

记忆与想象：UCCA 15 周年文献展

Memory and Imagination: UCCA at Fifteen

UCCA 尤伦斯当代艺术中心于 2007 年 11 月对公众开放，彼时的中国与如今迥然不同。北京尚未举办奥运会，全国高铁网络仅初具雏形。来自世界各地的好奇目光正投向中国艺术界，哪怕这种关注只是浮光掠影。当时的 798 艺术区尚且名不见经传，仅为少数业内人士所知。在北京核心区域建立一家大规模、非营利性质的艺术中心，以比肩国际的标准为观众呈现来自中国与世界各地的最优秀艺术作品——这一切对当时的许多人来说是一种全然陌生的体验。若以当时的背景度量，UCCA 的宏大理想近乎不可思议。但 UCCA 坚守自身使命，在无数人的不懈付出下不断突破困境，完善自身。在过去十五年里历经一次又一次的转变与开拓，始终秉承其核心理念：通过当代艺术，积极推动中国更深入地参与到全球对话之中。

我们应该如何衡量一家独立艺术机构的成就？自建馆以来，UCCA 总计举办了 176 场展览、接待了上千万位观众前来观展、并在三座城市开设场馆，将艺术展览与项目带往更多地区。然而，在这些数字之外，更为重要的是每一次在 UCCA 与当代艺术的相遇，还有那无数个通过艺术充实、乃至改变生活的故事。UCCA 不是一个孤立的个体，而是当代中国文化发展生态中不断践行的一员。UCCA 机构的成长和发展与社会时代的大环境彼此渗透，而“记忆与想象：UCCA 15 周年文献展”所探索的便是这种不停更迭的关联。展览并非以线性视角来呈现机构历史，而是围绕一系列关键词展开，串联起这些线索，由此阐释 UCCA 之所以成长为中国领先当代艺术机构背后的动因。本次展览将引领观众参与并回顾机构绵延至今的成长历程，共同展望 UCCA 下一个十五年以及未来的更多可能性。

本次展览是 UCCA 各部门联合策划、共同参与的成果，也是机构历史上首次由全部门携手合作呈现的展览。感谢 UCCA 所有团队成员，感谢他们为梳理、呈现这段重要历史所作出的贡献。本次展览由多乐士提供独家环保墙面方案支持，独家音响设备与技术支持由真力提供。同时亦感谢尤伦斯艺术基金会理事会、UCCA 国际委员会、UCCA 青年赞助人、首席战略合作伙伴阿那亚、首席艺读伙伴 DIOR 迪奥、联合战略合作伙伴彭博、沃捷集团和垠艺生物，以及特约战略合作伙伴巴可、多乐士、真力长期以来的宝贵支持。

When UCCA opened in November 2007, China was a very different country. The Beijing Summer Olympics had not yet happened. China's high-speed rail network had not yet come into being. The Chinese art world was the subject of interest and curiosity, if not deep understanding, from around the world. The 798 Art District was a destination known only to a handful of cultured insiders. It is difficult to imagine the ambition of the museum in this context—a large-scale, not-for-profit art center in the heart of Beijing, able to display the best in local and global art to an international standard, at a time when all of this would have been completely novel to many visitors. Yet somehow, through the tireless efforts of so many, the museum survived, matured, grew. And through successive waves of transformation and expansion in the subsequent fifteen years, UCCA has remained committed to its founding mission: to bring China and the world into deeper dialogue through contemporary art.

How should we measure the work of an art institution? Since its establishment, UCCA has presented 176 exhibitions, welcomed over 10 million visitors, opened museums in three cities, and presented projects in many more. More important than these figures, however, are the endless stories of lives enriched, even transformed, by encounters with the contemporary art that this place has put on display. UCCA has done this work not in isolation, but as one node in the evolving ecology of contemporary culture in China. "Memory and Imagination" explores the deep and ever-changing relationship between UCCA and its larger context. Rather than taking a linear approach to the center's exhibition history, it instead revolves around a string of concepts that together illuminate what has driven UCCA to become the institution it is today. In doing so, it asks us to look ahead to the next fifteen years and beyond, as this process of becoming continues to unfold.

