



尤伦斯当代艺术中心
Center for Contemporary Art

UCCA Announces 2026 Exhibitions

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In 2026, UCCA Center for Contemporary Art

will present seven exhibitions across UCCA Beijing and UCCA Dune (Beidaihe), spotlighting international and Chinese artists. UCCA Edge (Shanghai) has paused exhibition programming and will explore new operation and collaboration models. Exhibition details for UCCA Clay (Yixing) will be announced separately.

BEIJING, China— UCCA Center for Contemporary Art is pleased to announce its 2026 exhibition program, featuring five exhibitions at UCCA Beijing and two at UCCA Dune. In Beijing's Great Hall, UCCA will stage a major solo exhibition by renowned German artist Carsten Höller, bringing together some of his most iconic installations alongside new site-specific works newly commissioned for Beijing. This exhibition will invite visitors to enter a continuously shifting field of sensory experimentation. UCCA Beijing will also present the first institutional survey of the late American conceptual artist Rutherford Chang—his most comprehensive solo exhibition to date; a focused presentation of Beijing-based American photographer Michael Cherney, featuring multiple series of works including "Ten Thousand Li of the Yangtze River" (2010-2015), a panoramic exploration of the Yangtze River region on view at this scale for the first time; the first institutional solo exhibition in Beijing of Chinese painter Duan Jianyu, bringing together key series from the past decade and new works; and a survey of the late American conceptual art pioneer John Baldessari, spanning fifty years of his practice.

UCCA Dune will continue to highlight artists whose work embodies an exploratory and pioneering spirit, presenting new works by Chinese conceptual artist Yang Xinguang that engage with themes of plant degradation, materiality, and landscape, as well as interdisciplinary installations that evoke geological time and cosmic imagination by Scottish visual artist Katie Paterson.

UCCA Beijing

Great Hall

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Carsten Höller

2026.6.6-2026.10.11

Holding a doctorate in agricultural science, Carsten Höller often approaches art from the mindset of a scientist, turning the exhibition hall into what he terms a “Laboratory of Doubt.” Blending methodical investigation with playful and at times unsettling interventions, he encourages audiences to question how they see the world, themselves, and others. His works frequently generate surprise, laughter, or even dizziness—through slides that spiral through galleries, goggles that flip visual orientation, or settings that manipulate light, sound, and scale. These encounters destabilize habitual ways of perceiving, opening space for reflection on behavior, consciousness, and the precarious line between belief and uncertainty.

As Höller shifted his focus to art in the early 1990s, he quickly crossed paths with contemporaries who were likewise experimenting around the intersections of art, space, and social experience. This approach that would later be described as “Relational Aesthetics,” underscoring an emphasis on exchange and context. Over the past thirty years, Höller has examined how games, amusement park devices, and everyday technologies can be reconfigured to provoke unfamiliar modes of perception. Many of his installations shape collective environments, urging participants to reconsider their own positions within them. His scientific training also resurfaces in works involving plants and animals, whose forms and colors he distorts or amplifies, prompting new perspectives on humanity’s relationship with other species.

At UCCA, Höller will present a constellation of his signature works together with new projects created specifically for Beijing. Conceived as a series of evolving experimental encounters, the exhibition will plunge visitors into shifting perceptual states, encouraging them to experience time, space, and social relations in unexpected and transformative ways. This exhibition is curated by UCCA Director Philip Tinari.

About the Artist

Carsten Höller (b. 1961, Belgium) lives and works in Stockholm, Sweden; in Biriwa, Ghana; and in Tuscany, Italy. He has a background as a researcher in agricultural science and received his doctorate in 1988 at the Christian-Albrechts-Universität zu Kiel (CAU), Germany, with a thesis



on insect scent communication. In the early 1990s, he completely devoted himself to his artistic work.

