



UCCA Announces 2025 Exhibitions

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In 2025, UCCA Center for Contemporary Art will present nine exhibitions across UCCA Beijing and UCCA Dune, featuring artists from China, Asia, North America, and Europe, bringing a vibrant and multifaceted vision of contemporary art to an anticipated one million annual visitors.

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BEIJING, China – UCCA Center for Contemporary Art is pleased to announce its 2025 exhibition program, featuring seven exhibitions at the UCCA flagship location in Beijing and two at UCCA Dune in Beidaihe. At UCCA Beijing, the year will open in the Great Hall with a solo exhibition of Korean-American artist Anicka Yi, followed by the first institutional solo exhibition by Swiss pioneer of immersive video art, Pipilotti Rist, in mainland China in nearly a decade. The year will close with the first large-scale institutional exhibition of Yang Fudong in Beijing, a significant Chinese contemporary artist renowned for his body of film work. In addition to the Great Hall exhibitions, UCCA Beijing will feature further solo exhibitions by British artist Lubaina Himid, recipient of the 2023 Maria Lassnig Award and the first woman of color to win the Turner Prize, followed by Chinese painter Chen Ke, sculptor Liao Fei, and Japanese artist Koki Tanaka.

On the coast of the Bohai Sea, UCCA Dune will continue spotlighting the unconventional and pioneering voices with solo exhibitions by emerging Chinese artist Hu Yinping and the late Kim Lim, a British-Singaporean artist of Chinese descent known primarily for sculpture.

Major Exhibitions

Anicka Yi

2025.3.22 - 2025.6.15

This exhibition marks this first and most extensive presentation in Asia of the acclaimed Korean-American artist Anicka Yi. For over a decade, Anicka Yi has captivated the global art community through what she terms the “biopolitics of the senses”—an exploration of how sensory experiences are shaped by cultural and biological forces. The exhibition features newly commissioned works alongside a selection of the artist’s earlier pieces, providing a comprehensive introduction to her distinctive artistic universe.



Utilizing organic and ephemeral materials such as bacteria, scents, and tempura-fried flowers, Yi delicately captures the nuances of human emotion and sensation. By meditating on the fragile yet resilient interdependence of life, the artist underscores the shared stakes that connect all living forms, enlisting tenacious organisms like ants and soil microorganisms as co-creators and embedding existential questions of life, death, and decay into her work. Building on her sensorial explorations, Yi challenges anthropocentric perspectives by centering the experiences and insights of non-human entities such as machines, fungi, and seaweed. Grounded in rigorous research across biology, technology, and philosophy, the works in the exhibition bring these explorations to life, manifesting in tangible, affective forms that pulse with vitality, inviting intimate encounters with the more-than-human world. Through collaborations with experts across various fields, including scientists, architects, and perfumers, Yi's creations prompt us to reconsider our place within a broader, more interconnected planetary system.

Co-organized with Leeum Museum of Art, this exhibition is curated by UCCA Curator-at-Large Peter Eleey, and Gina Lee, Curator, Leeum Museum of Art.

About the Artist

Anicka Yi (b. 1971, Seoul; lives and works in New York City) has been the subject of numerous solo exhibitions at institutions around the world, including "Metaspore" (Pirelli HangarBicocca, Milan, 2022); "Hyundai Commission: Anicka Yi: In Love With the World" (Turbine Hall, Tate Modern, London, 2021); "Life Is Cheap" (Solomon R. Guggenheim Museum, New York, 2017); "Jungle Stripe" (Fridericianum, Kassel, 2016); "7,070,430K of Digital Spit" (Kunsthalle Basel, Basel, 2015), "You Can Call Me F" (The Kitchen, New York, 2015).

Group exhibition highlights include "New Order: Art and Technology in the Twenty-First Century" (Museum of Modern Art, New York, 2019), the 58th Venice Biennale "May You Live In Interesting Times" (Venice, 2019), "The Body Electric" (Walker Art Center, Minneapolis, Minnesota, 2019), "The Dream of Forms" (Palais de Tokyo, Paris, 2017), 2017 Whitney Biennial (Whitney Museum of American Art, New York, 2017), "The Eighth Climate (What does art do?)" (11th Gwangju Biennale, Gwangju, 2016), and "Meanwhile... Suddenly and Then" (12th Lyon Biennale, Lyon, 2013). She is the recipient of the Guggenheim Hugo Boss Prize (2016) and the Louis Comfort Tiffany Foundation Award (2011). Yi's works are included in several public collections including the Solomon R. Guggenheim Museum, New York; The Museum of Modern Art, New York; Julia Stoscheck Collection, Dusseldorf; the Rubell Family Collection; and the Whitney Museum of American Art, New York.



