

LONDON

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A Dystopian Dream

SHANG CHENGXIANG

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3812gallery.com

FOREWORD

“A Dystopian Dream” is the first solo exhibition in the UK by Chinese artist Shang Chengxiang. This exhibition unfolds within a space where reality loosens its edges and something more nuanced and elusive begins to surface. At first glance, the images ring a bell —recognisable forms, inhabitable landscapes, fragments of a plausible world. Yet beneath this surface lies a subtle dislocation: a shift in scale, a distortion of atmosphere, a quiet tension that unsettles certainty and gives rise to a lingering sense of bewilderment, inviting a slower, more contemplative gaze.

Rather than offering a fixed narrative or symbolic system to be decoded, Shang constructs an emotional field within his paintings. The imagery draws from the subconscious, from dream states, and from latent experiences that resist language and comprehension. Through carefully orchestrated light, colour, texture, and spatial composition, the works do not explain; they evoke. They do not instruct; they prompt and allow.

At the heart of the exhibition, the “Wild Dream Fantasy” series extends this inquiry into a more introspective terrain. These lush, dense, and almost otherworldly landscapes do not serve as escapes from life’s uncertainties and ambiguities. They are neither depictions of real geography nor mere exercises in optical illusion. Instead, they are

constructed inner territories to enter, to dwell within, to engage with, and to confront. Suspended between illusion and disillusionment, these environments appear abundant and seductive, yet carry an undercurrent of estrangement and the quiet emptiness of disillusionment. They hold, at once, the vitality of nature and the fragility of illusion, becoming vessels for emotions that resist articulation.

Inspired by René Magritte, who embedded “mystery” within distinctly surreal visual narratives, Shang approaches the notion in a more nuanced manner. Here, mystery is not a conclusion but a medium—a way of holding what cannot be deciphered or resolved, and a space through which contemplation flows.

Shaped by time, by intimacy, and by loss, the works signal a shift from solitary introspection toward a more layered understanding of connection, memory, and emotional resonance. What emerges is neither purely real nor wholly imagined, but a threshold—an in-between space where viewers are invited to encounter not only the image, but also themselves.

Join us at 3812 Gallery London to enter this shared terrain of uncertainty, where meaning is not given, but felt within.

展覽序言

本次展覽「又見荒夢」是中國藝術家商成祥在英國的首次個人展覽。展覽呈現於一個現實邊界逐漸模糊的空間之中，在那裏，更為細膩、也更為難以捕捉的事物開始浮現。初看之下，這些圖像似曾相識——可辨認的形體、可進入的景觀、由某種可信世界碎片所構成的場景。然而在表層之下，卻潛藏著微妙的錯位：尺度的偏移、氛圍的扭曲，以及一種靜默卻持續的張力。它動搖既有的確定性，並引發一種揮之不去的困惑，進而邀請觀者以更緩慢、更具沉思性的方式凝視。

這些作品並不提供固定敘事或可被解碼的意象體系，而是在畫面中構建出一個情感場域。圖像源自潛意識、夢境狀態，以及那些難以被語言與理性完全把握的潛在經驗。通過被精心編排的光線、色彩、肌理與空間結構，這些作品並不解釋，而是喚起；並不指令，而是引發與允許。

「荒夢狂想」系列作為展覽核心之一，將這一探索延伸至更為內省的領域。這些繁茂、濃鬱、近乎異域般的景觀，並非對真實自然景象的再現，也不僅僅是視覺幻象的技法實驗。它們是被建構的內在疆域——可以進入、可以棲居、可

以對話，也可以照見自身的空間。在幻象與幻滅之間的懸置狀態中，這些環境顯得豐饒而誘人，卻也潛藏著對誘人幻象的疏離感，以及源自幻滅之後的靜默空寂。它們同時承載著自然的生命力與幻象的脆弱性，成為容納難以言說情感的容器。

受René Magritte（雷內·瑪格麗特）啟發，其在獨特的超現實視覺敘事中嵌入「神秘性」，商成祥對「神秘性」的處理似同而異。在商的畫面敘事中，「神秘」並非結論，而是一種媒介——一種承載不可被解析與化解之物的方式，同時也是一個讓沉思得以流動的空間。

這些作品在時間、親密關係與失落的共同塑造下，呈現出從孤獨內省走向更為多層次的聯結、記憶與情感共振的轉變。最終呈現的既非純粹現實，也非完全想象，而是一種臨界狀態——一個介於其間的空間。在那裏，觀者被邀請遇見的，不只是圖像本身，還有自身。

歡迎來到3812倫敦畫廊，與我們一同進入這一共享的不確定性疆域中：意義並非被給予，而是在感受中生成。

ON REALITY, ILLUSION, AND THE UNKNOWABLE

Conversation between 3812 & Shang Chengxiang

On Reality and Transcendence

3812: You have mentioned that the elements in your paintings appear, at first glance, to resemble reality, yet subtly transcend its boundaries. What lies beyond this “semblance of reality” that you seek to suggest? Is it an emotional truth, a metaphysical inquiry, or something more personal and intangible?

Shang: The “reality” in my paintings is never a mere replication of appearances; rather, it conceals truth within what seems like the ordinary and plausible. Those moments that subtly cross boundaries are not deliberate game with surrealism, but direct encounters between genuine emotion and the existence of reality. They represent the candour of feeling, as well as a metaphysical inquiry—a direct response to the emotions that lie beneath the surface of appearances.