The curating of this exhibition was a joint effort, with contributions from virtually every department at UCCA—a first in the museum's history. We would like to acknowledge everyone at UCCA for their part in researching and presenting this important history. Exclusive wall solutions support is provided by Dulux, and Genelec contributed exclusive audio equipment and technical support. Gratitude to the members of UCCA Foundation Council, International Circle, and Young Associates, as well as Lead Partner Aranya, Lead Art Book Partner DIOR, Presenting Partners Bloomberg, Voyage Group, and Yinyi Biotech, and Supporting Partners Barco, Dulux, and Genelec for their generous support.

视觉 Design

2007 – 2012



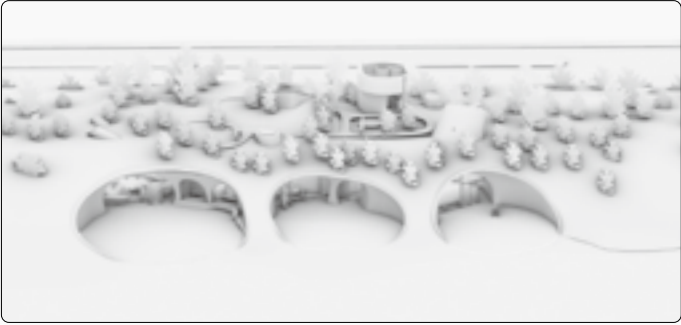
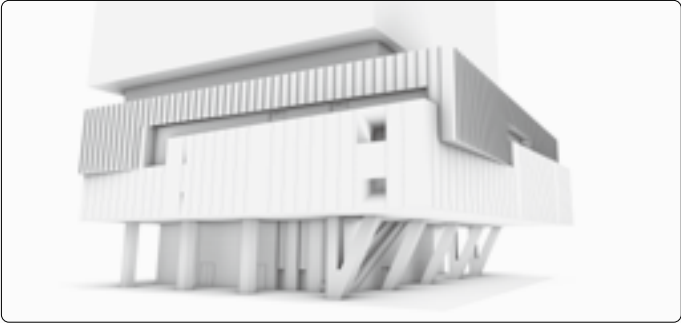
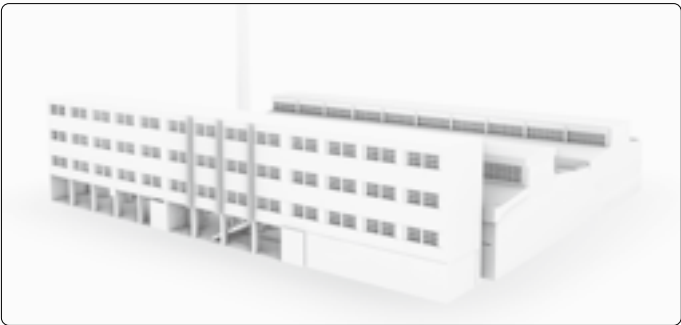
2012 – 2018



2019 –



馆群 Cluster



UCCA 尤伦斯当代艺术中心坐落于北京 798 艺术区，建筑空间在 50 年代工业厂房基础上改建而成，先后经历了三次革新：2007 年，让·麦克·威尔莫特和马清运在保留原有包豪斯厂房风格的基础之上对场馆进行改建，设计了多功能展厅等一系列美术馆设施；2012 年，张永和携“非常建筑”工作室重新设计美术馆的入口，为 UCCA 打造了经典的“火车头大门”；2019 年则由荷兰大都会建筑事务所（OMA）担纲改造，呈现出如今强调开放属性的美术馆空间。