Pipilotti Rist

2025.7.19 - 2025.10.19

In a solo exhibition centered on newly commissioned video installation works, internationally acclaimed Swiss artist Pipilotti Rist takes on the spatial dynamics of UCCA's Great Hall. These creations further expand Rist's pioneering and incisive visual lexicon, seamlessly integrating her enduring ecofeminist perspectives with Taoist philosophical reflections on nature and the interconnectedness of all life. The exhibition invites viewers to shift fluidly between intimate microcosms and sweeping macro-perspectives, exploring cycles of ongoing transformation that govern bodily mechanisms, food consumption, digestion, and cultivation within today's complex ecosystems. A dynamic journey into Rist's "Total Art," this exhibition encompasses video, installation, and sculpture in a profound sensory experience.

Rist will present a large-scale, site-specific commission for the Great Hall fully engaging UCCA's striking public and exhibition spaces with a humorous and immersive experience welcoming audiences of all ages and backgrounds into the vibrant world of Rist's art. In addition, a concise selection of her most emblematic works will flank the commission. This exhibition is curated by UCCA Curator Yan Fang.

About the Artist

Pipilotti Rist (b. 1962, Grabs, Switzerland; lives and works in Zurich) studied commercial art, illustration, and photography at the University of Applied Arts in Vienna from 1982 to 1986. She furthered her studies with audio visual communications (video) at the School of Design in Basel. Since the mid-1980s, Rist has been exhibiting her work worldwide and became a central figure within the international art scene.

Rist's recent solo exhibitions include "Electric Idyll" (Fire Station, Doha, 2024); "Behind Your Eyelid" (Tai Kwun, Hong Kong, 2022); "Big Heartedness, Be My Neighbor" (The Geffen Contemporary at MOCA, Los Angeles, California, 2021-2022); "Your Eye Is My Island" (The National Museum of Modern Art, Kyoto, Japan, 2021); "Open My Glade" (Louisiana Museum of Modern Art, Humlebæk, Denmark, 2019); "Pixel Forest" (LUMA Arles, Arles, France, 2018); "Sip my Ocean" (Museum of Contemporary Art Australia, Sydney, 2017-2018); "Pixel Forest and Worry Will Vanish" (Museum of Fine Arts, Houston, 2017); "Pixel Forest" (New Museum, New York, 2016-2017); and "Your Saliva is my Diving Suit in the Ocean of Pain" (Kunsthau Zurich, Zurich, 2016).



Yang Fudong
2025.11.15 - 2026.2.22

The works of Yang Fudong mark a breakthrough in contemporary visual production in China. His first film, *An Estranged Paradise*, which premiered at Documenta XI 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, poetically rendering the anomie of his generation as it came of age in the early years of the new millennium. As his film projects evolved into installations that sometimes encompass traces of their own creation, his subsequent works expanded his cinematic thinking into new spatial and multi-temporal dimensions.

Marking his most comprehensive institutional exhibition to date and his first in Beijing, this exhibition will include the inaugural installment of Yang's "Library Film Project." This project, initiated in the immediate aftermath of "Seven Intellectuals in Bamboo Forest," marks the beginning of an ongoing quest to create a movie that can contain a complex reality, simultaneously real and constructed. Inspired by his childhood in the rural eastern outskirts of Beijing, the exhibition will weave together elements of the past and present, as well as the public and personal. This exhibition is co-curated by UCCA Director Philip Tinari and UCCA Curator Chelsea Qianxi Liu.

About the Artist

Yang Fudong (b. 1971, Beijing; lives and works in Shanghai) graduated from the Department of Oil Painting at the China Academy of Art in Hangzhou. He has been the subject of solo exhibitions at institutions and galleries worldwide, 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).

Additionally, his works have been featured in major international 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.

