

***Wallace Chan's Vessels of Other Worlds
From Venice to Shanghai: The Dual-Site Exhibition
Opens at the Long Museum***



Wallace Chan standing by 10-metre Vessels of Other Worlds - Rebirth, Photo: Tian Fangfang

24 June 2026 - Following the successful launch of ***Vessels of Other Worlds*** in May 2026 at Venice's Chapel of Santa Maria della Pietà - presented alongside the recent 61st Venice Art Biennale - renowned artist **Wallace Chan** will unveil the second chapter of the exhibition at the **Long Museum (West Bund) in Shanghai on 18 July 2026**.

Vessels of Other Worlds coincides with the artist's 70th birthday and it is Wallace Chan's most ambitious project to date. Curated by **James Putnam**, the exhibition unfolds across Venice and Shanghai, creating a symbolic dialogue between the two cities, while exploring the themes of **transformation, memory and spirituality** through a new body of monumental titanium sculptures.

In Shanghai, visitors at the Long Museum are guided through a sequence of passages and corridors that trace the evolution of Chan's artistic practice, referencing his previous Venice

Biennale presentations - **Titans** (2021), **Totem** (2022) and **Transcendence** (2024). This journey culminates in an expansive space where three towering forms come into view.

First introduced in Venice, these works are restaged in Shanghai at an unprecedented scale, reaching seven, eight and ten metres in height. In Venice, the exhibition's tripartite structure is staged within the Pietà Chapel, where three video screens placed on the altar form a triptych and act as a conceptual portal, revealing the monumental works presented in Shanghai.

Through this dual configuration, the exhibition draws upon the cultural resonances that connect Venice and Shanghai - two cities historically shaped by their relationship to water - inviting reflection on materiality and transcendence, presence and absence, and the fluid boundaries between physical and immaterial space.

Inspired by *Olea Sancta* - the sacred oils used in Catholic rites of blessing and purification, the sculptures evoke continuous cycles of birth, growth and rebirth through subtle chromatic shifts of yellow, red and blue. For Chan, the vessel functions as a metaphor for the human body, capable of holding the intangible dimensions of **time, emotion and consciousness**.

A pioneer in the artistic use of titanium, a material more often associated with technological advancement, Chan continues to challenge conventional approaches to sculpture, transforming the industrial material into poetic and atmospheric forms.

Composed of thousands of titanium components, these sculptures balance technical precision with symbolic imagination. Their surfaces are populated with human figures, mythical creatures and references to Chinese mythology, alongside recurring motifs such as distorted infants in motion and suspended faces that suggest titanium in a molten state. The central work incorporates an architectural threshold leading into a kaleidoscopic interior, where refracted views generated through Chan's illusionistic carving innovation, the Wallace Cut, create ever-changing visual encounters and expand ideas of perception and multiplicity into a participatory experience.

The Shanghai presentation extends the development of Chan's practice from monumental sculpture toward spatial environments shaped by metaphysical inquiry, particularly through themes of transformation and transcendence. **Vessels of Other Worlds** unfolds simultaneously in Venice and Shanghai through live transmission and mirrored installations, dissolving geographic distance and reconfiguring sculpture as a network of cultural, spiritual, and perceptual exchange.

Wallace Chan says, *"I build the monumental from the microscopic. To me, this is how the universe takes form: vast presences arise from the unseen and the minute. Stars are born from particles; mountains and rivers gather from dust; life grows from cells. My works, too, are slowly built into something greater than myself."*

Wallace Chan: Mythos, another site-specific project of Chan in Venice is presented at Scala Contarini del Bovolo until 18 October 2026, unfolding within the tower's spiralling architecture as a complementary encounter with Chan's sculptural language.

Wallace Chan: Vessels of Other Worlds

Pieta Chapel, Venice | 8 May – 18 October 2026

Long Museum (West Bund), Shanghai | 18 July – 25 October 2026

Wallace Chan: Mythos

Scala Contarini del Bovolo, Venice | 4 April – 18 October 2026

Please [click here](#) for the press kit.

[END]

About the Artist

Wallace Chan (b. 1956) is a Hong Kong-based, self-trained Chinese artist, sculptor and innovator whose practice spans jewellery art, carving, sculpture and installation. A carver since 1973, when he was sixteen, Chan has spent more than half a century exploring the possibilities of matter, structure and craftsmanship, developing a series of pioneering techniques and innovations. These include *The Wallace Cut*, an illusionary carving technique invented in 1987; his pioneering mastery of titanium in jewellery making; patented jadeite luminosity-enhancing technology; gemstone settings without metal claws; *The Secret Abyss*; and, most recently, *The Wallace Chan Porcelain*, a material five times stronger than steel.

Chan's early development was shaped by Chinese traditional totems, architecture and sculpture, as well as his formative study of Western sculptural language through statuary in Hong Kong's Western cemeteries. Following a period of monastic retreat in the early 2000s, he began working with modest materials such as concrete, copper and stainless steel. This period of constraint led to sustained experimentation, deepening his thinking on the relationship between matter, form and spiritual experience, and laying the foundation for his large-scale sculptures and installations.