Carsten Höller's works have been shown internationally over the past three decades, with major installations and solo exhibitions including "Synchro System" (Fondazione Prada, Milan, 2000); "One Day, One Day" (Färgfabriken, Stockholm, 2003); "Test Site" (Tate Modern, London, 2006); "Amusement Park" (2006), a large installation of full-sized carnival midway rides operating at dramatically slowed speeds at MASS MoCA North Adams; *The Double Club* (2008–09), a work that created a dialogue between Congolese and Western culture in the form of a bar, restaurant, and nightclub in London; "Soma" (Hamburger Bahnhof, Berlin, 2010); "Experience" (New Museum, New York, 2011); *Decision* (Hayward Gallery, London, 2015); "Doubt" (Pirelli Hangar Bicocca, Milan, 2016); *Y* (Centro Botín, Santander, 2017); *The Florence Experiment* (Palazzo Strozzi, Florence, 2018); *SUNDAY* (Museo Tamayo, Mexico City, 2019); *DAY* (MAAT, Lisbon, 2021); a third version of *The Double Club* (2024), which was installed for four days in Los Angeles in conjunction with the exhibition "Luna Luna: Forgotten Fantasy". In 2024, *Giant Triple Mushroom* (2024) was temporarily installed at Place Vendôme in Paris as part of the Art Basel public programs. The same year, the second edition of Höller's *Book of Games/Spielebuch* was published by Taschen. In 2022, he opened *Brutalisten*—a restaurant with brutalist cuisine where each dish consists of only one ingredient—in Stockholm.

Other Galleries

Rutherford Chang

2026.1.17-2026.4.12

Rutherford Chang (1979-2025) was a New York-based conceptual artist whose practice revolved around collection, repetition, cultural memory, and value. This exhibition marks Chang's first institutional retrospective, as well as his most comprehensive solo exhibition to date. His work often recontextualized everyday media, transforming their signification to reveal underlying cultural narratives. Tracing the trajectory of his artistic practice over the past decade, the exhibition presents two of Chang's most recognized projects—*We Buy White Albums* (2013-2025) and *CENTS* (2017-2025)—which both examine how objects that appear identical inevitably diverge over time and through circulation. By juxtaposing hundreds of records or thousands of coins, Chang revealed the paradox of mass production,



interrogating the construction of value, the ways uniform objects gradually differentiate through the passage of time, and the dynamic relationships between people and objects. This exhibition is co-curated by UCCA Director Philip Tinari and artist Aki Sasamoto (b. 1980, Kanagawa).

About the Artist

Rutherford Chang (1979-2025) was a New York-based conceptual artist. He received his B.A. in Psychology from Wesleyan University in 2002. Chang's major solo exhibitions include: "We Buy White Albums" (Lawrence Arts Center, Lawrence, 2023; Verge Center for the Arts, Sacramento, 2017; Tokyo Wonder Site Hongo, Tokyo, 2015; FACT, Liverpool, 2014); "Game Boy Tetris" (Galeria SKALA, Poznań, 2018; The Container, Tokyo, 2016). His work has been exhibited in group exhibitions internationally at institutions, such as: "Memory Palace in Ruins" (Taiwan Contemporary Culture Lab, Taipei, 2023); "I am Here: Home Movies and Everyday Masterpieces" (Art Gallery of Ontario, Toronto, 2022); "NOTHINGTOSEENESS-Void/White/Silence" (Akademie der Künste, Berlin, 2021); "Black Album/White Cube" (Kunsthal Rotterdam, Rotterdam, 2020); "Hyper! A Journey into Art and Music" (Deichtorhallen, Hamburg, 2019); "Spin: Turning Records Into Art" (KMAC Museum, Louisville, 2018); "Real Live Online" (Rhizome & The New Museum, New York, 2016); "Coloring" (Atlanta Contemporary Art Center, Atlanta, 2014); "Do a Book" (White Space, Beijing, 2012); "Fast Futures: Asian Video Art" (Queens Museum of Art, New York, 2006); "Insomnia" (Institute of Contemporary Arts, London, 2005); "SENI" (Singapore Art Museum, Singapore, 2004); "Butternut Ink" (Asian American Arts Center, New York, 2004); "AIM 23" (The Bronx Museum of the Arts, New York, 2003); "Global Priority" (Jamaica Center for Arts & Learning, New York, 2002).

Michael Cherney

2026.1.17-2026.4.12

Since the mid-1990s, artist Michael Cherney has primarily worked in photography, using the medium to capture ephemeral moments of the natural sublime. Inspired by his studies in Asian history, Cherney frequently travels to locales depicted in major works of Chinese classical literature and art. These journeys are not an exercise in nostalgia, but rather an attempt to locate the eternal amidst the churn of history. The exhibition will highlight Cherney's unique working methods and the signature low resolution, grainy textures of his images. In this



paradoxical visual language, concealment serves revelation, opening up space for reflection and imagination while lending his work a subtle, enduring quality reminiscent of Chinese landscape ink painting.

