA —UCCA Center for Contemporary Art is proud to announce our 2023 exhibitions, featuring nine exhibitions spread across UCCA Beijing, UCCA Edge (Shanghai), and UCCA Dune (Beidaihe), some specially crafted for each venue, others touring between cities. In Beijing, UCCA's Great Hall will welcome "Who is He? A Geng Jianyi Retrospective" followed by "Matisse by Matisse" and "Modern Time: Masterpieces from the Collection of Museum Berggruen / Nationalgalerie Berlin," which will debut at UCCA Edge earlier in the year. The museum will also host "Slide / Show," a group show on the role of projected photography in Chinese contemporary art, and a solo exhibition by painter Maria Lassnig. At UCCA Edge, the year opens with "Painting Unsettled," a survey of the medium in China under the present information landscape, before showcasing the aforementioned "Modern Time" and a Shanghai installment of "Matisse by Matisse." Along the shore of the Bohai Sea, UCCA Dune shall continue to spotlight the work of emerging artists, presenting a two-person exhibition by David Douard and Liu Shiyuan, and solo exhibitions by Monira Al Qadiri and Alice Wang. UCCA is excited to share the coming year's exhibitions with our audience, continuing to bring the best in art into the lives of more and more people.

Major Exhibitions

Matisse by Matisse

UCCA Beijing, Great Hall: 2023.7.15 – 10.15

UCCA Edge: 2023.11.4 – 2024.2.18

As the largest solo exhibition by Henri Matisse (1869-1954) in China to date, this exhibition is presented by UCCA in collaboration with Musée Matisse Le Cateau-Cambrésis and features more than 200 works by the artist from the museum's collection. It covers Matisse's entire career and the full range of his practice, encompassing mediums including oil painting, sculpture, ink drawings, prints, cut-outs, illustrations, sketches, and textiles.



The exhibition is titled “Matisse by Matisse” with an intention to emphasize Matisse’s role as “curator” of the exhibition, as most of the works are from his personal collection, and the display of each artwork fully respects and references his wishes. “Matisse by Matisse” could thus be regarded as a unique artistic legacy left behind by the artist, exemplifying most directly and intimately his artistic practice, creative processes, and ideas about art.

The exhibition is organized into ten sections, following the chronology of Matisse’s life and career, and marked by his signature touches throughout. It includes 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 cut-outs, book illustrations, and textile works of his later years; and the artifacts, sketches, and models from his work on the chapel at Vence when he was almost in his eighties. An additional section organized by the curatorial team at UCCA will discuss Matisse and Fauvism’s influence on the modern painting movement in China from the 1920s to 1940s.

“Matisse by Matisse” is curated by Patrice Deparpe, Director and Chief Curator, Musée Matisse Le Cateau-Cambrésis. It is presented in collaboration with UCCA, and with support from the art and culture agency Doors 门艺.

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 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.



**Modern Time: Masterpieces from the Collection of Museum Berggruen /
Nationalgalerie Berlin**

UCCA Edge: 2023.6.22 – 10.8

UCCA Beijing, Great Hall: 2023.11.11 – 2024.2.25

In collaboration with Museum Berggruen in Berlin, UCCA will present “Modern Time: Masterpieces from the Collection of Museum Berggruen / Nationalgalerie Berlin” in 2023. This exhibition contains an elaborate selection of twentieth-century art from Museum Berggruen’s unparalleled collection, all of which will be exhibited in China for the first time. With more than 40 works by Pablo Picasso (1881-1973) on display, “Modern Time: Masterpieces from the Collection of Museum Berggruen / Nationalgalerie Berlin” provides an all-encompassing overview of his artistic development. Also on view are over 50 works by Paul Klee (1879-1940) and Henri Matisse (1869-1954), including some fine examples of the latter’s paper cut-outs. In addition, the exhibition will highlight works by Georges Braque (1882-1963) and Alberto Giacometti (1901-1966), along with those of Paul Cézanne (1839-1906), one of the key figures of modern art, who had an enormous impact on all of the aforementioned artists. Taken together, the selection of works fully conveys the rich creativity and vitality in the art of these twentieth-century masters.