Chan's practice has long turned upon the transformation of life and matter: upon what endures, what changes, and what continues beyond the act of making. In his work, material is never inert. It gathers memory, spirit and structure; it bears the pressure of time and human will. Titanium, with its near-imperishable nature, has become one of the defining media of his practice. Through decades of sustained research and experimentation, Chan has transformed this "space-age metal" into a complex artistic language, carrying it from the intimacy of the body to the scale of architecture and space.

To date, Chan is the first and only artist to have brought titanium into works of miniature scale, monumental volume and extreme structural complexity. Across jewellery, carving, sculpture and installation, his practice moves between the microscopic and the monumental, the body and space, matter and spirit. Through these shifts in scale and medium, his works come to embody questions of life, spirit and existence.

Chan's works are held in major institutional collections, including the Shanghai Museum (2024), the Victoria and Albert Museum, London (2024), Long Museum, Shanghai (2023), the Museum of Fine Arts, Boston (2023), the British Museum, London (2019), the Capital Museum, Beijing (2010), and the Ningbo Museum (2010), among others.

His major solo exhibitions have been presented internationally, including at Long Museum West Bund, Shanghai (2026); Palazzo Contarini del Bovolo, Venice (2026); the Shanghai Museum, Shanghai (2024); the Church of Santa Maria della Pietà, Venice (2024, 2026); Christie's, London (2023); Canary Wharf, London (2022); Fondaco Marcello, Venice (2021, 2022); Asia House, London (2019); Christie's, Hong Kong (2019) and Shanghai (2021); the Gemological Institute of America Museum, Carlsbad (2011); the Capital Museum, Beijing (2010); the Kaohsiung Museum of History, Taiwan (1999); and the German Gemstone Museum, Idar-Oberstein (1992).

About James Putnam

James Putnam is an independent curator and writer. He founded and was curator of the British Museum's Contemporary Arts and Cultures Programme from 1999 to 2003. Since 1994, he has organised a number of critically acclaimed exhibitions for major museums, such as the 'Time Machine' exhibition at the British Museum and Daydreaming with [Stanley Kubrick](#) at Somerset House. In the last decade, he has regularly curated projects for biennials, both in Asia and Venice.

Putnam studied Art History at London University, was Visiting Scholar in Museum Studies at New York University, and Senior Lecturer in Curating at Central Saint Martins, University of the Arts, London (2004-2011) and Senior Research Fellow: Exhibitions at University of the Arts, London (2010-2021). His book 'Art and Artifact – The Museum as Medium' (Thames & Hudson, 2000/10) surveys the interaction between contemporary artists and the museum.

About the Long Museum

The Long Museum is a private art museum founded by husband-and-wife art collectors, Mr. Liu Yiqian and Ms Wang Wei. The museum is located in three iconic sites in the city of Shanghai and Chongqing – the Long Museum Pudong, the Long Museum West Bund, and the Long Museum Chongqing. They form a unique ecosystem of "one museum, two cities, three locations." The Long Museum is one of the finest private art museums in China and houses a large collection of artworks spanning across countries and generations.

As world-renowned art collectors, Liu and Wang's collection at the Long Museum covers multiple categories, including traditional and contemporary Chinese art, Chinese revolutionary art, as well as other contemporary artworks that originate from the various parts of the world,

including Asia, Europe, and the United States. The collection is all-encompassing and vast in number. The Long Museum is committed to art exhibitions, research work, collecting, and the promotion of public education. The museum believes that it is its responsibility to advance the development and legacy of art. At the same time, they focus a large part of their research on the exciting connections that emerge between ancient and modern art, eastern and western art, presenting the nuanced diversities found in art from a global perspective. The museum aims to show the brilliant achievements of Chinese art history alongside the new perspective that contemporary Chinese art brings to the world. Their endeavours have made the museum a world-class private museum.

About Santa Maria della Pietà

The Church of Santa Maria della Pietà was designed by Giorgio Massari and built between 1745 and 1760. It is also known as “Vivaldi’s church”, as Antonio Vivaldi composed some of his world-famous music there. The Chapel of Santa Maria della Pietà is one of the four spaces in the Pietà Complex which regularly host exhibitions during the Venice Biennale.

Media Contacts

PR Representatives for Europe, the Middle East, and Africa

Flint Culture | Francesca Brizzi | francesca.brizzi@flint-culture.com | +44 751 337 1499

Flint Culture | Yiren Shen | yiren.shen@flint-culture.com | +44 775 774 8834

PR Representatives for North and South America, and Asia

FITZ & CO | Georgina Zhao | gzhao@fitzandco.com | +1 212 444 4046

FITZ & CO | Hope Thomson | hthomson@fitzandco.com | +1 646 589 0945

FITZ & CO | Danyu Xu-Johnson | dxujohnson@fitzandco.com | +1 312 520 6576

PR Representatives for China

PJ Arts & Communications 珀芥艺术传播 | Jean Yin | jean.yin@poejay.com | +86 18306203308

PR Representative for Italy

CASADOROFUNGHER Comunicazione | Elena Casadoro Kopp | elena@casadorofungher.com | +39 334 860 2488

CASADOROFUNGHER Comunicazione | Francesca De Pra | francescadepra@casadorofungher.com | +39 345 253 5925

CASADOROFUNGHER Comunicazione | Giulia Mazzariol | stampa@casadorofungher.com | +39 340 083 8760