



尤伦斯当代艺术中心  
Center for Contemporary Art

## UCCA Edge Announces 2021 Exhibitions

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**UCCA announces 2021 exhibition program for new Shanghai space UCCA Edge, featuring solo exhibitions by Liu Xiaodong and Andy Warhol, and a pair of group exhibitions engaging with the city's cultural history and physical space.**

In 2021 UCCA will present four exhibitions at UCCA Edge, opening in Shanghai's Jing'an District this spring. Occupying three levels of a newly built tower, the museum is designed by New York-based architects SO-IL and includes 1,700 square meters of gallery space as well as a wraparound outdoor terrace and public spaces including a lobby and auditorium. As an integral part of the UCCA constellation, it will mount exhibitions of leading Chinese and international artists, some developed exclusively for the Shanghai audience, some touring from other UCCA locations. This year, the museum will feature an opening show reflecting on the globalization of the Chinese art world through the prism of Shanghai, curated by UCCA Director Philip Tinari, a group exhibition of outdoor sculptures linked through the use of humor and inspiration from ancient Greek theater, a solo show of new paintings and archival materials by renowned artist Liu Xiaodong, and an Andy Warhol retrospective presented in collaboration with the Andy Warhol Museum, Pittsburgh, which will travel to Shanghai following its appearance earlier in the year at UCCA Beijing. Poised to quickly become an integral part of Shanghai's vibrant cultural fabric, UCCA Edge once again emphasizes the institution's dedication to bringing the best of contemporary art to a wide and growing audience.

### City on the Edge: Art and Shanghai at the Turn of the Millennium

**2021.5.1 – 2021.6.27**

For its opening exhibition, UCCA Edge looks to the city it will call home at the moment when China's art world came to understand itself as part of a global contemporary. In and around the year 2000, amidst emerging markets, reforming institutions, and artist-led organizations, a slate of exhibitions occurred that would expand the range of possibilities for experimental art in a city on the verge of a new international centrality. New art took root everywhere, from industrial warehouses to municipal museums, from retail space in unopened shopping malls to the opening ceremony of a major international summit. A range of forces contributed to this flourishing, including an official system warming to advanced artistic practices, a renewed faith in speculative

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markets, and an aspirational embrace of globalization based on a historic cosmopolitanism. Recent publications and exhibitions, notably Afterall's *Uncooperative Contemporaries* and Power Station of Art's "Shanghai Waves," have explored this unique concurrence. "City on the Edge," by contrast, takes a more poetic approach to evoke the energy of the era, bringing together works by some of the Chinese and international artists—many with deep connections to UCCA—who brought this new formation into being. It follows in a tradition of UCCA opening exhibitions, begun by Fei Dawei's "85 New Wave: The Birth of Chinese Contemporary Art" (2007), that position a new museum in relation to the art historical context in which it will function. Seen today, these artists and their contributions allow us to reflect on how far the city and its cultural ecology have come and to understand the experimental ethos that underlies Shanghai's current position at the forefront of China's global art scene. "City on the Edge" is curated by UCCA Director Philip Tinari.

### **Urban Theater: A Comedy in Four Acts**

**2021.5.1 – 2022.5.1**

Taking inspiration from the outdoor theaters of ancient Greece, "Urban Theater: A Comedy in Four Acts" applies lessons learned from the history, design, functionality, and continuing cultural influence of these stages to the unique architectural setting of UCCA Edge's fourth floor terrace. The museum's outdoor space will become a stage suspended in the air, merging into the fabric of the city around it. The exhibition features site-specific works on the four sides of the terrace by artists Cao Fei, Aki Sasamoto, Wong Ping, and Erwin Wurm, activating the space to further integrate it into the lively urban atmosphere that surrounds the building. Through the artists' interventions, the balcony shall become an open, playful platform for art, sparking creativity and reflection.

From Cao Fei's surreal binoculars looking out over the cityscape and Sasamoto's unconventional "bar" bringing together weather reports and performance art, to Wong Ping's voyeur-like sculpture, whose eyes are sometimes soft, sometimes hard, and Wurm's curved car poised above a busy intersection: the exhibition can be regarded as a four act comedy staged in an outdoor theater. Whether through direct humor or the absurd, each artist finds a way to scratch beneath the surface of ordinary scenes and objects, imparting the world around us with a fresh sense of strangeness. In the face of an increasingly manicured city, these highly theatrical pieces may ambiguously tease viewers, or playfully remind them of the absurdity and apathy hidden in daily life.



The exhibition also attempts to present the significance of humor in all of its complexity: not merely a cunning disguise or cloak of cynicism worn as protection from the contemporary world, but also a latent means of resistance and liberation. “Urban Theater” is curated by UCCA Curator Ara Qiu.

