



A modular identity and environmental graphics system for UCCA Center for Contemporary Art's 15th anniversary exhibition *Memory and Imagination*, translating archival memory into spatial storytelling and visitor navigation. Collaborated with senior designers and the curatorial team.

Location: Beijing, China / 2022

Role: Graphic Designer

Scope: Environmental Graphics, Signage + Wayfinding, Interpretive Graphics, Labeling System, Visitor Maps, Print Collateral, Brand Standards, Visual Identities.



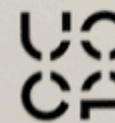
尤伦斯当代艺术中心
Center for Contemporary Art

GENELEC®
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记忆与 想象

UCCA 15 周年
文献展



尤伦斯当代艺术中心
Center for Contemporary Art

Memory and Imagination

UCCA at Fifteen
2022.11.5 – 2022.11.27

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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。来自世界各地的野奢目光正投向中国艺术界，那时这种关注只是浮光掠影。当时的 798 艺术区尚名不见经传，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谓议。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，在过去十五年里经历又一次又一次的转变与升级，始终秉承其创始理念：通过当代艺术，积极推助中国更深入地参与到全球对话之中。

我们应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 170 余展览，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，更为重要的则是每一次在 UCCA 与当代艺术的相遇，还有那无数个通过艺术充盈、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环。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”所探索的是这种千变万化的关联。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问题展开，串联起这些线索。由此阐释 UCCA 之所以成长为中国的当代艺术机构背后的语境。本次展览将引领观众参与并回顾机构破茧至今的成长历程，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，感谢他们为此梳理、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 青年策展人、首席战略合作伙伴阿那亚、首席艺术伙伴 Dior 速度、联合战略合作伙伴耐博、沃捷集团和微艺生物，以及特别战略合作伙伴巴可、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 170 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 Aranxa, Lead Art Book Partner Dior, Presenting Partners Bloomberg, Voyage Group, and Yinni Biotech, and Supporting Partners Banco, Dulux, and Genelec for their generous support.



Exhibition Guide



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，全国高铁网络仍初具雏形。来自世界各地的好奇目光正投向中国艺术界。彼时这关注还是浮踪掠影，当时的798艺术区尚且名不见经传，仅有少数业内人士所知。而在核心区域建立一家大规模、非营利性的艺术中心，以比肩国际的标准为公众呈现一种全新的视觉体验。若以当时的背景度量，UCCA的宏大理想不可谓不狂想。UCCA坚守自我使命，在无数人的不懈付下不断突破城墙，完善自我。在此去十五年里经历一次次的转变与开拓，始终秉承其始创理念，通过当代艺术，积极推动中国深入地参与到全球对话之中。

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视觉 Design

2007 - 2012
 ULLENS CENTER FOR CONTEMPORARY ART 尤伦斯当代艺术中心

2012 - 2018
 Ullens Center for Contemporary Art 尤伦斯当代艺术中心

2019 -
 尤伦斯当代艺术中心 Center for Contemporary Art

从UCCA场馆入口处的Logo（视觉识别），到建筑空间、陈列设计所营造的视觉基底，再延伸至每一个视觉形象、海报、招贴和周边产品，每一个细节都体现了UCCA对于视觉传达和品牌形象的重视。伴随着UCCA的建成与成长，UCCA的视觉系统经历了三次变化。在不同设计师手里继承下来，尤其是Bruce Mau Design的设计，给合一系列视觉美术馆的发展特点，共同创造出UCCA在观众中极具辨识度的形象。此外还创造了一系列平面设计物料以及Logo10至30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、包容的文化场域的构想理念。

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 growing and development, 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 10 to 30. 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.