“Modern Time: Masterpieces from the Collection of Museum Berggruen / Nationalgalerie Berlin” is curated by Klaus Biesenbach, Director of Neue Nationalgalerie, Gabriel Montua, Head of Museum Berggruen, and Veronika Rudorfer, curator at Museum Berggruen, and is presented in collaboration with UCCA. The third stop of Museum Berggruen’s international exhibition tour following its debut in Tokyo and subsequent installment in Osaka, the exhibition will be on display at UCCA Edge in Shanghai from June 22, 2023 to October 8, 2023, and then travel to UCCA Beijing, where it will run from November 11, 2023 to February 25, 2024.

About Museum Berggruen / Nationalgalerie Berlin

As a member of Nationalgalerie and the Staatliche Museen zu Berlin (the Berlin State Museums), Museum Berggruen is one of the most important museums of modern art in Europe, world-renowned for its numerous outstanding exhibitions and its impressive collection of notable works by Pablo Picasso, Henri Matisse, Paul Klee, and Alberto Giacometti.

Museum Berggruen owes its name and origin to the art dealer and collector Heinz Berggruen (1914-2007). Heinz Berggruen began collecting art and opened his first art gallery in Paris in 1948, gradually building a world-leading private collection. In 1996, he



was invited to present his collection in his hometown of Berlin, housed in the western Stülerbau opposite Charlottenburg Palace, known at that time as the Berggruen Collection and later renamed as the Museum Berggruen in 2004. After the death of Heinz Berggruen in 2007, his family agreed to make works available to the Nationalgalerie as permanent loans and to continue supporting the museum. Museum Berggruen is currently undergoing a three-year extensive renovation to improve visitor experience, with plans to reopen in 2025.

Painting Unsettled

UCCA Edge: 2023.3.11 – 5.21

As realism retreats, reality looms. A wave of deglobalization has accompanied the rise of a new conservatism. Image generation technology and the fragmentation of online media have resulted in context collapse. The breakdown of borders between intellectual disciplines has diluted formal languages. Art once again faces questions of its relevance and urgency. Ontological discourse related to painting is receding, while the necessity of iconographic critique, embodied creation, and collective action is becoming increasingly evident. If technological progress does not continue to drive societal progress, and formal developments within artistic mediums are no longer producing significant innovations in contemporary art, how can painting raise questions of value in this moment?

By presenting the recent works of eight artists, this exhibition explores how painting employs iconographic and psychological rhetorics to offer alternative modes for understanding our bewildering present moment. Deviating from traditional structures of knowledge and flattened methods of information acquisition, these artists confront randomness and disorder through individual, unique creative methods. Straddling social realities and individual experiences, personal and collective histories, they capture contradiction and universality. Through visual translation and problematization, they weave an web of collective memory and the subconscious, generating critical thinking that is both diverse and convergent. The exhibition is curated by UCCA Curator Luan Shixuan.

Participating Artists

Han Mengyun, Jian Ce, Li Ran, Yong Xiang Li, Qiu Xiaofei, Wang Xiaoqu, Wang Zhibo, Xie Nanxing



Who is He? A Geng Jianyi Retrospective

UCCA Beijing, Great Hall: 2023.3.18 – 6.11

Throughout his career, Geng Jianyi (1962-2017) pushed boundaries through constant experimentation. One of the most important figures to emerge from the '85 New Wave movement, he went on to pose fundamental questions about the nature and practice of art: How to see? How to justify? How to regulate? How to read? How to visualize? How to recover? In works which remain innovative and inspiring to this day, he redefined and reconceived the relationships between different forms of media and content. The titular question "Who is He?" comes from an important 1994 piece of the same name, when the artist instinctively asked it about a stranger who called at his home in his absence. Geng then created a set of texts, drawings, and photographs based on specific clues provided by neighbors about the appearance of that mysterious "he." This work introduces a number of threads that run throughout Geng's art, including the exploration of individual identity, reflection on the everyday, and the use of investigation as a methodology.