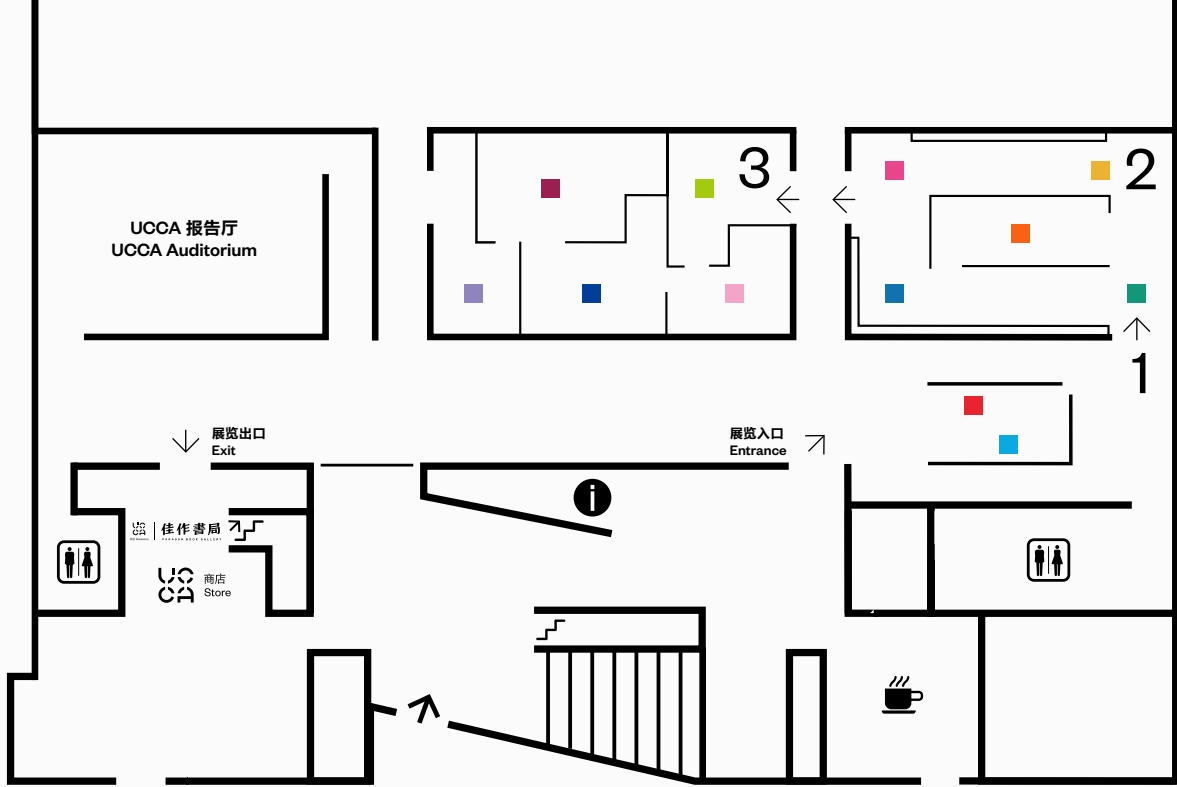
2018 年，UCCA 的第一座分馆，位于北戴河黄金海岸阿那亚社区的 UCCA 沙丘美术馆开馆，由 OPEN 建筑事务所的创始人李虎和黄文菁设计了一系列掩埋在沙堆之下形似洞穴的细胞状展厅，通过将自然光由天窗引入室内展厅的方式，与在地环境构成互文。2021 年，上海 UCCA Edge 落成，由纽约 SO – IL 建筑事务所创始人之一刘静担纲设计，三层建筑空间位于一座全新写字楼内，观众可以通过外部的电梯从繁忙的商圈路口直达美术馆。UCCA Edge 将与苏州河北岸的其他艺术机构一同，构成全新的文化聚落。

Located in the heart of Beijing's 798 Art District, UCCA Center for Contemporary Art is housed in twin factory buildings constructed in the 1950s. The original building has undergone three renovations. In 2007, architects Jean-Michel Wilmotte and Qingyun Ma outfitted the Bauhaus-influenced architecture with professional museum facilities and galleries. In 2012, Yung Ho Chang and his firm FCJZ moved the museum's entrance and marked it with a façade inspired by locomotive elements around 798. OMA regenerated the architecture once more in 2019, emphasizing the open nature of the museum through a new façade and spatial layout.