Further Exhibitions

Lubaina Himid **2025.1.18 - 2025.4.27**

As the first solo exhibition of British artist Lubaina Himid in China, this presentation will reflect on the key stages of her artistic career over the past four decades. A prominent figure in the British Black Arts Movement of the 1980s, Himid is renowned for her paintings and installations that challenge dominant historical narratives. This exhibition will feature a selection of significant works from the 1980s to the present, including *A Fashionable Marriage*, *Naming the Money*, the "Feast Wagon" and "Plan B" series, among others. These expressive works are evocative, speculative retellings of history, exploring enduring themes central in her practice, such as the history of slavery and Black experiences, gender perspectives, and language, as well as patterns and materiality. Highlighted will be the diversity of Himid's artistic approach, including works on canvas, cut-outs, found objects, and sound installations. Lubaina Himid is the recipient of the 2023 Maria Lassnig Prize. This exhibition is curated by UCCA Curator Shixuan Luan.

About the Artist

Lubaina Himid CBE RA (b. 1954, Zanzibar; lives and works in Preston, UK) is Emeritus Professor of Contemporary Art at the University of Central Lancashire. She is recipient of



numerous awards including the 2017 Turner Prize, the 2023 Maria Lassnig Prize, and the 2024 Suzanne Deal Booth | Flag Art Foundation Prize. Himid has exhibited extensively in the UK and internationally.

Himid's solo exhibitions include: "Barricades" (Hollybush Gardens, London, 2024); "Make Do and Mend" (FLAG Art Foundation, New York/ The Contemporary, Austin, Texas, 2024); "Street Sellers" (Greene Naftali, New York, 2023); "Plaited Time/Deep Water" (Sharjah Art Foundation, UAE, 2023); "What Does Love Sound Like?" (Glyndebourne, Lewes, 2023); "So Many Dreams" (Musée cantonal des Beaux-Arts, Lausanne, 2022); "Water Has a Perfect Memory" (Hollybush Gardens, London, 2022); "Lubaina Himid" (Tate Modern, London, 2021); "Spotlights" (Tate Britain, London, 2019); "The Grab Test" (Frans Hals Museum, Haarlem, 2019); "Lubaina Himid" (CAPC Bordeaux, 2019); "Work From Underneath" (New Museum, New York, 2019); "Gifts to Kings" (MRAC Languedoc Roussillon Midi-Pyrénées, Sérignan, 2018); "Our Kisses are Petals" (BALTIC Centre for Contemporary Art, Gateshead, 2018); "The Truth Is Never Watertight" (Badischer Kunstverein, Karlsruhe, 2017); "Navigation Charts" (Spike Island, Bristol, 2017); and "Invisible Strategies" (Modern Art Oxford, 2017).

Recent group exhibitions include: "The Time is Always Now: Artists Reframe the Black Figure" (Philadelphia Museum of Art, Philadelphia/The Box, Plymouth/National Portrait Gallery, London, 2024); "Entangled Pasts, 1768-now" (Royal Academy of Arts, London, 2024); "Women in Revolt!" (National Galleries of Scotland, Edinburgh/Tate Britain, London, 2024); "A Fine Toothed Comb" (HOME, Manchester, 2023); "A Tall Order! Rochdale Art Gallery in the 1980s" (Touchstones Rochdale, 2023); "Arcadia for All?" (The Stanley & Audrey Burton Gallery, Leeds, 2023); "Being and Belonging" (Royal Ontario Museum, Toronto, 2023); "Divided Selves: Legacies, Memories, Belonging" (Herbert Art Gallery & Museum, Coventry, 2023); "Le Retour" (MRAC Languedoc Roussillon Midi-Pyrénées, Sérignan, 2023); "Thinking Historically in the Present" (Sharjah Biennial 15, 2023); and "uMoya: The Sacred Return of Lost Things" (Liverpool Biennial, 2023).

Himid's work is held in various museum and public collections, including Tate, London; Museum Ludwig, Cologne; Solomon R. Guggenheim Museum, New York; Guggenheim Abu Dhabi; Hammer Museum, Los Angeles; Sharjah Art Foundation; Kistefos Museum, Norway; Musée cantonal des Beaux-Arts, Lausanne; Rennie Collection, Vancouver; MIMA, Middlesbrough; British Council Collection, UK; Arts Council Collection, UK; Government Art Collection, UK; Victoria & Albert Museum, London; National Museums, Liverpool; Whitworth Art Gallery, Manchester; and Rhode Island School of Design, Providence.