Surveying the breadth of his career with key works and archival materials, "Who is He?" likewise aims to answer the viewer's question, "Who is Geng Jianyi?" It reexamines his practice through themes including books, darkness, new media, paper pulp, and the concept of "50 percent," Geng's idea that half of the work of a given piece of art is done by the artist, and the other half by the viewer. Having debuted at the Power Station of Art in Shanghai in 2022, the exhibition now brings around 90 of Geng's works to Beijing audiences, many for the first time, and continues UCCA's ongoing emphasis on the history of contemporary art in China. Co-organized by the Power Station of Art and UCCA, "Who is He? A Geng Jianyi Retrospective" is curated by Karen Smith and Yang Zhenzhong, with Zhang Peili as special consultant.

About the Artist

Geng Jianyi (1962-2017) was born in Zhengzhou, Henan province, and graduated from the Zhejiang Academy of Fine Arts, Oil Painting Department in 1985. After settling in Hangzhou, he worked at Zhejiang Sci-Tech University and the China Academy of Art. As an important figure of the '85 New Wave, Geng Jianyi became widely known from the mid-1980s. In 1986 he joined the avant-garde art community "Pond Society," and he established the "Sneeze" work group and the "ImageLab" in 2008 and 2010, respectively, which developed experimental art projects like "Lunar Eclipse" and "Classroom." Through media and formats such as performance, basic materials, installation, and collages, Geng observed and asked questions about society and our



surroundings, as well as initiated discussions on themes like personal expression and identity. Geng consciously strove to maintain a distance between himself and the world, and to take an attitude of disengagement when observing, to contemplate in this detached manner the rules, instruments, or various components behind the automatic operation of society. Geng attached great importance to building a relationship between the audience and his artworks. In some of his works, he tried to control the distance between viewer and art, so as to engage or help solve the barrier of communication between the two. By using certain symbols, he would challenge and test the audience's awareness.

His major solo exhibitions include the 57th Venice Biennale (2017); "Stubborn Image" (OCAT Shanghai, 2016); "East to the Bridge" (OCAT Shenzhen, 2015); "Wu Zhi, Geng Jianyi Works 1985-2008" (Minsheng Art Museum, Shanghai, 2012); and "Geng Jianyi, Excessive Transition" (ShanghART Beijing, 2008); Important group exhibition include the Gwangju Biennale (2014); "85 New Wave: The Birth of Chinese Contemporary Art," (UCCA, Beijing, 2007); the 1st Guangzhou Triennial (Guangdong Museum of Art, 2002); "Another Long March: Chinese Conceptual Art in the Nineties" (Chassé Kazerne, Breda, the Netherlands, 1997); the 45th Venice Biennale (1993); "China Avantgarde" (Haus der Kulturen der Welt, Berlin, 1993); "China/Avant-Garde Art Exhibition" (National Art Museum of China, Beijing, 1989).

About Power Station of Art

Established on October 1, 2012, the Power Station of Art (PSA) is the first state-run museum dedicated to contemporary art in mainland China. It is also home to the Shanghai Biennale. Standing tall by Shanghai's mother river, the Huangpu, PSA now occupies an area of 41,000 square meters. With an internal height of 27 meters, the museum houses exhibition spaces that add up to 15,000 square meters, and its 165-meter chimney, as well as being an independent exhibition space, has become an integral part of Shanghai's world-famous skyline.

Renovated from the former Nanshi Power Plant, PSA was the Pavilion of Future during the 2010 Shanghai World Expo. The museum has not only witnessed the city's vast changes from the industrial age to the IT era, but also provided a rich source of inspiration for artists with its simple yet straightforward architectural style. And as a generator for Shanghai's new urban culture, PSA regards non-stop innovation and progress as the key to its long-term vitality. The museum has been striving to provide an open platform for the public to learn about and appreciate contemporary art, break



the barrier between life and art, and promote cooperation and knowledge generation between different schools of art and culture.

