ALMINE RECH

Flow
2026 New Year Exhibition

Jan 23 — Jun 30, 2026 | Long Museum West Bund, Shanghai, China

Starting from January 23, 2026, Long Museum (West Bund) has presented 'Flow: 2026 New Year Exhibition,' showcasing nearly 80 pieces of modern and contemporary Chinese art from a private collection. At the beginning of the new year, we cordially invited you to embark on this spiritual journey celebrating artistic exploration and the spirit of the times. The exhibition evokes the passage of time, the shifting of space, and the enduring cycle of cultural inheritance and renewal. Organized chronologically, this exhibition traces Chinese art from the 1930s to the present, tracing the evolving artistic landscape of China over nearly a century.

Confronting history directly, these artists used wood-cutting knife and paintbrush to document the years of struggle and rebirth. In Gallery 3, works ranging from Huang Yanghui's The Inside of the Niulanguan Tunnel (1942) to Tu Ke's Harvest Team (1947) capture the extraordinary resilience and indomitable spirit of the nation during hard times. As the smoke of war cleared, Dai Ze's Signature for Peace (1950) engraved the preciousness of peace and the will of the people. Li Hua's Chairman Mao's Good Soldier—Lei Feng (1963) and Xiao Feng & Song Ren's Doctor Henry Norman Bethune (1974) transformed the images of heroes and role models into cultural symbols that transcend eras, continuously prompting reflection on dedication, responsibility and the nature of humanity. At the end of the gallery, Chen Yifei's Thinking of History at My Space (1979) presents a silent, retreating figure— issuing a solemn reminder to the world: history must never be forgotten.

In Gallery 6, this once-silent figure turns around, transforming into a series of vivid individuals: young people passionately pursuing knowledge after the resumption of the college entrance examinations in Shen Yaoyi's Stairs (1983); citizens practicing Tai Chi in Li Tianyuan's Follow Your Feelings (1989); a family basking in sunlight on the grasslands in Wei Ershen's Mother and Son (1996). They are, in many ways, each and every one of us. Each work bears the imprint of its era while revealing the artists' relentless exploration of cultural identity and artistic language. Through these works, we hope every visitor can sense the artists' profound affection for our homeland and for life itself. In the new year, Long Museum looks forward to continuing this journey with you—flowing through memory, and flowing toward new beginnings.