The exhibition will feature pieces from several series, with subjects that range from the microscopic to the macroscopic, from historical relics to natural landscapes. Works will be presented in various formats, from long handscrolls and albums to hanging scrolls, offering a multidimensional view of how the artist explores shifting perspectives. Additionally, the exhibition will host the first large-scale presentation of Cherney's series "Ten Thousand Li of the Yangtze River" (2010-2015). Inspired by a Song dynasty painting of the same title, the series was created during a pivotal period of national development. These works capture landscapes along the river at a moment of transition, serving as a precious visual record of a fleeting historical moment and tracing out the transformations that occur between the rugged mountains and rivers of western China and the cities and heavy industry of the east coast. This exhibition is curated by UCCA Assistant Curator Zou Jiashu.

About the Artist

Michael Cherney (b. 1969, New York) received his undergraduate degree in Chinese language and history at the State University of New York at Binghamton and arrived in Beijing for graduate language study at Beijing Language and Culture University in 1991. More than three decades later, he continues to reside in Beijing and travels extensively across China. His major solo exhibitions include: "The Heart-Mind Learns From the Eyes" (Three Shadows Photography Art Center / +3 Gallery, Beijing, 2018); "Among Stone and Mist: Chinese Landscape Photography by Michael Cherney" (The Nelson-Atkins Museum of Art, Kansas City, 2014); "Reframing" (798 Photo Gallery, Beijing, 2006). He has taken part in numerous group exhibitions, including: "Nature's Pure Harmony" (Minsheng Museum of Modern Art, Beijing, 2025); "Go with the Flow: Reimaginings of the River" (Fotografiska Image Art Center, Shanghai, 2024); "The First Jinan International Biennale" (Shandong Art Museum, Jinan, 2020); "Beyond Ink" (China Art Museum, Shanghai, 2018); "Streams and Mountains without End: Landscape Traditions of China" (The Metropolitan Museum of Art, New York, 2018); "Landscape Duets: The Collaborative Works of Arnold Chang and Michael Cherney" (Cleveland Museum of Art, Cleveland, 2015); "The Art of the Chinese Album" (The Metropolitan Museum of Art, New York, 2014); "Journeys: Mapping the Earth and mind in Chinese art" (The Metropolitan Museum of Art, New York, 2007). His works have been



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included in the permanent collections of numerous institutions, including the Metropolitan Museum of Art, Art Institute of Chicago, Cleveland Museum of Art, Getty Research Institute, Harvard University Art Museums, Hong Kong University Museum and Art Gallery, Los Angeles County Museum of Art, Princeton University Art Museum, Yale University Art Gallery, among others. In addition, he has lectured at various institutions, including Northwestern University, the Seattle Art Museum, National Taiwan Normal University, the University of Toronto, UCCA Center for Contemporary Art, and the Central Academy of Fine Arts, among others.

Duan Jianyu

2026.5.1-2026.8.30

A prominent figure among mid-career painters working in China today, Dian Jianyu uses her distinctive light brushstrokes and palette as a means to explore sophisticated aesthetic territories. Her artworks often observe society with a sense of optimism and a playful imagination even as they dissect real life in all of its complexity and heaviness. Through her use of narrative, she destabilizes the relationship between discourse and image, exploring how painting's different elements encounter and interact with each other across time and space. With humor, she experiments with the images and cultural symbols that define the collective memories of generations past and present.

This exhibition—Duan's first institutional solo presentation in Beijing—will feature some of her most important series of the past decade, along with a number of more recent pieces. Of particular interest is the series “Sharp, Sharp, Smart,” from around ten years ago, which marked a turning point in both her painterly language and overall creative process. This retrospective look at a specific period of the artist's practice allows us to see how Duan remains firmly committed to painting even as she endeavors to transcend the medium's limitations by instilling her canvases with ever more meaning and a broader perspective. This exhibition is curated by UCCA Curator Chelsea Qianxi Liu.

About the Artist

Duan Jianyu (b. 1970, Zhengzhou, Henan) graduated from the oil painting department at the Guangzhou Academy of Fine Art in 1995. She has taught at the South China Normal University of the Arts in Guangzhou.