Outside of Beijing, in 2018 UCCA opened its first satellite museum, UCCA Dune, in the Aranya Gold Coast Community of Beidaihe. Designed by Li Hu and Huang Wenjing of Open Architecture, the space was built in dialogue with the local environment: cell-like chambers buried underneath coastal sands evoke the structure of caves, with natural light entering the galleries through skylights. UCCA Edge, the museum's Shanghai branch, opened in 2021. Designed chiefly by Jing Liu, co-founder of New York-based studio SO – IL, the museum occupies three levels of a newly constructed office tower, and is directly accessible via escalator from the busy intersection below. It is a key part of a new cultural corridor north of Suzhou Creek, an area undergoing urban revitalization.

从 UCCA 场馆入口处的 logo（视觉标识），到建筑空间、展陈设计所营造的视觉基调，再延伸至每个展览的视觉形象、海报、折页和周边产品，每一个细节都体现出 UCCA 对于视觉表达和品牌形象的重视。伴随着 UCCA 的建立与成长，UCCA 的视觉系统经历了三次变革，在不同设计师手里起承转合，尤其是 Bruce Mau Design 的两次设计，结合不同阶段美术馆的发展特点，共同塑造出 UCCA 在观众心中极具辨识度的形象。此处精选呈现的一系列平面设计物料以及 logo1.0 至 3.0 版本的迭代，不仅记录了这些年的实践与探索，也以最直观的方式，呈现出 UCCA 渴望不断提升自身视觉形象的吸引力，促使更多人走进美术馆，营造出更加开放、包容的文化场景的机构理念。

UCCA's respect for visual expression and identity is manifest in its every design detail, from the logo at the entrance to spatial architecture, exhibition design, and even each show's visual identity, poster, pamphlet, and merchandise. The center's visual systems have undergone three regenerations in parallel with the museum's founding and growth, evolving in the hands of different designers. Of them, Bruce Mau Design has made key contributions, having produced two iterations of the UCCA visual identity. Each system incorporates the unique characteristics of the museum in that moment, resulting in a highly distinctive identity that helps to distinguish it for audiences. This section presents a series of graphic design objects that embody successive iterations of UCCA's logo and graphic identity, from 1.0 to 3.0. These objects not only document how UCCA has explored the field of design over the years, but also evince a key concept in museum work: to raise the appeal of its visual systems, induce more people to enter the museum, and create a more open, inclusive cultural setting.



- 1 西展厅 West Gallery
- 2 新展厅 New Gallery
- 3 中展厅 Central Gallery
- 馆群 Cluster
- 视觉 Design
- 聚焦 Focus
- 视野 Horizons
- 新声 New Voices
- 出版 Publishing
- 联结 Connections
- 面孔 Faces
- 成长 Growing
- 实验 Experimentation
- 商店 Store
- 未来 Future

聚焦 Focus

自 2007 年开馆展起，UCCA 始终与中国当代艺术现场同在。通过定期回望与梳理中国当代艺术史中影响深远的时间节点和人物，UCCA 将展览视作动态的档案，旨在理清本土当代艺术的发展脉络、提供更为多元化的解读视角，也为当下的创作与研究提供思考与行动的指南。“’85 新潮：中国第一次当代艺术运动”（2007）、“戴汉志：5000 个名字”（2014）和“激浪之城：世纪之交的艺术与上海”（2021）回溯了自上世纪八十年代至千禧年间的一系列艺术思潮与实践。以中国当代艺术第一次走入国际版图的时间为起点，收集、整理了历年间重要的艺术作品和文献，并将海内外不断更迭的社会背景纳入视野，为辩证、全面量度中国当代艺术的萌芽与嬗变佐以参照的坐标。十五年以来，UCCA 策划了一系列重要的中国当代艺术家个展，其中既有“邱志杰：破冰——南京长江大桥计划之三”（2009）、“汪建伟：黄灯”（2011）等艺术家特定项目的聚焦呈现，也包括“顾德新：重要的不是肉”（2012）、“徐冰：思想与方法”（2018），以及“曹斐：时代舞台”（2021）等跨阶段的回溯式梳理。体现了 UCCA 撷取关键个案与观念，观察中国当代艺术体系的形成与发展，以期理解中国当代艺术生态提供基点的展览策划理念。

