



尤伦斯当代艺术中心
Center for Contemporary Art

UCCA Beijing Announces 2020 Exhibitions

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UCCA Center for Contemporary Art is proud to announce the exhibitions for its flagship Beijing museum in 2020. Featuring leading figures in Chinese contemporary art alongside key international voices, the year's programs include solo exhibitions by artists both emerging and established, and group exhibitions that bring art history into dialogue with contemporary practice. UCCA Beijing's 2020 exhibitions are detailed below. Three exhibitions at UCCA Dune, as well as further details on UCCA's upcoming center in Shanghai, will be announced at a later date. In addition, UCCA will continue to expand its academic and philanthropic initiatives, including educational outreach programs for children from underserved communities, and a new museum library and archive in Beijing. Through these exhibitions and programs, UCCA continues its mission to deepen and improve lives, and to connect cultures, through contemporary art.

UCCA Director and CEO Philip Tinari has commented, "At the conclusion of an eventful year, which began with the total revitalization of our Beijing flagship, continued with the landmark exhibition "Picasso – Birth of a Genius," and ended with the announcement of our Shanghai museum to open officially in 2021, UCCA looks forward to presenting a compelling program in 2020. Next year's exhibitions span eras and geographies, from the history of computer art, to the artistic ferment of 1980s New York City, to contemporary China as seen through the sharp and sensitive eye of Cao Fei. Other exhibitions, presenting the conceptual investigations of Yan Xing, the masterful portraiture of Elizabeth Peyton, and Geof Oppenheimer's sculptural juxtapositions of contemporary and modern, all invite us to reconsider how we approach the world around us. As UCCA continues to refine its model in preparation for its expansion to Shanghai, we renew our commitment to a vision of art as a way to stimulate new thinking and foster urgent exchange."

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Great Hall Exhibitions

Immaterial/Re-material: A Brief History of Computing Art

Great Hall

2020.2.22 – 2020.5.5

“Immaterial/Re-material: A Brief History of Computing Art” presents a wide-ranging overview of the evolution of computing art from the 1960s to the present, exploring topics that span from machine-learning aesthetics to digital objecthood and technological discontent. Curator Jerome Neutres brings together works by 30 artists, from early pioneers of computing art, such as Vera Molnar, Manfred Mohr, and Edmond Couchot, to active digital practitioners including Ryoji Ikeda, Miguel Chevalier, and Davide Quayola, as well as young Chinese artists Liu Wa, aaajiao, and Lu Yang. The show pays tribute to Jean-François Lyotard’s groundbreaking 1985 exhibition “Les Immatériaux,” which conceived of a new mode of materiality that echoed advancements in telecommunications technology. By exploring the broad possibilities of computing art and the philosophies underpinning it, “Immaterial/Re-material” aims to write a new chapter in the history of this medium.

Somewhere Downtown

Great Hall

2020.5.30 -2020.8.30

“Somewhere Downtown” is an evocation and celebration of a now mythic time and place: the artistic community of New York City during the early and mid-1980s. Set amid the ruin and neglect of New York at its economic nadir, the art of this period marks a creative zenith of expression and experimentation. Dozens of artists who once existed as a community of shared dreams and collective obscurity now stand among the most important artists of the late twentieth century. Curated by Carlo McCormick, “Somewhere Downtown” is neither chronological nor separated by the usual divisions of genre or medium, and provides an experience of the era as a conversation between artists of very different backgrounds and intentions, brought together for a brief but magical moment. Featuring the most celebrated figures from this community, the exhibition spans the divergent strategies of conceptual, political, and graffiti art, as well as new modes of expression born in the nightclubs and on the streets. It 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. Narrating a period of radical fun brought to an untimely and tragic end by the



devastating effects of drugs, AIDS, and the rapid gentrification of the city, which became unaffordable for young and poor artists, “Somewhere Downtown” is a story of great struggles and mighty achievements that continue to inspire people around the world.

Cao Fei

Great Hall

2020.9.26 – 2020.12.27

As a leading member of China’s avant-garde, Cao Fei uses multimedia formats—film, video, virtual reality, and installation—to surreally depict the dramatic social changes of a globalizing China and the state of the individual under such conditions. Cao Fei’s UCCA exhibition, her first major solo show in China, assembles works from different periods of her artistic career and situates her practice within the context of the country’s profound social upheavals. The exhibition features celebrated works such as *Whose Utopia* (2006), *RMB City* (2007-2011), *Haze and Fog* (2013), and *La Town* (2014), as well as the artist’s recent piece *Asia One* (2018) and her latest series, “Hongxia” (2019-2020), both of which will be presented in China for the first time. Throughout her practice, Cao Fei has consistently focused on the complicated social pressures emerging from the entanglement of popular culture, technological development, and urban change, fluidly shifting between documenting reality and creating fantasy in her art. In recent years, she has undertaken long-term historical and interdisciplinary research to make work that questions the role of the individual within historical transformation, reimagining approaches towards individuality, society, history, and temporality.