Selected recent solo exhibitions include: "Duan Jianyu: Yúqiáo" (YDP, London, 2025); "Duan Jianyu: The Foam of Days" (Mirrored Gardens, Guangzhou, 2022); "Automatic Writing - Automatic Understanding" (Pond Society, Shanghai, 2020); "Duan Jianyu Solo Exhibition" (2019 Art Basel Basel, Basel); "Sharp, Sharp, Smart" (Mirrored Gardens, Guangzhou, 2016); "A Potent Force: Duan Jianyu and Hu Xiaoyuan" (Rockbund Art Museum, Shanghai, 2013). She has participated in international exhibitions and biennials, including: "One Hand Clapping" (Solomon R. Guggenheim Museum, New York, 2018); "APT8 Asia Pacific Triennial of Contemporary Art" (Queensland Art Gallery & Gallery of Modern Art, Brisbane, 2015); "15 Years Chinese Contemporary Art Award (CCAA)" (Power Station of Art, Shanghai, 2014); "The Third Guangzhou Triennial: Farewell to Post-Colonialism" (Guangdong Museum of Art, Guangzhou, 2008); "China Welcomes You...Desires, Struggles, New Identities" (Kunsthaus Graz, Graz, 2007); "The Second Guangzhou Triennial: Beyond" (Guangdong Museum of Art, Guangzhou, 2005); "Venice Biennial 50th International Art Exhibition: Z.O.U. - Zone of Urgency" (La Biennale di Venezia, Venice, 2003); "4th Gwangju Biennial: P_A_U_S_E" (Gwangju, 2002). Duan was the recipient of the Best Artist Award at the 2010 Chinese Contemporary Art Awards (CCAA).

John Baldessari

2026.9.19-2027.1.3

John Baldessari (1931-2020), a leading figure of American Conceptualism, reshaped the possibilities of contemporary art through a lifelong investigation into the relationship between image, text, and meaning. Trained as a painter, Baldessari made a decisive turn with The Cremation Project in 1970, in which he burned most of his early canvases. Thereafter, he would redirect his focus toward a more conceptual approach encompassing photography, film stills, video, performance, and collaboration. As a pioneering educator at the California Institute of the Arts (CalArts), he transformed art education with his "Post-Studio Art" course, influencing generations of artists.

Marking Baldessari's first institutional solo presentation in China, this forthcoming exhibition surveys five decades of his artistic practice—from early experiments with text and image and playful video works of the 1970s, to his cinematic montages of the 1980s, psychological explorations of perception, and austere late works revisiting color, absence, and space. Alongside archival material, maquettes, and artist books, the exhibition highlights Baldessari's



distinctive wry wit and relentless drive to question authorship, narrative, and the systems by which art attains meaning. This exhibition is curated by UCCA Curator Luan Shixuan.

About the Artist

John Baldessari (b. 1931, National City, California) John Baldessari lived and worked in Venice, California. His major solo exhibitions include: "John Baldessari: Parables , Fables and Other Tall Tales" (BOZAR–Centre for Fine Arts, Brussels, 2025); "John Baldessari: No Stone Unturned-Conceptual Photography" (Fondazione Querini Stampalia, Venice, 2025); "John Baldessari: The End of the Line" (Museo de Arte Contemporáneo Atchugarry, Maldonado, 2025; Museo de Arte Latinoamericano de Buenos Aires, 2024); "John Baldessari" (Moderna Museet, Stockholm, 2020); "I Will Not Make Any More Boring Art: Prints by John Baldessari" (Laguna Art Museum, Laguna Beach, 2019); "Learning to Read with John Baldessari" (Museo Jumex, Mexico City, 2017); "John Baldessari: The Städel Paintings" (Städel Museum, Frankfurt a. M., 2015); "John Baldessari: 1+1=1" (Garage Center for Contemporary Culture, Moscow, 2013); "John Baldessari. Pure Beauty", (Tate Modern, London, 2009, Museum of Contemporary Art–MACBA, Barcelona 2010; Los Angeles County Museum of Art, 2010; Metropolitan Museum of Art, New York, 2010–2011), "Your Name in Light" (Stedelijk Museum, Amsterdam, 2011) and "The Giacometti Variations" (Fondazione Prada, Milan, 2010). Selected group exhibitions include the 53rd Biennale di Venezia (2009), where he received the Golden Lion for Lifetime Achievement; Whitney Biennial (2009, 1983); Documenta V (1972) and Documenta VII (1982); and the Carnegie International (1985–86).