Since its inaugural exhibition in 2007, UCCA has been a constant presence in the development of Chinese contemporary art. UCCA exhibitions are dynamic archives, looking back on and cataloging pivotal moments and figures. They map out key threads in this historical trajectory, offer interpretive perspectives, and serve as a guide for artists and scholars working today. “’85 New Wave” (2007), “Hans van Dijk: 5000 Names” (2014), and “City on the Edge” (2021) traced a matrix of artistic movements and practices from the 1980s to the turn of the millennium, a period in which Chinese contemporary art first emerged and then entered the world stage. Set against a backdrop of societal transformation in China and abroad, these surveys were comprehensive examinations of how the contemporary art landscape formed and evolved. In its fifteen years, UCCA has also curated a series of major solo shows featuring Chinese artists, including “Qiu Zhijie: Breaking Through the Ice” (2009), “Wang Jianwei: Yellow Signal” (2011), “Gu Dexin: The Important Thing is Not the Meat” (2012), “Xu Bing: Thought and Method” (2018), and “Cao Fei: Staging the Era” (2021), among other comprehensive surveys and more focused explorations. These represent a central goal of UCCA’s curatorial ethos: spotlighting key individuals and concepts to consider the formation and evolution of systems of contemporary art in China, which can then serve as a basis for understanding the broader ecology.

新声 New Voices

自 2007 年建馆以来，UCCA 秉承呈现和推广新兴艺术实践的愿景，历年展览囊括了一系列关注年轻艺术创作者的项目。大型群展“中坚”（2009）、“ON/OFF”（2013）和“例外状态”（2017）聚焦当代艺术生态不同时刻的新生面貌，对处于现在进行时的当代艺术史展开集体性的记录与反思。“新倾向”（2015—2019）和“由……策划”（2009—2012）系列展览则为具有潜力的中国艺术家提供首次机构个展和出版首本专著的机会。UCCA 沙丘美术馆独特的地理位置和场馆设计，可谓展示新兴创作实验的天然土壤，通过举办一系列呼应在地环境的展览，重新思考艺术、人与自然三者的关系。这些不同类型的策划尝试，补充、拓展了既定的艺术语境，汇集成多元流动的艺术新声。

As part of a longstanding mission to foster and present new art, UCCA has dedicated many exhibitions to the work of young cultural practitioners. Large-scale group shows such as “Breaking Forecast” (2009), “On | Off” (2013), and “The New Normal” (2017) explored novel art practices at different moments in the broader art ecology. The series “New Directions” (2015-2019) and “Curated by...” (2009-2012) gave promising young artists from greater China the opportunity to produce their first institutional exhibition and publication. The distinctive location and layout of UCCA Dune has made it a natural haven for emerging and experimental practices, hosting shows that respond to its natural surroundings and reconsider the relationship between people, art, and nature. These explorations supplement and expand upon received artistic contexts, forming a diverse and dynamic collection of new voices in the world of art.

视野 Horizons

除了对本土艺术的梳理之外，UCCA 同样致力于推动中国艺术与世界的交流。以展览作为载体，让本地观众跨越时空接触、理解毕加索、杜尚、劳森伯格和安迪·沃霍尔等大师的艺术生涯，亦让“中国”成为重新审视、借鉴艺术史基石的在地性线索，为现当代艺术谱系的书写提供更为全球化的视角。UCCA 亦将活跃于国际视野的当代艺术家们的创作以个展或主题性群展的方式呈现给中国观众；如奥拉维尔·埃利亚松、泰伦·西蒙、威廉·肯特里奇、莫娜·哈透姆、杨慧圭、李明维、萨拉·莫里斯、马修·巴尼和莫瑞吉奥·卡特兰等艺术家的个人项目，以及着眼于区域性艺术实践的“印度公路”（2012）、“洛杉矶计划”（2014）和“不明时区”（2015）系列展览等。与此同时，UCCA 的策展团队还打破疆域，将成长中的中国艺术带入国际舞台，在法国和沙特阿拉伯分别策划了“本土：变革中的中国艺术家”（2016）和“沙特阿拉伯迪耶那双年展：摸着石头过河”（2021）。藉由“引进来”与“走出去”两种方式的并行，促进中国与世界艺术文化的联接。

