

Yangyun & Donum Art Festival at Amanyangyun

Major Exhibition Marks the First Presentation of The Donum Collection Outside Sonoma

Curated by Philip Tinari and UCCA Assistant Curator Zhang Yao, the exhibition brings together 80 works by 21 leading Chinese and international artists



Installation view of the Yangyun & Donum Art Festival, 2026. Louise Bourgeois, *The Mirror*, 1999. Courtesy Yangyun and The Donum Estate.

24 September 2026 – 10 January 2027

(September 23, 2026) — The Donum Estate, a California-based estate bringing together art, land and wine, and Yangyun, a cultural destination and resort dedicated to preservation and contemporary life, today open the Yangyun & Donum Art Festival, a major exhibition in Shanghai running through the 10th of January 2027.

Curated by **Philip Tinari** and UCCA Assistant Curator **Zhang Yao**, with exhibition support from UCCA Center for Contemporary Art, the exhibition brings together more than 80 works by 21 leading Chinese and international artists, marking the first presentation of **The Donum Collection** outside Sonoma. Unfolding across Yangyun's historic courtyards, gardens and dedicated exhibition spaces, it offers an important view of the collection and the relationships with artists that have shaped its development.

Selected from The Donum Collection's more than 400 works, the exhibition brings significant works from Sonoma to Shanghai for the first time. At its center are substantial presentations of **Zeng Fanzhi** and **Liu Xiaodong**, alongside works by some of the most significant artists of recent decades, including **Marina Abramović**, **Louise Bourgeois**, **Tracey Emin**, **Olafur Eliasson**, **Mona Hatoum**, **Anselm Kiefer**, **Ragnar Kjartansson**, and **Bill Viola**.

The presentation of Liu Xiaodong brings together large-scale paintings, works on paper and painted photographs spanning different periods and projects in his practice. Together, they offer a compelling view of an artist whose sustained observation of people, place and everyday life has made him one of the most important figures in Chinese contemporary painting.

Philip Tinari, curator of the exhibition, said: "This exhibition brings together works by 21 artists with close ties to this special place. Hailing from around the world, spanning a range of generations, and creating in a variety of styles and mediums, they offer a sense of the wide possibilities of contemporary art. Some works record or memorialize lived moments. Others reflect upon complex histories. Still others explore sensation and perception or transport us into imaginary realms. Visitors move through Yangyun Village as they might traverse The Donum Estate, on a journey from one work, one experience, one world to another.

If wine is a gift from the land, art is a gift from our fellow humans. It asks us to think more deeply about our surroundings, helps us to understand our moment, and sparks us to engage with each other from a place of curiosity and generosity. We present this exhibition in that same spirit, an offering to our better, wiser selves."

Rather than presenting the collection chronologically, the curators have created a sequence of encounters across Yangyun. Monumental paintings occupy spaces of architectural stillness; moving-image works become immersive environments; and major sculptures extend beyond the galleries into the courtyards and landscape. This movement between interior and exterior echoes the experience of The Donum Estate while allowing the works to respond to the very different material, architectural and historical character of Yangyun.

Highlights within the exhibition spaces include Bill Viola's *Inverted Birth* (2014), Marina Abramović's mixed-reality work *The Life* (2019), Tracey Emin's neon *The more of you the more I love you* (2016), Mona Hatoum's *Turbulence* (2012), and Ragnar Kjartansson's *Scenes from Western Culture*.

Beyond the galleries, monumental sculptures extend the exhibition into Yangyun's courtyards and landscape, including Robert Indiana's *LOVE (Gold/Red)* (1966–2000), Marc Quinn's *The Architecture of Life* (2013), Louise Bourgeois's *The Mirror* (1999), Richard Hudson's *Love Me* and Zhan Wang's *Artificial Rock No. 126* (2007–2013). Their placement outdoors creates a direct connection with the way art is experienced at Donum in Sonoma, while allowing the works to enter into a new dialogue with Yangyun's historic architecture and landscape.

Zeng Fanzhi said, “The Donum Collection focuses on contemporary art and has grown over time through sustained collaborations with artists from around the world. A number of works were commissioned site-specifically to engage with the Estate’s landscape. Spanning sculpture, installation, and painting, the collection brings art into a dynamic relationship with culture, environment, and nature, creating a distinctive experience for visitors. Bringing this major collection to China for the first time at Yangyun is deeply meaningful, and I hope audiences will enjoy discovering the new dialogues that emerge between the artworks, architecture, and landscape.”

The exhibition reflects The Donum Collection’s long-standing engagement with Chinese contemporary art. Rather than forming a separate strand, works by Chinese artists are integral to the collection and to the dialogues it has developed between artists, places and practices internationally.

Liu Xiaodong added, “My work begins with people and places, and with the changes that become visible when you spend time looking closely. The works in this exhibition were made across different locations and moments, but together they form a record of lived experience. Donum brings together many of the things I value — art, landscape and wine — and creates a particular experience by placing works by artists from around the world in dialogue with the natural landscape. It is meaningful to see these works now brought together in Shanghai, and to share something of the spirit of The Donum Collection with audiences in China.”

At The Donum Estate, nearly 70 monumental sculptures are installed across 200 acres of regeneratively farmed vineyards in Sonoma, creating one of the world’s largest publicly accessible private sculpture collections. Art is experienced there in direct relationship with the landscape, weather and seasonal change. At Yangyun, that philosophy finds a natural counterpart in a place similarly shaped by stewardship, preservation and the relationship between people, nature and history.