Chen Ke
2025.5.17 - 2025.9.7

Closely watched since the early 2000s, Chen Ke has made a career as a painter whose work evokes a social sensibility even as it speaks to the specific dreams and predicaments of individuals. Her early work often depicted cartoonish young girls, ambivalent avatars for the artist and her generation, raised in an ever-expanding consumer economy. In 2020, she debuted the “Bauhaus Gal” series, filtering images of women from the photographic archives of the renowned German school and movement through her own feelings and memories. For this exhibition she presents the most recent iteration of this ongoing project, including nearly twenty canvases which imagine and envision the female heroes of this bygone utopian moment. The poignancy of these works is heightened by the context of UCCA and Factory 798, spaces originally designed in the 1950s by a state institute in Dessau, the East German city that was home to the Bauhaus’s final iteration. Chen Ke deepens this connection with the inclusion of archival materials and site-specific elements. The exhibition is curated by UCCA Director Philip Tinari.

About the Artist

Chen Ke (b. 1978, Sichuan; lives and works in Beijing) obtained her BA from the Oil Painting Department of Sichuan Academy of Fine Arts in 2002 and an MFA in 2005 from the same faculty. Her previous solo exhibitions include “Bauhaus Gal—Theatre” (Perrotin Gallery, Paris, 2023); “The Unknown Woman Artist” (C5CNM, Beijing, 2020); “The Real Deal Is Talking with Dad” (Yuz Museum, Shanghai, 2018-2019); “Dream · Dew” (Perrotin Gallery, Hong Kong, 2016); and “Cover: Recent Works by Chen Ke” (Star Gallery, Beijing, 2015).

Select group exhibitions include “One and All: New Artistic Styles of Contemporary Painting” (National Art Museum of China, Beijing, 2024); “Portraits — The Tenth Anniversary of the Long Museum” (Long Museum West Bund, Shanghai, 2023); “Chinese Contemporary Art from the Yuz Foundation” (Los Angeles County Museum of Art, Los Angeles, 2021); “Reading the Raindrops—The Western China Artists Documenta” (MoCA Yinchuan, Yinchuan, 2017); and “Chinese Whispers: Recent Art from the Sigg & M+ Sigg Collections” (Kunstmuseum Bern, Switzerland, 2016). Her works are in many collections including Museum Voorlinden, Netherlands; The Sigg Collection, Switzerland; The Franks-Suss Collection, United Kingdom; BSI Art Foundation, Switzerland; Yuz Museum, Shanghai; and Long Museum, Shanghai.



Liao Fei
2025.5.17 - 2025.9.7

Liao Fei's practice stems from his reflections on existence and self-doubt, seeking to access the essence of things through creative practice. His works interrogate the nature of being through the formal aspects of art and the physicality of everyday materials. With a rational approach towards art-making, Liao Fei translates logical reasoning and abstract concepts into powerful sensorial experiences. Transforming the logic of mathematical systems into a visual language, his works offer an encounter with the immediacy and limits of mathematics, logic, and abstraction through a minimalist and almost linguistic expression. This exhibition marks Liao Fei's largest institutional solo presentation to date, revisiting the artist's key early works, including the "One Way Sculpture" series (2017) and the "Permutation Generation" series (2018), and weaving together the significant thematic threads that continue to inform his current practice. The artist will design and transform the exhibition space to reflect the distinctive characteristics of his works. This exhibition is curated by UCCA Curator Neil Zhang.

About the Artist

Liao Fei (b. 1981, Jingdezhen; lives and works in Shanghai) graduated from Shanghai Normal University in 2006. His recent solo exhibitions include "Physics Temple" (Vanguard Gallery × Tihho Art Space, Shanghai, 2023); "Depiction" (The Cloister Project, Shanghai, 2021–2022); "Is everything a contingent occurrence?" (OCAT Shanghai, 2021); "Res Extensa" (Vanguard Gallery × O Art Center, Shanghai, 2018); and "Plain" (Shanghai Museum of Glass, 2016). Select group exhibitions include "An Atlas of the Difficult World" (Macalline Center of Art, Beijing, 2024); "Endless Mountains: Spanning Mountains and Seas—An Exhibition of Art and the Tang Poetry Road" (Osaka Culturarium at Tempozan, 2024); "Silent Thunder" (UCCA Center for Contemporary Art, Beijing, 2021); "Dis-/Continuing Traditions: Contemporary Video Art from China" (Salamanca Arts Centre, Tasmania, Australia, 2021); "In the Open or in Stealth" (Barcelona Museum of Contemporary Art, 2018); "Frontier: Re-assessment of Post-Globlizational Politics" (OCAT Institute, Beijing, 2018); and the 11th Shanghai Biennale "Why Not Ask Again? Arguments, Counter-Arguments, and Stories" (Power Station of Art, Shanghai, 2016–2017).