馆群 Cluster

UCCA 报告厅
UCCA Auditorium

新展厅
New Gallery

中展厅
Central Gallery

商店
Shop Store

未来 Future

1 西展厅
West Gallery

2 新展厅
New Gallery

3 中展厅
Central Gallery

4 商店
Shop Store

5 未来 Future

6 馆群 Cluster

7 视觉 Design

8 新声 New Voices

9 出版 Publishing

10 联结 Connections

11 聚焦 Focus

12 视野 Horizons

13 面孔 Faces

14 成长 Growing

15 实验 Experimentation

16 商店 Store

17 未来 Future

18 聚焦 Focus

19 视野 Horizons

20 面孔 Faces

21 成长 Growing

22 实验 Experimentation

23 商店 Store

24 未来 Future

25 聚焦 Focus

26 视野 Horizons

27 面孔 Faces

28 成长 Growing

29 实验 Experimentation

30 商店 Store

31 未来 Future

32 聚焦 Focus

33 视野 Horizons

34 面孔 Faces

35 成长 Growing

36 实验 Experimentation

37 商店 Store

38 未来 Future

39 聚焦 Focus

40 视野 Horizons

41 面孔 Faces

42 成长 Growing

43 实验 Experimentation

44 商店 Store

45 未来 Future

46 聚焦 Focus

47 视野 Horizons

48 面孔 Faces

49 成长 Growing

50 实验 Experimentation

51 商店 Store

52 未来 Future