About the Curators

Karen Smith

Karen Smith is a curator, art critic, and writer, specializing in contemporary art in China. In 2012, she was appointed as the founding director of OCAT Xi'an. Since 2015, she has also worked as the artistic director of Shanghai Center of Photography (SCoP), and she also joined De Ying Foundation in 2021. Her curated exhibitions in or about China include "About Material Expression" (OCAT Xi'an, 2022); "One Light, Different Reflections: Wing Shya" (Kyotographie Photo Festival, Kyoto, 2020); "The Space Between Us: Alec Soth" (SCoP, 2020); "Out of Ink: A Selection of Works by Chinese Artists" (Pera Museum, Istanbul, 2019); "Social Geography: Journeys with a Camera Across China" (SCoP, 2018); "OVERPOP" (co-curated with Jeffrey Deitch, Yuz Museum, Shanghai, 2016); "Grain to Pixel: A Story of Photography in China" (Monash Art Gallery, Melbourne, 2016, SCoP, 2015); "A Potent Force: Duan Jianyu and Hu Xiaoyuan" (Rockbund Art Museum, Shanghai, 2013), and "The Real Thing" (co-curated with Simon Groom and Xu Zhen, Tate Liverpool, 2007). Smith is the author of books on China's contemporary art scene, including *Nine Lives: The Birth of Avant-Garde Art in New China* (2005), and the three-volume series *As Seen; Notable Artworks by Chinese Artists* (Post-Wave Publishing/UCCA, 2011/2013/2015).

Yang Zhenzhong

Yang Zhenzhong (b. 1968, Zhejiang province) is an artist and curator. Yang focuses on conceptual art practice, through video, photography, installation, sculpture, and other art forms. He has participated twice in the Venice Biennale, in 2003 and 2007. Working as a curator since the 1990s, he has also planned and initiated dozens of contemporary art projects in Shanghai, including "Art For Sale"; "Express Art Exhibition"; and "Hpic."

His selected solo exhibitions include: "Surveillance and Panorama" (Tang Contemporary Art, Beijing, 2018); "Eternal Return" (Moscow Museum and Exhibition Association Manege, 2014); "Trespassing, Yang Zhenzhong Solo Exhibition" (OCAT Shanghai, 2013); "Don't Move, Yang Zhengzhong Solo Exhibition" (ShanghART, Beijing, 2011); "Yang Zhenzhong" (Ikon Gallery, Birmingham, 2006); "Light As Fuck!" (BizArt, Shanghai, 2002). Selected group exhibitions include: "Art and China after 1989:



Theater of the World” (Solomon R. Guggenheim Museum, New York, 2017); “Our Bright Future: Cybernetics Fantasy” (Nam June Paik Art Center, Yongin-si, South Korea, 2017); “Avant-Garde China: Twenty Years of Chinese Contemporary Art” (The National Art Center, Tokyo, 2008); “Global Cities” (Tate Modern, London, 2007); and more. Yang’s artworks have been shown in numerous prominent biennial and triennial exhibitions, including the Venice Biennale (2003, 2007), Shanghai Biennale (2002, 2016), Guangzhou Biennial (2002, 2005, 2012), Asia Pacific Triennale of Contemporary Art (2006), and Lyon Biennale (2013), among others. His works are also in the collections of many public and private institutions such as MoMA (New York), the Solomon R. Guggenheim Museum, Ikon Gallery, Fukuoka Asian Art Museum, Musée National d’Art Moderne (Paris), and the UBS Collection.