UCCA Dune

Yang Xinguang

2026.4.19-2026.10.11

Yang Xinguang's practice has long been driven by his obsessions with soil and wilted plants. By juxtaposing these natural materials with artificial ones like steel and paint, he deliberately interrupts organic cycles of life and decay. In doing so, he creates new landscapes that serve as compressed allegories for the impact of human behavior on the natural world, or as post-human specimens of our contemporary era. This exhibition will trace out key threads from Yang's recent practice, focusing on his use of soil and plants. The spatial experiments of the artist's series "Above the Soil," "Winds of Spring," and "Warrior" will be presented alongside



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brand-new works. Through site-specific works—in this case actually produced on-site—the exhibition will underline Yang's talent for crafting diverse sculptural works that exist in dialogue with their settings, whether indoors or outdoors. This exhibition is curated by UCCA Curator Chelsea Qianxi Liu.

About the Artist

Yang Xinguang (b. 1980, Hunan, China; lives and works in Beijing) received his BA in Sculpture from the Central Academy of Fine Arts, China, in 2007. His works have been featured in many museums and institutions, such as UCCA Center for Contemporary Art, Beijing; UCCA Dune, Beidaihe; Nazionale D'Arte Moderna e Contemporanea, Rome; The National Gallery of Georgia, Tbilisi; White Rabbit Museum, Sydney; FRAC des Pays de la Loire, Nantes; Singapore Art Museum; Lehmbruck Museum, Duisburg; Power Station of Art, Shanghai; Asia Culture Center, Gwangju; and M+, Hong Kong.

Yang has received many awards, including the 2010 Chinese Contemporary Art Golden Palm and the Nomination Award of the 2010 Wu Zuoren Art Awards. He has also been nominated for 2015 HUGO BOSS Asia Prize, the 2014 Award of Art China, the 2nd Huayu Youth Award (2014), and the 2011 Signature Art Prize. His works are in the collections of institutions including the Fosun Art Foundation, Shanghai; Long Museum, Shanghai; M+, Hong Kong; Kadist Art Foundation, Paris and San Francisco; FRAC des Pays de la Loire, Nantes; 33 Contemporary Art Center, Guangzhou; Shanghai Museum of Glass; De Heus Collection, Netherland; G Museum, Nanjing; White Rabbit Museum, Australia; and DSL Collection (France), among others.

Katie Paterson

2026.10.25-2027.4.11

Katie Paterson has broadcast the sounds of a melting glacier live, mapped all the dead stars known to humanity, compiled an archive of darkness from the depths of the universe, created a light bulb that recreates the experience of moonlight, and even sent a recast meteorite back into space. Evoking the experience of the Romantic sublime, her works prompt feelings of humility, wonder, and melancholy. Subtle in gesture yet vast in scope, Paterson's practice contemplates humanity's place within the immense temporal and spatial scales of nature and the cosmos.



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This exhibition will present sixteen of the artist's installation works and two performance pieces. In addition, a new water-based kinetic installation will unfold in Gallery Dune No. 7, tracing the elemental rhythms of flow, condensation, and dispersal. As Paterson's first solo institutional show in China, the exhibition will reflect on the human condition within the context of geological time and transformation. Paterson's works draw on advanced technologies and specialized knowledge to express philosophical, poetic, and deeply intimate encounters between humans and the natural world. Combining a Romantic sensibility with research-based methodology, conceptual rigor, and a minimalist aesthetic, the exhibition will stand as an invitation for viewers to experience the dissolution of boundaries between themselves, time, and the edges of the cosmos. This exhibition is curated by UCCA Assistant Curator Zhang Yao.

About the Artist

Katie Paterson (b. 1981, Scotland) received a BA from Edinburgh College of Art and an MFA from the Slade School of Fine Art, London. Paterson is a Scotland-based artist who has exhibited internationally, including presentations in London, New York, Berlin, and Seoul, and has participated in major exhibitions at institutions including Turner Contemporary, Hayward Gallery, Tate Britain, Kunsthalle Wien, MCA Sydney, Guggenheim Museum, and The Scottish National Gallery of Modern Art. She is the recipient of the South Bank Award for Visual Arts and is an Honorary Fellow of the University of Edinburgh.

About UCCA

UCCA Center for Contemporary Art is China's premier museum of modern and contemporary art. Committed to the belief that art can deepen lives and transcend boundaries, UCCA presents a wide range of exhibitions, public programs, and educational initiatives across four architecturally and programmatically distinct locations. Owned by a group of committed patrons, it is funded by donations, sponsorship, ticketing, and proceeds from the commercial activities of UCCA Lab. UCCA has presented more than 200 exhibitions and welcomed more than ten million visitors since its founding in Beijing in 2007 as the Ullens Center for Contemporary Art.

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