53 聚焦 Focus

54 视野 Horizons

55 面孔 Faces

56 成长 Growing

57 实验 Experimentation

58 商店 Store

59 未来 Future

60 聚焦 Focus

61 视野 Horizons

62 面孔 Faces

63 成长 Growing

64 实验 Experimentation

65 商店 Store

66 未来 Future

67 聚焦 Focus

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72 商店 Store

73 未来 Future

74 聚焦 Focus

75 视野 Horizons

76 面孔 Faces

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80 未来 Future

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87 未来 Future

88 聚焦 Focus

89 视野 Horizons

90 面孔 Faces

91 成长 Growing

92 实验 Experimentation

93 商店 Store

94 未来 Future

95 聚焦 Focus

96 视野 Horizons

97 面孔 Faces

98 成长 Growing

99 实验 Experimentation

100 商店 Store

101 未来 Future

102 聚焦 Focus

103 视野 Horizons

104 面孔 Faces

105 成长 Growing

106 实验 Experimentation

107 商店 Store

108 未来 Future

109 聚焦 Focus

110 视野 Horizons

111 面孔 Faces

112 成长 Growing

113 实验 Experimentation

114 商店 Store

115 未来 Future

116 聚焦 Focus

117 视野 Horizons

118 面孔 Faces

119 成长 Growing

120 实验 Experimentation

121 商店 Store

122 未来 Future

123 聚焦 Focus

124 视野 Horizons

125 面孔 Faces

126 成长 Growing

127 实验 Experimentation

128 商店 Store

129 未来 Future

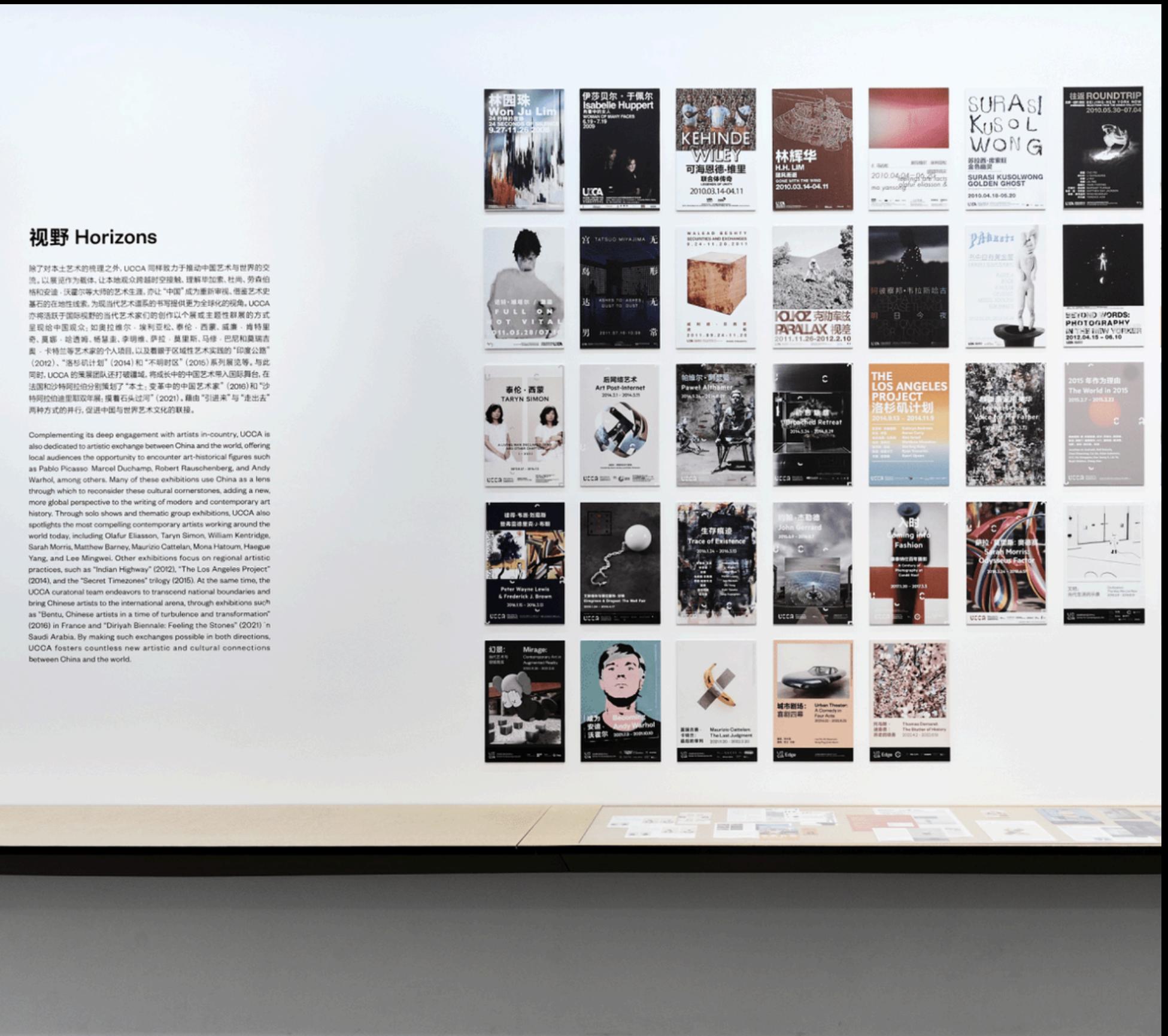
130 聚焦 Focus

131 视野 Horizons

132 面孔 Faces

133 成长 Growing

134 实验 Experimentation

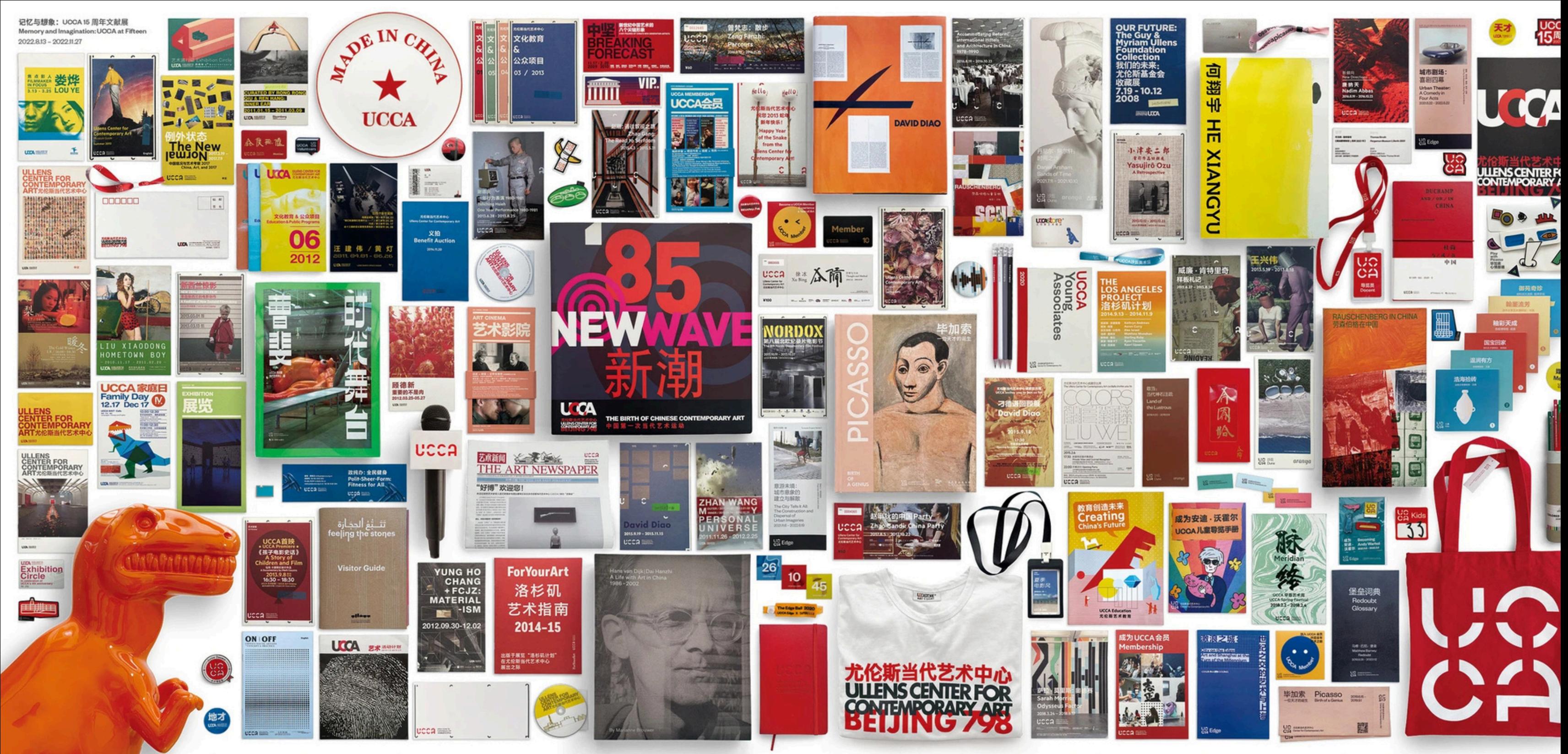


视野 Horizons

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、借鉴艺术史基石的区域性线索。呈现当代艺术潮流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·哈透斯、栖基米、李明礁、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，以及着眼于区域性的艺术实践的“印迹公路”(2012)、“洛杉矶计划”(2014)和“不同时区”(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家带入国际舞台，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“沙特阿拉伯利雅得双年展：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链接。

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.