Other Exhibitions

Slide / Show

UCCA Beijing, Central Gallery and New Gallery: 2023.4.29 – 8.13

“Slide / Show” examines the role of projected photography in the development of Chinese contemporary art. In the 1980s—during the Deng Xiaoping era and its aftermath—art historical texts and images from beyond China’s borders began to filter into the country, introducing new cultural references. Portable and reproducible, the photographic slide was central to this expanding landscape of exchange. In the era before the Internet, slides gave artists, historians, and curators new views onto art produced elsewhere; many likewise adopted the medium as a tool to share their work more broadly. Simultaneously, the export of artworks by emerging Chinese artists into the global market meant that they entered the wider contemporary art discourse for the first time. “Slide / Show” presents a unique perspective on this period of Chinese art history by exploring the various applications of projected photography spanning from the Cultural Revolution to the 2010s. Organized around key characteristics of the slide medium—its transparency, refraction, and use in transmission—the exhibition guides the viewer through the history of projection in China and elucidates a genealogy of the medium in the post-Mao context.

This exhibition is curated by UCCA Curator Holly Rousell. “Slide / Show” is co-produced by UCCA Center for Contemporary Art, Beijing and the Institut pour la photographie Hauts-de-France, Lille.



Maria Lassnig

UCCA Beijing, Central Gallery and New Gallery: 2023.9.2 – 12.24

Maria Lassnig (1919-2014) 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 in 2014 was the subject of an important solo exhibition at MoMA PS1 in New York. 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 (both 2018). The Albertina Museum, Vienna, and the Stedelijk Museum, Amsterdam, jointly presented the major survey "Ways of Being" in 2019.

UCCA Dune

Optimized Heart: David Douard/Liu Shiyuan

2023.3.26 – 6.25

In "Optimized Heart," a two-person exhibition by David Douard and Liu Shiyuan, UCCA invites both artists to find new connections and inspirations within the context of each other's practices. The two artists have long adhered to mixed-media based creation, combining images, installations, and sculptures. Each has formed their own distinctive creative characteristics through their respective treatment of culture and



images. French artist Douard often draws materials from the world of the Internet and the anonymous masses. He constantly transforms sounds, videos, poems, and written texts from life, and through sculptures and video installations, shapes an evolving social space and imagines the possibility of resistance. Liu often takes into account the complexity of ethical issues in the context of globalization, and at the same time, through her image-based creations—from sketches to collage photography, videos, and installations—she frequently questions ever-changing technologies' invasion into intimate dimensions and consumer culture, as well as its impact on people, putting forward a real concern for the destiny of humankind.

Through language as a medium—whether textual, pictorial, or acoustical, the exhibition attempts to explore how the competition mechanism and self-optimization-driven discipline in contemporary global society subtly affect the perception of the subject. Through their artistic dialogue, Douard and Liu will present a poetic and imaginative world to the audience, and invite people to reflect on how information dissemination, images of consumption, and digital governance shape affects and epistemology in our social life. The exhibition is curated by UCCA Curator Yan Fang.

About the Artists

David Douard

David Douard (b. 1983, Perpignan) lives and works in Aubervilliers, France. He graduated from the École nationale supérieure des Beaux-Arts de Paris in 2011, and now teaches at the École nationale supérieure d'arts de Paris Cergy. Language is the very basis of David Douard's work. The texts and poems he collects on the Internet are manipulated and transformed in order to become a vital flow, feeding into his sculptures. With language as an ingredient, David Douard redefines space as hybrid and collective by injecting anonymous, chaotic, deviant, ill, and frustrating poems in it. As he recreates an infected environment where the real world used to be, the fantasy brought about by new digital technologies expands.