About the Artist

Cao Fei (b. 1978, Guangzhou, lives and works in Beijing) blends social commentary, pop culture aesthetics, references to Surrealism, and documentary filmmaking conventions in her works, which consider the rapid and chaotic changes of contemporary Chinese society. Her work has been exhibited in many major international exhibitions, including the Shanghai Biennale, Moscow Biennale, Taipei Biennial, 15th & 17th Biennale of Sydney, Istanbul Biennial, Yokohama Triennale, and 50th, 52nd, and 56th Venice Biennales. She has exhibited her works and projects at museums such as the Serpentine Gallery, London; Tate Modern, London; New Museum, New York; Solomon R. Guggenheim Museum, New York; Museum of Modern Art, New York; Palais de Tokyo, Paris; and more. She has held solo exhibitions at



Centre Pompidou, Paris, and MoMA PS1, New York, and in 2020, she will be the subject of a solo exhibition at the Serpentine Gallery. Cao Fei was nominated for the Hugo Boss Asia Art Award in 2010. She has received both the Best Young Artist Award (2006) and the Best Artist Award (2016) from the Chinese Contemporary Art Awards.

Further Exhibitions

Voluntary Garden

Central Gallery & New Gallery

2019.12.12 – 2020.3.1

“Voluntary Garden” is a project by artist Colin Siyuan Chinnery comprising two parts, performance and exhibition. For the first stage, which took place from October 17 to 24, 2019, Chinnery and his curatorial team invited 39 musicians working in a variety of genres to record improvised performances in the traditional Suzhou-style courtyard of the Fusion Art Center in Beijing’s historic center. These musicians drew inspiration from the courtyard’s natural environment and the performers that had played before them, creating a dialogue through improvised sound. Chinnery recorded audio and video of all the performances, which he edited and arranged to create a unified musical piece presented as a 4-channel video installation, in which performers who in some cases never actually met appear to be making music together. The exhibition at UCCA centers on this masterful composition and also includes further documentary footage collected over the eight days of recording, capturing the wide expanse of musical creativity in China today. UCCA will also host a series of special performances showcasing musicians featured in the video installation.

About the Artist

Colin Siyuan Chinnery (b. 1971, Edinburgh) is an artist and curator based in Beijing. Chinnery graduated in Chinese Language and Civilisation at the University of London’s School of Oriental and African Studies (SOAS) in 1997. From 1998 to 2002, he worked for the British Library’s International Dunhuang Project. This project facilitated international research of the voluminous collection of ancient manuscripts discovered in Dunhuang, for which Chinnery set up the Beijing office at the National Library of China. Earlier, from 1992 to 1994, he was lead singer of Xue Wei, one of China’s first alternative rock groups. In 2002, Chinnery moved back to China and began exhibiting widely as an artist there, as well as in Europe and the US. Between



2003 and 2006, as arts manager for the British Council in Beijing, he initiated major projects in experimental theater, live art, sound art, and visual arts, bringing a wider public into contact with experimental practice. From 2006 to 2008 Chinnery was deputy director and chief curator of UCCA Center for Contemporary Art, playing a central role in setting up China's first major contemporary art institution, and he was director of ShContemporary Art Fair in Shanghai in 2009 and 2010. Presently, he is responsible for curation at Beijing non-profit institution The Bunker. Chinnery writes regularly about contemporary art and is a contributing editor for *Frieze* magazine. He is currently developing a major new multi-faceted artwork titled *Sound Museum* that includes a history of social sounds, sound art, online social engagement, and collaborative projects.

Yan Xing

Central Gallery & New Gallery

2020.3.13 – 2020.6.17

Yan Xing is known for multi-component, interdisciplinary projects that combine diverse media including performance, video, photography, installation, and painting. He has built a complex, compelling body of work that reflects critically on how history is manufactured. For the past two years, the artist has been revisiting the post-war modern art movements of China's remote southwest. His research imagines the Yunnan-Guizhou Plateau as a discursive host and charts its history along an axis of Western post-war art history. Yan Xing compiles an interwoven survey of modernities, literary languages, stylistic evolutions, and spatial relationships in the complex geographical ecology of southwest China. On this basis, he questions rhetorical connections between objects, humans, and nature in this traditionally transcultural region. The exhibition will mark the culmination of this research, consisting of the artist's new sculptures, paintings, and murals.

