

Artist Statement

Thomas Ngan

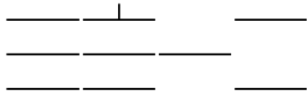
I've been thinking about how life is often fulfilled by the things we have yet to see. It is this realization that gives rise to the "Before the Unseen". All our paths are forever obscured by a veil of mist we call "time". While it limits all that we can take hold of, yet the light that pierces through the mist—hope—flickers across time, existing only because the unknown stands beside it.

Continuing the white rose series allowed me to feel that tension even more palpably — the bewilderment that surrounds us in life, and the quiet yet genuine pull of something that lies beyond the present. At the same time, I began to see new ways in which structure and abstraction could speak to one another.

When realism reached a point where details and aesthetics began to conflict, the only way to move forward is abstraction. There may be thousands of approaches, but at their core, there's only one direction: forms are reduced into lines — not as outlines of objects, but as symbols and marks that precede shapes, even precede conscious interpretation. This led me into the history of Chinese calligraphy and Eastern aesthetics, where a single stroke carries breath, weight, and depth. I am also inspired by the subtle palettes in Japanese mineral painting and the depth achieved through surface flatness – the understated tonal elegance and the gentle shimmer of mineral textures. Putting all these influences together has expanded my visual vocabulary, giving the protagonist more room to breathe within the composition and more ways to speak.

I'm still combing through my own life in the midst of all this—continuing to prune what is frail, so that what is firmly rooted and well-nourished can thrive. I don't regard darkness as the inevitable antithesis to light; it is simply a part of reality. I need to acknowledge that, allow it to pass through, and keep walking toward the white rose. Painting has become my way of reminding myself of this.

What I hope to offer is a kind of awareness — a space before understanding strikes, before vision takes shape, where one can still be cherished in vulnerability and still hold hope in moments of loss. It is because of this era, and her veil, that these works have come into being. Before what is yet unseen, allow me to wait quietly.



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藝術家自述

顏耀明

我在想，生命其實是被那些未見之事所成全。《未見之前》便是從這種體會中生長出來的。我們的路永遠地，被稱為時間的迷霧遮掩。它限制了我們所能掌握的一切，但穿透迷霧的光——希望，穿越時間卻相依相存。

繼續於白玫瑰的創作，我更感受到這種張力：我們所身處的茫然，以及那股安靜卻真實的牽引，來自於超越當下的事物。與此同時，我更看見結構與抽象之間，充滿了嶄新的連結方式。

當走到寫實的細節與美感產生衝突的時候，只能走向抽象。或有萬千種方式，但方向歸根究底即是形壓縮成線——不再是物象的輪廓，而是先於形體、甚至先於意識的符號與痕跡。這引領到中國書法與東方美學的歷史之中，沉迷於一筆承載的呼吸、重量與深遠。同時，日本岩彩畫的顏色與平面詞彙，含蓄優美的色調、平面表現的深度、微光般的礦物質地，也給我很多靈感。一切並置在一起，讓我能使用更廣寬的視覺語言，讓主角在畫面裡空間去調息，有更多溝通的方式。

同時我仍在梳理自己的生命，繼續修剪、好讓扎根的有營養生長。我並不把黑暗視為光明所需的對立面，它只是現實的一部份。我要知道、容讓它經過、然後繼續向著白玫瑰前行。對我來說，繪畫是提醒自己的方式。

我希望是傳達出一種覺察：在理解之前、在看見之先，還在脆弱的時候被珍惜，還在迷茫的時候能寄望。因為時代和她的面紗，才有了這些作品，在未見之前，容我靜靜地等待。

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