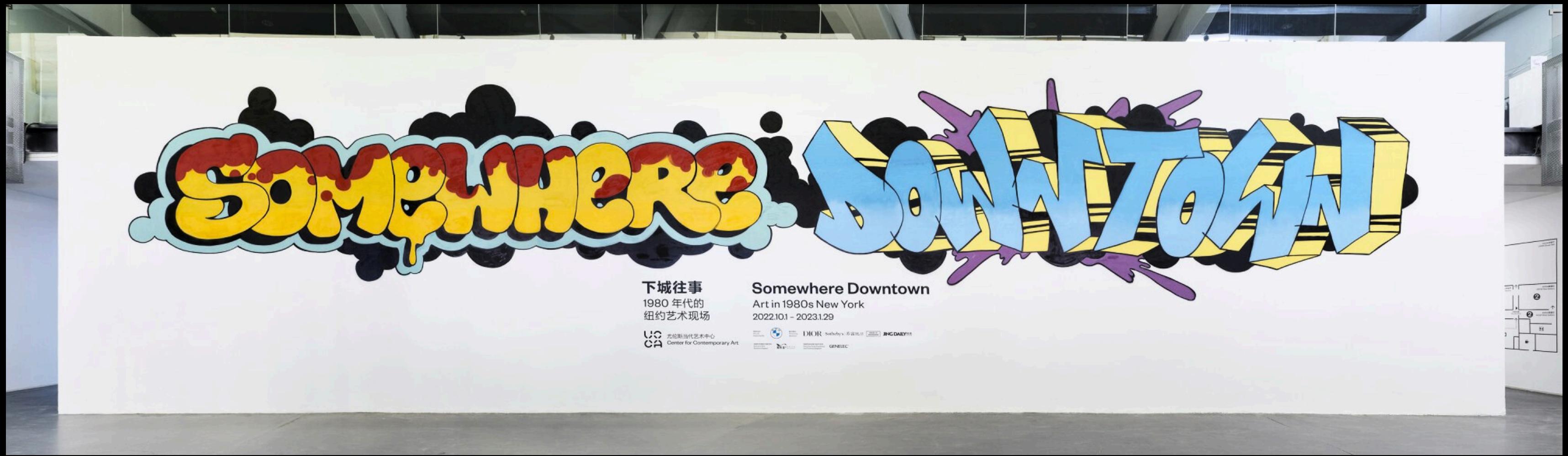




A child-centered identity and print kit designed for UCCA's youth program, translating museum operations into a playful learning journey.







Contributed to selected exhibition panels and environmental graphics for *Somewhere Downtown*, supporting theme development with senior designers. Coordinated on-site production, including scale tests and silkscreen printing.



CAFE SABATO

slow coffee
+ inspired cocktails

Café Sabato is an independent New York coffee brand built around slow living, thoughtful design, and community-focused gathering.



Location: New York, NY / 2025

Role: Brand Designer

Scope: Brand strategy, visual identity system, brand guidelines, packaging system, menu design, print collateral, material palette, art direction, concept development.





junzi

君子食堂

Junzi is a modern Chinese fast-casual brand with multiple locations across North America. I developed and implemented brand systems across new store openings, including storefront signage, interior branding elements, seasonal campaigns, packaging, and digital touchpoints, translating brand standards into production-ready spatial graphics and customer-facing assets.

Location: North America / 2024-2025

Role: Brand Designer

Scope: Brand Standards, Identity System, Storefront Signage, Interior Branding, Packaging, Seasonal Campaigns, Environmental Graphics, Production-Ready Artwork.