His major solo exhibitions include "O'Ti'Lulabies" (Serralves Museum, Porto, 2022); "O'Ti' Lulaby" (FRAC Île-de-France, Paris, 2020); "blindfold" (KURA. c/o Fonderia Artistica Battaglia, Milan, 2018); "Horses" (Kunstverein Braunschweig, 2016); "Mo'Swallow" (Palais de Tokyo, Paris, 2014); and "juicy o'f the nest" (Sculpture Center, New York, 2014). Select group exhibitions include "A History of Desire: Art from the



20th Century to the Digital” (Irish Museum of Modern Art, Dublin, 2019); “CHILDHOOD - Another banana day for the dream-fish” (Palais de Tokyo, Paris, 2018); “Medusa” (2017) and “Co-workers, L’artiste comme réseau” (Musée d’Art Moderne, Paris, 2015-2016); the Gwangju Biennale (2018), “Inhuman” (Fridericianum, Kassel, 2015); “Europe, Europe” (Astrup Fearnley Museet, Oslo, 2014); Taipei Biennial (2014), Biennale de Lyon (2013), “Evocateur” (Fondation Pernod Ricard, Paris, 2012).

David Douard was a resident fellow at the French Academy in Rome, Villa Medici from 2017 to 2018. His works are in the collections of Musée d’Art Moderne, Paris; Fonds national d’art contemporain, France; FRAC Île-de-France, Paris; and FRAC Limousin, Limoges.

Liu Shiyuan

Liu Shiyuan (b. 1985, Beijing) received her BFA from the Digital Media Art Department of the Central Academy of Fine Arts, Beijing. In 2012 she graduated with a Master’s degree from the Photography Department of the School of Visual Arts, New York. Liu currently lives and works in Beijing and Copenhagen. Her artistic practice spans many mediums, including photography, video, text, spatial installation, and stage plays. By eliminating preconceptions and subjective value judgments, Liu maintains a sensible and rational detachment toward the subjects in her works. Whether in self-produced film and photography or appropriated images and cultural resources, Liu fully mobilizes and recontextualizes the suspended semantics of her objects. Through this, the artist asks questions about many aspects of the world recorded and engulfed in images, such as how images shape stereotypes, how they disseminate propaganda, and the impact of pop culture on human perceptions and value standards. In a sense, be they pictures, texts, or physical objects, they are like actors to be directed and rehearsed by the artist to reactivate their original meaning and emotional potential, and to construct new pictorial mazes, narrative puzzles, and intellectual theaters in their interaction with each other.

Recent solo exhibitions include “Suspended Frames” (WHITE SPACE Caochangdi, Beijing, 2022); “For Jord” (Tanya Bonakdar Gallery, Los Angeles, 2020); “Opaque Pollination” (Frost Art Museum, Fort Lauderdale, 2020); “In Other Words, Please Be True” (WHITE SPACE Caochangdi, Beijing, 2019); “Isolated Above, Connected Down” (Tanya Bonakdar Gallery, New York, 2018); and “As Simple As Clay” (Yuz Museum, Shanghai, 2015). Recent group exhibitions include “Mirror Image: A Transformation of Chinese Identity” (Asia Society Museum, New York, 2022); the NGV Triennial



(National Gallery of Victoria, Melbourne, 2020); “Lunar Phases” (UCCA, Beijing, 2019); “The Intertextuality of Art and Poetry” (OCAT Shenzhen, 2019); “Welcome to The Jungle” (Kunsthalle Dusseldorf, 2018); “Cold Nights” (UCCA Beijing, 2017); Yinchuan Biennale (2016); “Bentu, Chinese artists in a time of turbulence and transformation” (Fondation Louis Vuitton, Paris, 2016); and the 7th Shenzhen Sculpture Biennale (2012).

Monira Al Qadiri

2023.7.9 – 10.8

Monira Al Qadiri’s (b. 1983, Dakar, Senegal) practice is a deep dive into petrol-cultures 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 transformation of the coastal economy in Kuwait and the Gulf region brought by the oil industry, and the change it brought upon socioeconomic relations and local lives. Featuring a comprehensive presentation of her practice, the show intends to explore how we interact with history, personal or otherwise, through the vehicle of art. How should we ponder our relationship with nature and natural materials from afar, where extraction and production can’t be seen or heard? How can art encode and unpack social energy embedded in the course of a critical transition? This exhibition is curated by UCCA Curator Luan Shixuan.