Complementing its deep engagement with artists in-country, UCCA is also dedicated to artistic exchange between China and the world, offering local audiences the opportunity to encounter art-historical figures such as Pablo Picasso, Marcel Duchamp, Robert Rauschenberg, and Andy Warhol, among others. Many of these exhibitions use China as a lens through which to reconsider these cultural cornerstones, adding a new, more global perspective to the writing of modern and contemporary art history. Through solo shows and thematic group exhibitions, UCCA also spotlights the most compelling contemporary artists working around the world today, including Olafur Eliasson, Taryn Simon, William Kentridge, Sarah Morris, Matthew Barney, Maurizio Cattelan, Mona Hatoum, Haegue Yang, and Lee Mingwei. Other exhibitions focus on regional artistic practices, such as “Indian Highway” (2012), “The Los Angeles Project” (2014), and the “Secret Timezones” trilogy (2015). At the same time, the UCCA curatorial team endeavors to transcend national boundaries and bring Chinese artists to the international arena, through exhibitions such as “Bentu, Chinese artists in a time of turbulence and transformation” (2016) in France and “Diriyah Biennale: Feeling the Stones” (2021) in Saudi Arabia. By making such exchanges possible in both directions, UCCA fosters countless new artistic and cultural connections between China and the world.

联结 Connections

UCCA 每年举行多达 300 余场公共活动，其中包括对话、工作坊、特邀导览、影像艺术交流以及表演艺术交流，将不断更新的全球文化动态、当代文化图景与观众紧密连接在一起，并结合线上线下多种途径传递多元的文化视角。除深化 UCCA 策展理念与语境的展览系列公共活动外，还有聚焦当下文化趋势的主题公共活动，其内容涵盖艺术影像、建筑与设计、文学、现代舞和声音艺术等多个领域，引领公众接触最新人文思潮，对当代文化进行更广泛的探讨。以当代艺术为轴心向外辐射，努力拓展艺术的边界，UCCA 致力于通过不同层次与性质的公共活动，构建一个多元开放的文化交流平台，让美术馆成为艺术与社群的枢纽，跨越艺术、时尚与生活的分野。

UCCA organizes more than 300 public programs every year, including dialogues, workshops, special exhibition tours, film screenings, and artistic performances. These programs bring the latest in global contemporary culture to audiences around China, presenting a diversity of ideas and perspectives through a range of online and offline events. Apart from exhibition-related programming centered on the curatorial ideas behind each show, UCCA also organizes thematic programs, with topics including art films, architecture, design, literature, modern dance, and sound art, among other disciplines, broadening the museum’s exploration of contemporary culture. Growing outward from contemporary art, UCCA endeavors to be an open platform for cultural exchange, featuring a variety of formats and topics and targeting a more diverse audience. In this way, the museum becomes a junction between art and the broader community, transcending the boundaries of culture, style, and life.

出版 Publishing

自建馆以来，出版物一直是 UCCA 艺术与知识生产的核心。从第一本出版物——开馆展“’85 新潮：中国第一次当代艺术运动”的展览图录——问世至今，UCCA 已出版了 82 本图书。从传统的展览图录、艺术家书，到回顾型的专著、文集，这些种类丰富的书籍成为了解中外艺术的重要资源。艺术作品于展览中短暂汇集，每一次展览都是独一无二的呈现，并在纸上得到记录和留存，方便艺术爱好者与学者们随时随刻回顾与研究。出版物不仅拓宽了展览的学术范畴，也为最新艺术史研究、批评提供养分。更为重要的是，UCCA 的出版物通常是与艺术家紧密合作的成果，每一本书都可被视作独立的艺术与设计作品，不仅实现了让观众“把展览带回家”的理念，也让阅读过程变成了独一无二的美学体验。

Publications have been at the heart of UCCA's artistic and intellectual output since its founding. The museum's first catalogue, *'85 New Wave: The Birth of Chinese Contemporary Art*, accompanied its inaugural exhibition, and since then UCCA has produced 82 publications. They have taken many forms, from traditional catalogues and artist books to historical monographs and collected writings, serving as a vital resource for those who wish to learn more about art in China and abroad. A catalogue is the permanent record of an exhibition, taking a unique but fleeting aggregation of artworks, brought together perhaps only once in a lifetime, and ensuring that they can be revisited by enthusiasts and scholars in perpetuity. Publications expand the academic scope of a show, generating new scholarship and critical thinking around these key moments in art history. And perhaps most importantly, UCCA publications are often created in close collaboration with artists to be unique and beautiful aesthetic experiences—works of art and design that all our visitors can take home and make part of their lives.