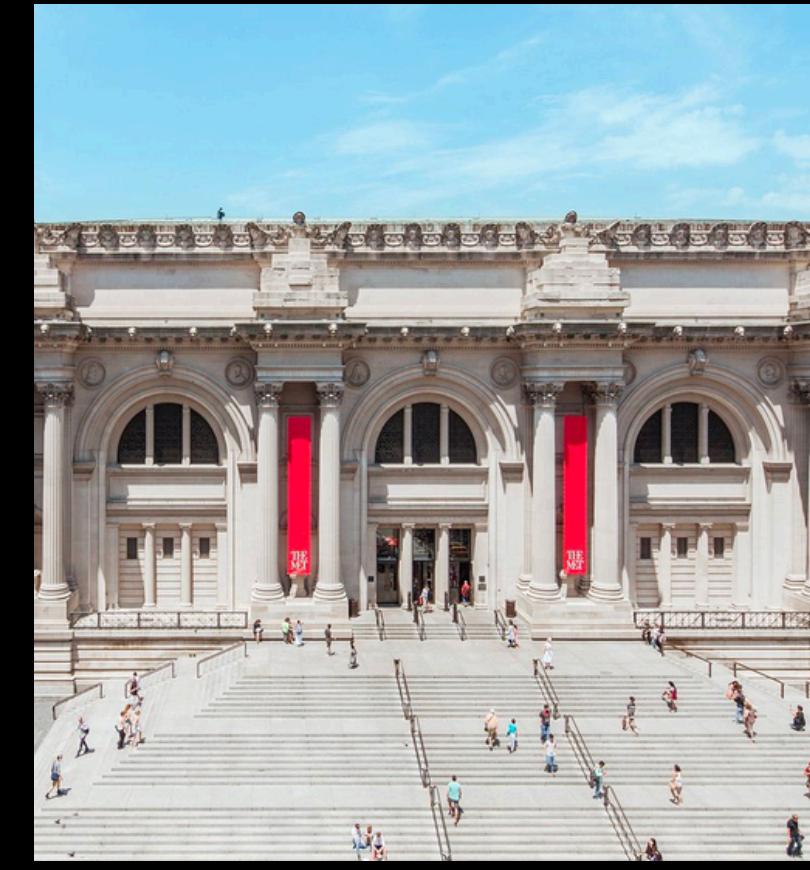




THE MET

Store

Junzi partnered with The Met Museum's Asian Art Department to create a limited-edition menu and packaging collection inspired by iconic artworks, featuring locally sourced chili oil and seasonal flavors.



THE MET + junzi

YEAR OF THE SNAKE
Celebration Chili Oil



Location: New York, NY / 2024

Role: Art Director, Packaging Designer

Scope: Art Direction, Packaging System, Launch Strategy, Retail Experience Graphics, Design Intent Package, Material + Finish Palette.

THE
MET + junzi



YEAR OF THE SNAKE
Celebration Chili Oil

THE
MET + junzi



YEAR OF THE SNAKE
Celebration Chili Oil

BAM

Venue-wide visual communication across print, digital, and on-site touchpoints for the Brooklyn Academy of Music (BAM) in Brooklyn, New York.



Location: Brooklyn, NY / 2023

Role: Graphic Designer

Scope: Photo selection + retouching, spatial measurements + layout, environmental graphics production, print coordination.





NICE DAY

Nice Day is a modern Chinese restaurant brand in NYC and Long Island, evolving its visual identity and digital ordering experience to support new store growth and a cohesive customer journey.