About the Artist

Monira Al Qadiri (b. 1983, Dakar, Senegal) is a Kuwaiti artist educated in Japan and now living and working in Berlin. Her multifaceted practice spans sculpture, installation, film, and performance. Her major solo exhibitions include “Monira Al Qadiri: Holy Quarter” (Guggenheim Museum Bilbao, 2022); “Monira Al Qadiri: Refined Vision” (Blaffer Art Museum, Houston, 2022); “Holy Quarter” (Haus der Kunst, Munich, 2020); “Empire Dye” (Kunstverein Göttingen, 2019); “RESERVOIR BITS (Circl Pavilion, Amsterdam, 2018); “The Craft” (Surssock Museum, Beirut, 2017); “The Craft” (Gasworks, London, 2017); “Attempts to Read the World Differently” (Stroom Den Haag, the Hague, 2017); “Muhawwil” (Sultan Gallery, Kuwait, 2014). Select group exhibitions include “Our World is Burning” (Palais de Tokyo, Paris, 2020); “Theater of Operations: The Gulf Wars” (MoMA PS1, New York, 2019-20); the Future Generation Art Prize (Kiev, 2019); “Antikino” Berlinale Forum Expanded (Berlin, 2019); Asia Pacific Triennial (Brisbane, 2018); Lulea Biennial (Sweden, 2018); Athens Biennial (Athens, 2018); and “Crude” (Jameel Arts Center, Dubai, 2018). In 2022, Al Qadiri was featured



in the Venice Biennale's central exhibition "The Milk of Dreams."

Alice Wang

2023.10.29 – 2024.2.18

Alice Wang's art practice combines scientific, technological, mythical, and spiritual perspectives to see how matter can be understood to embody existential qualities. Wang chooses specific materials (sensitive plants, moss, fossils, meteorites, silver, gold, water vapor, wind, beeswax, and other metamorphic substances) that convey the sentient universe through sensual, tactile, and metaphorical means, and imagines how the nature of reality can be expressed in the language of sculpture and film.

As Wang's most comprehensive recent institutional solo survey show, this exhibition is inspired by the notion of quantum physics, and will feature a series of works commissioned by UCCA. For the artist, UCCA Dune's subterranean architecture underneath sand dunes sets the scene for an imaginary world of quantum computers. The long, dark corridor leading to the large atrium-like hall will become a portal into the uncanny world of the quantum dimension. The exhibition is curated by UCCA Curator Neil Zhang.

About the Artist

Alice Wang (b. 1983, Xi'an) has received a BSc in Computer Science and International Relations from the University of Toronto, a BFA from the California Institute of the Arts, and a MFA from New York University. She was a fellow at Université Paris 1 Panthéon-Sorbonne, a Villa Aurora fellow in Berlin, and the recipient of several major grants from the Canada Council for the Arts. Wang has presented solo exhibitions at OCAT Xi'an, Capsule Shanghai, Visitor Welcome Center (Los Angeles), Human Resources (Los Angeles), and 18th Street Arts Center (Los Angeles); participated in group exhibitions, screenings, and performances at He Xiangning Museum (Shenzhen), Para Site (Hong Kong), G Museum (Nanjing), the K11 Art Foundation (Hong Kong), Los Angeles Contemporary Exhibition, Armory Center for the Arts (Pasadena), the Moscow Museum of Modern Art, Taikang Space (Beijing), FLAX Foundation, and the Hammer Museum; and presented talks at UCCA Beijing, Chronus Art Center (Shanghai), and Shanghai Project. She is an assistant professor of arts at New York University Shanghai, and co-organizes The Magic Hour, an outdoor exhibition platform in the Mojave Desert in California. Wang is based between Shanghai and Los Angeles.



尤伦斯当代艺术中心
Center for Contemporary Art

About UCCA

UCCA Center for Contemporary Art is China's leading contemporary art institution. Committed to bringing the best in art to a wider audience, UCCA shares 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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