面孔 Faces

UCCA 的成长史中，穿梭着许多身影。他们是艺术的创造者与策划者；他们是让展览落地为现实的布展工人，或者是生动讲述艺术作品背后故事的志愿者；他们在台前分享知识，在课堂与工作坊中施展创意，在幕后忙碌，在展厅里与作品相遇。他们也是此刻的你们——你我他的面孔曾相聚在一个个鲜活的现场，共同串联起 UCCA 的记忆影像，记述着 15 年间人与艺术的对话。正是无数个体的参与和体验编织了 UCCA 的过去，而在这里度过的片刻时光或许也点缀着个人的回忆。这种相互的塑造亦持续在当下，并绵延至未来；每一次在美术馆、与美术馆的相遇，都在滋养这个公共平台的成长。

Many people have passed through UCCA in the course of its history. They are artists and art-world figures. They are the workers who make the exhibitions into reality, or the docents who explain the thinking behind them. They are the people sharing stories on stage, bringing forth creativity in classrooms, toiling away behind the scenes, or encountering art in our galleries, just as you are now. This video depicts the many faces of UCCA brought together in these vital spaces, a fifteen-year dialogue between art and the public. UCCA's history is a tapestry of experiences, and the moments spent here have hopefully enriched many visitors' personal journeys. A museum and its audiences shape one another, a process that continues today and will extend into the future: every visit, every encounter, helps to nurture our shared community.



成长 Growing

自建馆以来，UCCA 一直致力于通过美术馆的教育研究与实践，为公众搭建探索艺术的多元渠道。2013 年，UCCA 美术馆教育部门——UCCA 创意探索地带正式成立，后更名为 UCCA Kids，针对 2-12 岁的儿童设计了遵循人类生态发展理论，将当代艺术与儿童发展心理学相结合的授课体系，专注于让儿童通过艺术实现自我发现和发展。透过高品质的艺术活动，促进儿童获得思考、创作和沟通的能力，同时发展积极的自我意识。

UCCA 多年来一直坚持对儿童公益教育事业的投入，并于 2018 年正式成立 UCCA 基金会。基金会的工作依托“为孩子开启艺术之门”、“UCCA 公益美育中心”、青少年公益艺术展等公益项目的开展，触达更多艺术教育欠发达的儿童群体，为中国艺术教育的均衡发展贡献力量。2021 年，经北京市民政局、北京市社会组织评估委员审议，UCCA 基金会因在儿童公益教育工作中取得的优异成果而被评定为 4A 级社会组织。

Since its establishment, UCCA has strived to broaden channels for exploring art through museum education. In 2013, these efforts were formalized with the founding of UCCA Creative Studio, later relaunched as UCCA Kids. Aimed at children ages two to twelve, the curriculum is rooted in theories of human development, combining contemporary art and developmental psychology into a pedagogical system that enables children to discover themselves and grow through art. Through carefully designed classes, kids can hone their creativity, critical thinking, and communication skills, while at the same time developing a positive self-image.

Starting in 2008, UCCA has dedicated resources to not-for-profit children's education initiatives. In 2018, looking to support and expand these vital projects, UCCA Foundation was established. UCCA Foundation brings art to children in poor and underserved communities, contributing to the equitable development of art education in China through ongoing programs such as "Opening the Door to Art," UCCA Rural Center for Arts Education, children's art exhibitions, and many more. In 2021, UCCA Foundation was formally accredited as a 4A-level organization by the Beijing Civil Affairs Bureau and the Beijing Committee for the Assessment of Social Organizations, in recognition of its important work.