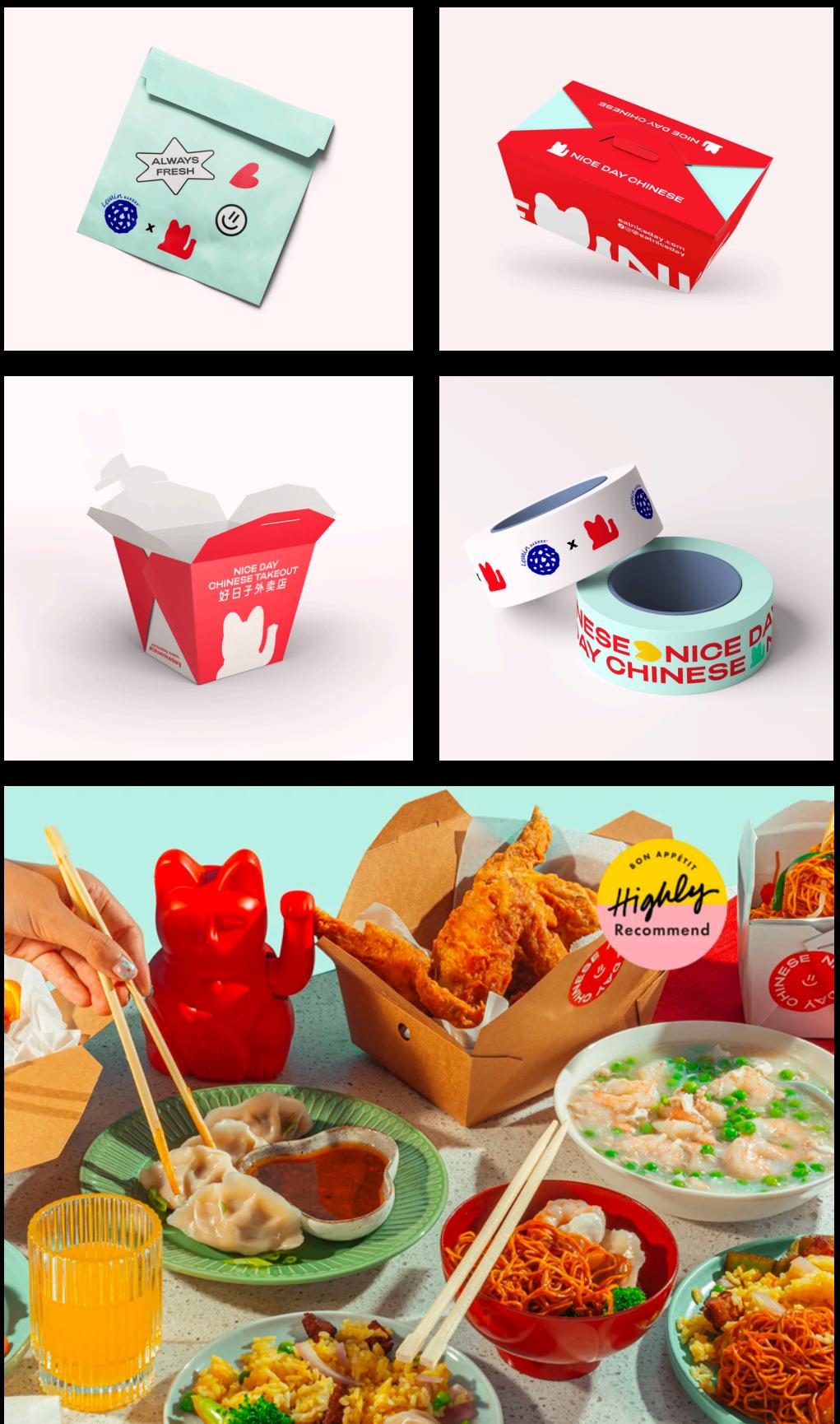
Location: New York and Long Island / 2024-2025

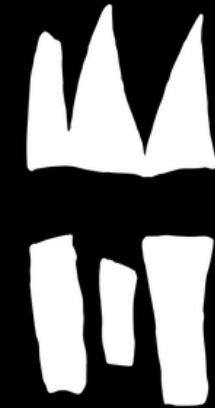
Role: Brand Designer

Scope: Visual identity system, brand guidelines, packaging design, seasonal campaigns, storefront + interior graphics, print collateral, UI/UX design for digital touchpoints, social media assets, multi-location rollout support.









SHĀN (山) means mountain, a reference to terroir, geography, and geological time. Rooted in Ningxia's desert vineyards and recontextualized within New York's natural wine culture, the identity bridges origin and context, structure and spontaneity.

Location: New York / 2025

Role: Brand Designer

Scope: Concept development, research, brand strategy, naming exploration, visual identity system, logo design, typography system, packaging design, brand guidelines.







Nan Xiang

Nan Xiang brand refresh and visual identity upgrade, developed to support new store openings and long-term brand consistency across physical and digital touchpoints.

Work included updated brand standards, packaging applications, storefront and interior graphics, and customer-facing marketing assets.

Location: New York and New Jersey / 2024

Role: Brand Designer

Scope: Brand refresh + visual identity system, brand standards, packaging, storefront signage, interior graphics, digital assets, UI/UX, marketing collateral, multi-location rollout support.



1 品牌色版
Brand Colors2 室內情緒版
Interior Mood Board3 標誌及延伸
Logo & Variations4 品牌印章
Brand Stamp5 中英字體
Typography6 輪廓&插畫
Silhouette & Illustration