Koki Tanaka
2025.9.27 - 2026.1.4

In his diverse practice spanning video, photography, site-specific installations, and intervention projects, Koki Tanaka visualizes the multiple contexts embedded in the simplest of everyday acts, revealing their deeper meaning within. In early works centered on found objects, Tanaka employed quotidian items experimentally to explore ways to break free from the routines of daily life. With *A Haircut by 9 Hairdressers at Once (Second Attempt)* (2010), the artist began a series of “collaborative” projects that organized temporary groups for specific causes in order to uncover the dynamics within micro-societies and temporary communities. Following the March 11 earthquake in Japan in 2011, Tanaka assumed a role akin to that of a film director to organize, produce, and direct a series of works centered on human relationships in Japan, which he refers to as “collective actions.” This exhibition will showcase the artist’s decade-long creative practice, featuring over ten works, and including his early installations alongside new video works supported by UCCA. This exhibition is curated by UCCA Curator Neil Zhang.

About the Artist

Koki Tanaka (b. 1975, Tochigi, Japan; lives and works in Kyoto) graduated from Tokyo Zokei University (BFA) in 2000 and Tokyo University of the Arts (MFA) in 2005. His major solo exhibitions include “Vulnerable Histories (A Road Movie)” (Art Sonje Center, Seoul, 2020); “Precarious Tasks” (Mirrored Gardens, Guangzhou, 2019); “Vulnerable Histories (A Road Movie)” (Migros Museum of Contemporary Art, Zurich, 2018); “Provisional Studies (Working Title)” (Kunsthhaus Graz, Graz, 2017); “Potters and Poets” (Asian Art Museum, San Francisco, 2016); “Possibilities for being together. Their praxis.” (Art Tower Mito Contemporary Art Gallery, Mito-shi, Ibaraki, 2015); “A Vulnerable Narrator” (Deutsche Bank Kunsthalle, Berlin, 2015); “Abstract Speaking – Sharing Uncertainty and Collective Acts” (Japan Pavilion, the 55th Venice Biennale, 2013). His work has also been shown extensively in group exhibitions and biennales including “Antibodies” (Palais de Tokyo, Paris, 2021); “Though it’s dark, still I sing” (Bienal de São Paulo, São Paulo, 2021); “Every Step in the Right Direction” (Singapore Biennale, Singapore, 2019); “Taming Y/Our Passion” (Aichi Triennale, Aichi, Japan, 2019); “Action!” (Kunsthhaus Zurich, Zurich, 2017); “Viva Arte Viva” (the 57th Venice Biennale, 2017); “Trace of Existence” (UCCA Center for Contemporary Art, Beijing, 2016); “Mobile M+: Moving Images” (M+, Hong Kong, 2015). His work is held in the collections of institutions including M+, Hong Kong; Mori Art Museum, Tokyo; and Van Abbemuseum, Netherlands.



UCCA Dune

Hu Jinping

2025.4.27 - 2025.10.12

Hu Jinping's artistic practice invites us to reconsider the prevailing social and artistic value systems, and to discover new possibilities for the existing relationship between labor and life within a whimsical world made of wool. Her conceptual project "Hu Xiaofang" serves as both an "artistic brand" and a social experiment to interrogate the inherent logics of production and trade within our economic systems and society. Launched in 2015, the project initially sought to create a more meaningful and autonomous environment for older women in rural villages. Over time, it unexpectedly provided a platform for these women—who have dedicated their lives to their family and have little connection to art—to express their subconscious selves. Hu Jinping began by commissioning knitted or crocheted items from women living in her hometown in Sichuan province. Rather than creating an art project, she had originally merely intended to bestow what she considered proper value for the time of these women, including her own mother, who have been undervalued in life and, more recently, exploited by online markets and export systems acquiring their work at minimal cost. Through the anonymous platform of the "Xiaofang" company, Hu Jinping discreetly provides a form of economic support for the women's creative labor. Offering an unexpected, subversive perspective, her work compels viewers to reassess the value of "women's craft" and "women's time."