实验 Experimentation

自建馆以来，UCCA 已与全球不同领域的文化领袖、各地政府、机构与企业的合作，累计举办百余个跨领域、跨文化的艺术项目，实践流转遍布于全国乃至全球数十座城市以及不同的线上平台。2019 年，UCCA 正式组建 UCCA Lab，持续探索艺术与社会各界共生发展的可能性。近年来，UCCA Lab 代表性的艺术项目有“南明赋——贵阳青云路公共艺术项目”（2022）、“图像的旋踵”（2021）、“潮拜 72 小时 × UCCA Lab ‘新世界乐园’ 艺术项目”（2021）和“UCCA × 快手‘园音’线上音乐会：良樂”（2020）等，这些项目在更多元的空间内建构起艺术的语境，让当代艺术介入到美术馆之外的城市公共空间、商业空间、网络空间、青年文化现场等领域，更主动地连接起不同场域的公众，共同探索艺术多元发展的可能性。

Since its founding, UCCA has worked with a wide array of collaborators from around the world, including leading cultural practitioners from various industries, local governments, institutions, and corporations. These partnerships have yielded over a hundred interdisciplinary art projects in dozens of cities worldwide and on many online platforms. Established in 2019, UCCA Lab explores new possibilities for bringing art into society. In recent years, UCCA Lab has organized events and exhibitions such as "Odes to Nanming: Public Art Project at Guiyang Qingyun Road" (2022), "The Circulation of Images" (2021), "The New Utopia: Trendsetters Music Festival Special Art Project" (2021), and "Voluntary Garden Online Concert: Sonic Cure" (2020), among others. These projects incorporate contemporary art into diverse settings—besides museum galleries, they also activate urban public spaces, commercial venues, online platforms, and youth culture events. Bridging art and the public, these experiments allow a wider demographic to explore the myriad possibilities of art.



商店 Store

美术馆的商店被视作另一个平易近人的展厅。这里的作品不仅可供欣赏，更可以走进人们的日常生活。在家居环境中，空间的主人就是策展人。在每个人的灵思下，家亦可成为创意无限的个人美术馆。UCCA 商店为公众提供合作艺术家的限量版艺术品、衍生产品，以及来自世界各地的经典和新锐设计作品，同时内设佳作书局呈现 UCCA 出版书籍。自 UCCA 成立以来，商店与数百位中国设计师共同成长，令数百万观众亲身体验当代设计的精彩魅力。

A museum store can be seen as a hands-on gallery for all audiences, where visitors can not only look at a work, but also take it home. Everyone is the curator of their own living space, using their personal aesthetic to transform the home into a gallery unto itself. Throughout its history, UCCA Store has offered an assortment of artist editions, exhibition merchandise, and objects by cutting-edge designers from around the world. In parallel, Paragon Book Gallery features UCCA's diverse range of publications. Since the founding of the museum, UCCA Store has brought the beauty and charm of contemporary design to millions of visitors, working with hundreds of Chinese designers.

未来 Future

未来的美术馆应该是什么形态？美术馆不仅承担着传统的知识生产的角色，包括组织展览、研究、教育和公共活动等，更在实践中成为特定场域或网络空间中的文化载体，成为观者共同记忆的储存地。未来的美术馆会在更多城市生根发芽、拓展出更为多元的空间形态，激活所在地区的社会情境，欢迎尚未到来的观众。在此，UCCA 展示多年来不同领域的合作伙伴写给美术馆的寄语，也邀请观众写下对美术馆未来的希冀，期待观众对美术馆发问，思考艺术与日常生活的意义，与美术馆一同迎接未知和未来，共构多维的声音。

What does the museum of the future look like? The art museum has traditionally been a producer of knowledge, generating intellectual discourse via exhibitions, research, education, and public programs. Through its activities in both physical and online spaces, the museum also assumes the role of a vehicle for culture, preserving the collective memories of its visitors. In the future, UCCA will touch down in more cities, build more inclusive spaces, activate new localities, and welcome yet unreached audiences. Here, UCCA presents a collection of messages sent to the museum over the years by friends and collaborators from a variety of fields. The center also invites visitors to write down their own hopes for and questions about the future of UCCA. We hope that this might be an opportunity to welcome an unknown future together, to consider the meaning of art and everyday life, and to build a polyphony of voices for what is yet to come.

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