About the Artist

Yan Xing (b. 1986, Chongqing, lives and works in Los Angeles) graduated from the Sichuan Fine Arts Institute in 2009. In his practice he investigates literature, history, and art theory, with each project governed by its own self-contained aesthetic narrative. His works explore the complex interrelations between grand themes of negativity, resistance, and order throughout history. Yan Xing has exhibited and performed extensively in venues such as the Kunsthalle Basel; Stedelijk Museum, Amsterdam; Rubell Family Collection, Miami; Eli and Edythe Broad Art Museum, East



Lansing; Contemporary Arts Museum Houston; Institut d'Art Contemporain, Villeurbanne; Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine; Tromsø Kunstforening; and Kadist Art Foundation, San Francisco. In 2012, he won the Chinese Contemporary Art Award for Best Young Artist; that year, he also received a nomination for the Future Generation Art Prize from the Pinchuk Art Centre.

Elizabeth Peyton

Central Gallery & New Gallery

2020.6.27 – 2020.10.7

Since the 1990s, Elizabeth Peyton has been a major force in the resurgence of figurative painting and the revitalization of the portraiture tradition. This exhibition, the artist's first solo show in China, features drawings and paintings from her thirty-year career, with a particular focus on new work from the past decade. Peyton's ever-expanding repertoire of subjects ranges from close friends to cultural icons and historical figures, including Liam Gallagher, Frida Kahlo, Napoleon, Queen Elizabeth II, David Bowie, Angela Merkel, and Yuzuru Hanyu. Her intimate depictions are deeply influenced by personal experience, memory, and the sitter's mien. Her powerful brushwork, colorful palette, and elegantly austere compositions all serve to lure the viewer into the psychic terrain of both the figure portrayed and the artist observing them. The exhibition is organized with the National Portrait Gallery in London, where Peyton's solo exhibition "Aire and Angels" is on display from October 3, 2019 to January 5, 2020.

About the Artist

Elizabeth Peyton (b. 1965, Danbury, Connecticut, lives and works in New York) studied at the School of Visual Arts in New York, graduating in 1987. Her major solo exhibitions include "Elizabeth Peyton: Still Life" (Hara Museum of Contemporary Art, Tokyo, 2016); "Elizabeth Peyton: Here She Comes Now" (Kunsthalle Baden-Baden, 2013); "Ghost," an extensive survey of her printmaking (Opelvillen Rüsselsheim and Kemper Art Museum, St. Louis, 2011); "Live Forever," a large-scale, multi-venue retrospective (New Museum, New York, 2008; Walker Art Center, Minneapolis, 2008; Whitechapel Gallery, London, 2008; and Bonnefanten Museum, Maastricht, 2009); and "Elizabeth Peyton: Reading & Writing" (Irish Museum of Modern Art, Dublin, 2009).



Geof Oppenheimer: People in Reverse

The Hysterical Material, organized by Geof Oppenheimer

Central Gallery & New Gallery

2020.10.24 –2021.1.17

These parallel exhibitions bring together a solo exhibition by the artist Geof Oppenheimer with a special show of Auguste Rodin and Bruce Nauman curated by the artist. “People in Reverse” is Oppenheimer’s first solo exhibition in China, featuring new work commissioned by UCCA. It centers on cast statues of three archetypal figures—the businessman, the flag bearer, and the observer—situated within an immersive socio-spatial context built from raw material, images, and mass-produced goods. These sculptures and their environment speak to the growing concerns over symbolism, figuration, and character in the modern social economy. Similar issues are addressed in the accompanying exhibition “The Hysterical Material,” first presented at the Smart Museum of Art at the University of Chicago, which juxtaposes the works of French sculptor Rodin and American artist Nauman, two preeminent figures in Western art history. It showcases how both artists use the body as a medium to convey extreme emotions, and how their works make visual those feelings that are, by their very nature, overpowering and ineffable.

About the Artist

In his art, Geof Oppenheimer (b. 1973, Washington D.C., lives and works in Chicago) 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. Starting from the proposition that formal value is a social value, his projects interrogate the forms and rules of civic discourse as a material, positing art as a space of liberated social dialogue. Trained as a sculptor, Oppenheimer works across multiple mediums, including stage-set video productions and photography. He is an associate professor of practice in the Department of Visual Arts at the University of Chicago. 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; SITE Santa Fe; Indianapolis Museum of Art; Aspen Art Museum; 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*.



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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. 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. 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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