Marking a decade of this tremendous project, this exhibition draws inspiration from reflections on the future, featuring a series of immersive mixed-media works created by the Xiaofang community commissioned by UCCA. This exhibition is curated by UCCA Curator Holly Roussel.

About the Artist

Hu Jinping (b. 1983, Sichuan province; lives and works in Beijing) completed her MFA at the Central Academy of Fine Arts in 2010. Her solo exhibitions include "Hu Jinping: Weaving Realities" (Ming Contemporary Art Museum, Shanghai, 2022); "Snowy White Dove" (Arrow Factory Space, Beijing, 2018); "Tourist" (IAER, Venice, 2017); "Xiaofang" (Arrow Factory Space, Beijing, 2016); and "Thank you" (Space 3, Chengdu, 2016). Her work has been featured in major group exhibitions at galleries and institutions around the world, including "The Story of a Merchant" (kurimanzutto, Mexico City, 2023); "SIGG: Chinese Contemporary Art from the



Sigg Collection” (SONGEUN Art Space, Seoul, 2023); “Nián Nián: The Power and Agency of Animal Forms” (Deji Art Museum, Nanjing, 2023); “Incredible Action” (A4 Art Museum, Chengdu, 2022); “Stepping Out!” (Stiftelsen Lillehammer Museum, Norway; Museum der Moderne Salzburg, Austria; Gammel Strand, Copenhagen, 2022); “The Endless Garment” (X Museum, Beijing, 2021); “Body Vision” (Cloud Art Museum, Shenzhen, 2021); “Curtain” (Para Site, Hong Kong, 2021); “Airport Biennale” (Guangzhou, 2019); “Hangzhou Triennial of Fiber Art” (Zhejiang Art Museum, Hangzhou, 2019); and “Sweet Home” (Power Station of Art, Shanghai, 2017).

Kim Lim

2025.10.26 - 2026.4.12

Kim Lim (1936-1997) was a British-Singaporean artist of Chinese descent renowned for her exploration of the interplay between form, rhythm and light through primary mediums of sculpture and printmaking. In the 1950s, Lim moved to the UK to study at St. Martin’s College of Art and Slade School of Fine Art. Her use of wood, stone, and metal reflects her profound interest in both visual culture and architecture of the past with a unique perspective shaped by her extensive travels across Asia from 1956 to 1996. As Kim Lim’s first institutional solo exhibition in mainland China, this presentation will offer a comprehensive survey of the artist’s sculptural and print works that reflects her lifelong quest to transcend cultural boundaries. In an exploration of the universal characteristics of form and space within both Eastern and Western art traditions, viewers will be invited to engage in contemplation and dialogue between materiality and abstraction. This exhibition is curated by UCCA Curator Neil Zhang.

About the Artist

Kim Lim (1936-1997) arrived in London aged 17 to study at St. Martin’s School of Fine Art, later studying printmaking and sculpture at the Slade School of Fine Art. Two major exhibitions of her work in 2024 include “Kim Lim: A Space Between. A Retrospective” at the Singapore National Gallery, and “Daiga Grantina. Notes on Kim Lim” at the Kunstmuseum Appenzell, the artist’s first museum show in Europe. Other recent solo and group exhibitions include presentations at The Hepworth Wakefield, Manchester (2023-4); Turner Contemporary, Margate (2024); Whitechapel Gallery, London (2022); Barbican Art Gallery, London (2022); Tate Britain, London (2021); STPI Gallery, Singapore (2018); and Camden Arts Centre, London (1999). Kim Lim was also included in the 2023 editions of the Taipei Biennial and the Gwangju



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Biennale. Her works are held in significant collections including the National Gallery Singapore; Arts Council Collection, UK; Tate Collection, UK; and M+, Hong Kong.

About UCCA

UCCA Center for Contemporary Art works to bring the best in art to ever wider audiences, global dialogue, and cultural exchange. Opened in 2007, its Beijing flagship is registered as a non-profit museum, occupying over 10,000 square meters of regenerated factory space at the heart of the 798 Art District. UCCA also operates UCCA Dune in Beidaihe, UCCA Edge in Shanghai, and UCCA Clay in Yixing, Jiangsu Province. In addition to its exhibitions, public programs, and research initiatives, UCCA includes a charitable foundation (UCCA Foundation), a comprehensive children's art education program (UCCA Kids), and a platform for commercial collaborations (UCCA Lab). Consistently ranked as China's leading art institution, UCCA has pioneered an integrated operating model distinct in the world.

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