Set across a 140-hectare forested site on the outskirts of Shanghai, Yangyun is known for its ancient camphor trees and historic Ming–Qing dynasty dwellings, carefully relocated and preserved on the property. Its combination of historic architecture, contemporary design and landscape provides a distinctive new context in which to encounter The Donum Collection.

Zhan Wang remarked, “It is wonderful to see The Donum Collection make its way to Shanghai. I have been deeply moved by the collectors' passion for art and their commitment to sharing it. Yangyun is already a place of water, nature, continuous artistic activity, and The Collection’s arrival will add another distinct presence here.”

The Yangyun & Donum Art Festival marks an important moment in the collection’s development, bringing works from Sonoma into dialogue with Shanghai while recognizing the central role that Chinese artists and sustained cultural exchange have played in its history.

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Participating artists:

Marina Abramović (b. 1946, Belgrade)
Doug Aitken (b. 1968, Redondo Beach, California)
Yang Bao (b. 1991)
Louise Bourgeois (1911-2010)
Tracey Emin (b. 1963, London)
Olafur Eliasson (b. 1967, Copenhagen)
Sam Falls (b. 1984, Vermont)
Gao Weigang (b. 1976, Heilongjiang province)
Mona Hatoum (b. 1952, Beirut)
Richard Hudson (b. 1954, Yorkshire)
Robert Indiana (1928-2018)
Anselm Kiefer (b. 1945, Donaueschingen, Germany)
Ragnar Kjartansson (b. 1976, Reykjavík)
Liu Wei (b. 1972, Beijing)
Liu Xiaodong (b. 1963, Jincheng, Liaoning province)
Marc Quinn (b. 1964, London)
Bill Viola (1951-2024)
Yu Hong (b. 1966, Xi'an)
Yu Ji (b. 1985, Shanghai)
Zeng Fanzhi (b. 1964, Wuhan)
Zhan Wang (b. 1962, Beijing)

The Donum Estate

Founded in 2001, Donum's terroir-driven wines reflect the energy and complexity of some of the most celebrated regions in Northern California, including the Russian River Valley, Carneros, Anderson Valley, and the West Sonoma Coast. Donum was one of the first wineries in Sonoma County to achieve Regenerative Organic Certified® status for all of its estate vineyards, and is certified by the California Certified Organic Farmers (CCOF) association. Donum farms for balanced yields using regenerative organic farming practices, cultivating a thriving environment in which the vines can flourish. Located in the acclaimed wine region of Carneros, nestled between Napa and Sonoma Counties, the Donum Estate includes an innovative winemaking facility, serene guest experience, an organic farm, and one of the largest publicly accessible private sculpture collections in the world. At the intersection of fine wine, sustainable farming, and contemporary art, Donum connects a global community that has made it an international destination.

<https://www.thedonumestate.com/>

The Donum Collection

The Donum Collection is a privately owned collection of contemporary art, with a significant focus on site-specific, large-scale sculpture. At The Donum Estate in Sonoma, Northern California, a selection of works is installed across the landscape, where art, land and wine are experienced as part of a single, integrated environment. The broader collection has been developed over time

through sustained engagement with leading international artists. Drawn from a global community of artists, the collection reflects a long-term commitment to placing significant works in dialogue with their surroundings. Donum is recognized for its single-vineyard, single-appellation Pinot Noir and Chardonnay, and for its distinctive integration of monumental artworks in a setting that has become an international cultural destination.

<https://www.thedonumestate.com/art>

About Yangyun

Yangyun — a cultural odyssey born from a historic migration. In 2002, due to the construction of the Liaofang Reservoir in Jiangxi Province, hundreds of centuries-old residences and over ten thousand ancient trees faced the threat of submersion. They were meticulously rescued and relocated over 700 kilometers to Shanghai, where they were granted a new lease on life.

After more than two decades of careful nurturing, Yangyun has evolved from a cultural preservation site into a global art village that seamlessly blends tradition and modernity. From Amanyangyun — the fourth Aman resort in China and one of the largest of its kind worldwide — to the architectural masterwork of Kerry Hill, Amanyangyun Courtyards; from the Chinese cultural brand Nan Shufang to Bei Teahouse, a destination of Eastern aesthetic contemplation; from Rouyun Space, a living room for art and social gatherings, to the eight Yangyun Mansions — each of these spiritual spaces embodies a dialogue between history and the present, and between art and life.

ART Yangyun, as the core art platform, continues its cultural exploration and artistic practice. It presents large-scale annual art exhibitions, group shows across multiple international galleries, and solo exhibitions by renowned artists working across diverse disciplines from both China and abroad, all tailored to the unique character of the site. In doing so, it fosters dynamic encounters between Eastern and Western art, bringing art into the fabric of everyday life.

About UCCA

UCCA Center for Contemporary Art is a leading institution of contemporary art that serves as a vital bridge connecting Chinese art with the global art scene. Guided by the mission of "bringing the best in art to a wider audience," UCCA operates a constellation of three distinct museums, each with unique architectural styles and exhibition programs, offering audiences a rich array of exhibitions, public programs, and educational activities. Since its founding in Beijing in 2007, UCCA has welcomed more than ten million visitors to over 200 exhibitions that systematically explore the key historical narratives of Chinese contemporary art in tandem with best-in-class exhibitions of leading international artists.

<https://ucca.org.cn/en/>