**Liu Xiaodong: Your Friends**

**2021.7.17 – 2021.10.10**

Liu Xiaodong is the contemporary heir to China's realist painting tradition. His key works of the 1990s depict China's new era with dramatic clarity, informed by a sensitivity for film and photography that curator Jérôme Sans has called “painting as shooting.” Since the early 2000s, he has expanded his practice into performative plein air situations staged in locations of narrative and even geopolitical significance, from the Three Gorges Dam to the U.S.-Mexico border. For his 2010 exhibition “Hometown Boy” at UCCA Beijing, Liu trained his lens on his childhood friends in the post-industrial paper mill town of Jincheng, Liaoning province, in an extended meditation on social mobility and personal transformation. For this exhibition, the first solo presentation to be mounted at UCCA Edge, Liu portrays the people who have been closest to him throughout his life and career. He begins with a major self-portrait, based on photographs for which he crouched on the wintry site of his father's grave in his ancestral village of Heitu (Black Earth), a few miles from Jincheng. It was completed in New York, where he spent a vital year early in his career (1993-94) as well as the better part of 2020, quarantined in a Manhattan apartment with his wife, eminent painter Yu Hong, and daughter, new media artist Liu Wa. Other portraits feature the artist's creative contemporaries—inspirations and interlocutors from the worlds of film and literature—and kinfolk, including his mother, brother, and a family friend. The paintings are complemented by series of smaller works on paper, photographs, journals, archival materials, and, crucially, a new film by director Yang Bo that documents the process and context of their making. The exhibition is curated by UCCA Director Philip Tinari with UCCA Curator Yan Fang.

**About the Artist**

Liu Xiaodong (b. 1963, Jincheng, Liaoning province, China) lives and works in Beijing. He studied oil painting at the Central Academy of Fine Arts in Beijing, which he graduated from in 1988, and where he now teaches as a tenured professor. His work has been shown in major solo exhibitions at venues around the world including Dallas Contemporary (2020); Louisiana Museum of Art, Humlebæk, Denmark (2019);



Kunsthalle Düsseldorf and NRW Forum, Germany (2018); Palazzo Strozzi-Strozzina, Florence (2016); Today Art Museum, Beijing (2013); Kunsthaus Graz, Austria (2012); and UCCA Beijing (2010). He has participated in group exhibitions at institutions including Somerset House, London (2020); the Solomon R. Guggenheim Museum, New York (2017); Fondation Louis Vuitton, Paris (2016); Long Museum, Shanghai (2014); Minsheng Art Museum, Shanghai (2012); San Francisco Museum of Modern Art (2008); and Centre Pompidou, Paris (2003). His work has also been included in the Gwangju Biennale (2014); Venice Biennale (1997, 2013); Havana Biennial (2009); Biennale of Sydney (2006); and Shanghai Biennale (2000).

### **Becoming Andy Warhol**

**2021.11.6 – 2022.3.6**

After showing at UCCA Beijing in the summer and autumn of 2021, “Becoming Andy Warhol,” the most comprehensive exhibition by the artist staged to date in China, will travel to UCCA Edge in Shanghai. The exhibition will reprise a selection of works shown at its first installment in Beijing, drawn from the extensive collection of The Andy Warhol Museum, Pittsburgh, and specially curated to respond to the space and setting of UCCA Edge. Based on groundbreaking research, the show innovatively brings together Warhol’s classic paintings, prints, and drawings with his films and photography. Structured through five sections, the exhibition crafts a non-linear narrative that begins with a focus on Warhol’s early work, archival material, and historical photographs, underlining the influence of his youth in Pittsburgh on his practice as a whole. The presentations in Beijing and Shanghai mark the first time an approach of this depth has been featured in a solo exhibition for the artist outside of The Andy Warhol Museum. The exhibition goes on to explore different periods from Warhol’s career through representative works including his first forays blurring the boundaries between fine and commercial art in 1950s New York, iconic paintings from the 1960s, and pieces inspired by New York’s vibrant street culture in the 1980s. In addition to these paintings and prints, the exhibition also asserts the importance of the artist’s photography by showcasing images that served as a basis for his other works, as well as examining how influences from his early life and upbringing shaped experimental, abstract work made later in his career. The exhibition is curated by José Carlos Diaz and Patrick Moore, Chief Curator and Director of The Andy Warhol Museum, respectively.



### **About the Artist**

Andy Warhol was born Andrew Warhola on August 6, 1928, in a two-room apartment at 73 Orr Street in a working-class neighborhood in Pittsburgh, Pennsylvania. He attended Carnegie Institute of Technology (now Carnegie Mellon University) from 1945 to 1949, and began his career in New York City as a commercial illustrator. From the 1940s to his death in 1987, Warhol was a prolific artist and entrepreneur. He was a painter, sculptor, illustrator, photographer, and experimented with new media—publishing, film, music production, television, fashion, theater—throughout his career.

### **About The Andy Warhol Museum**

Located in Pittsburgh, Pennsylvania, the place of Andy Warhol's birth, The Andy Warhol Museum holds the largest collection of Warhol's artworks and archival materials and is one of the most comprehensive single-artist museums in the world. The Warhol is one of the four Carnegie Museums of Pittsburgh. Additional information about The Warhol is available at [warhol.org](http://warhol.org).

### **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. UCCA Edge, designed by architecture firm SO-IL, opens in Shanghai in spring 2021. 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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