I choose a figurative visual language precisely because people are inclined to give faith in the visible “reality”. But how reliable is this so-called reality? Those unspeakable and inexplicable personal experiences are the “reality” that I truly seek to reach. I don’t intend my paintings to provide answers; rather, they leave these suspended puzzles within the image.

On Scale and Bewilderment

3812: A recurring feature in your work is the larger-than-life depiction of subjects. Is this intentional exaggeration a visual strategy to express your enduring bewilderment toward life? What aspects of existence remain most incomprehensible or elusive to you, despite experience and time?

Shang: In my work, when depicting individual figures and objects, I try to keep them truthful

to reality, adhering to the logic of light, shade and proportion as nature dictates. Nevertheless, I would on purpose curate them within surreal presentations and compositions – oversized, or imbalanced, or discordant and incoherent with their surroundings. This conscious exaggeration has long been a visual strategy I consistently employ. What I seek to amplify is the emotion that emerges from these meticulously orchestrated scenes.

I have always harboured a deep sense of bewilderment toward life: the meaning of existence, the gravitas of time, and the tension between desire and powerlessness. These conundrums do not fade with the enriched experience. Instead, they become even more pronounced.

I harness the curated “unbalanced”, “diminished,” “gargantuan,” “protrusive,” or “dislocated” imageries to visualise the suspension, anxiety, and uncertainty that have been haunting my inner self. Even as time passes, there remain countless matters in life beyond comprehension. It is precisely this sense of the unknowable that fuels my urge to explore and to express, and endures as my artistic drive.

On the Subconscious and Dream States

3812: Your work often delves into the subconscious, suggesting emotions concealed beneath the visible surface — as seen in *Deep Void* and *Journey in the Cloud*. Surrealist painters such as Salvador Dalí drew heavily on Sigmund Freud’s idea that dreams and imagination are central to human thought. Do you resonate with this perspective? To what extent does psychoanalytic thinking inform your creative process?

Shang: My work has been deeply steeped in the subconscious and dreamlike states. The imagery in

works such as *Deep Void* and *Journey in the Cloud* mostly comes from my dreams, intuition, and those inner fragments that cannot be fully categorised and deciphered by rationality. I also share the view of Surrealists like Salvador Dalí—that dreams and imagination are not the periphery of human thinking, but rather its very core.

Sigmund Freud's theories on the subconscious and dreams have offered me a path for self-understanding, but I have not deliberately utilised psychoanalysis to deconstruct or interpret my images. Instead, I prefer to directly capture, preserve, and amplify that dreamlike emotional texture, without explaining, without patronising, and without spelling out answers – simply leaving that half-awake, half-dreaming, both real and illusory state within the canvas.

Psychoanalytic ways of thinking have influenced not my techniques or visual language, but my approach to creation—allowing rationality to step aside and make space for intuition and the subconscious. I place my faith in those invisible and inexpressible facets, trusting that they possess a reality of their own. My paintings are not reproductions of dreams, but transformations of them into inner landscapes that can be contemplated and empathised with—a mirroring realm in which viewers may glimpse their own subconscious.

On “Wild Dream Fantasy” and the Psychedelic Landscape

3812: The “Wild Dream Fantasy” series evokes lush, almost otherworldly environments reminiscent of places rich in wildlife, such as Costa Rica or South Africa. The verdant palette and subtle trompe-l'œil effects create a dreamlike, even psychedelic atmosphere. Are these landscapes meant to represent escapism, inner territory, or a confrontation with illusion and disillusion?

Shang: In the “Wild Dream Fantasy” series, those lush, dense landscapes – exotic and mysterious – are not true-to-life depictions of real nature and geography, nor are they simple pursuit of psychedelic visual shock. Rather, they are inner territories I construct for the mind and spirit—spaces that can be accessed, immersed in, and engaged with. The rich, weighty tones, the intricately layered vegetal textures, and optical illusions characteristic of alternately visible and

vanished, work together to form a realm suspended between reality and illusion. This mystical space is imbued with the primal vitality of nature, yet suffused with a dreamlike sense of trance and detachment.

These landscapes are not a passive escape, but an active turning inward. In reality, emotions entangled in order, utility, and anxiety often find no place to settle, and many feelings remain unspeakable. So within the canvas, I create a territory unbound by the rules of reality—lush and accommodating enough, to serve as vessel for my fantasies, unease, obsessions, and tenderness. It is a space I enter after detaching from the real world, where I can re-engage in dialogue with myself, with nature, and with the subconscious.

At the same time, this series reflects my ongoing contemplation of the relationship between illusion and disillusionment. The ideal visions constructed in my creation inevitably confront the collapse of expectation, the contradiction between the solace brought by the alluring illusion and the dreadful hollowness following the shattered hopes. The landscapes in “Wild Dream Fantasy” series stand precisely at the middle ground between illusion and disillusionment: they appear radiant, abundant, and seductive, as if capable of containing every longing, yet upon closer inspection, they carry an unreal, illusory quality and an inexpressible sense of emptiness. They serve both as a gentle buffer against the stress of reality and as a harsh scrutiny into the insatiable desires and void at the core of human nature. “Wild Dream” is at once a projection of myself and a reflection of the human inner state—at once barren and fervent, lucid and illusory.

On Emotion as a Dormant Force

3812: You describe your paintings as vessels for carrying dormant emotions concealed beneath daily trivialities, waiting to be awakened by a particular atmosphere. How conscious are you of orchestrating this awakening? Do you see yourself as guiding the viewer toward emotional recognition, or simply creating the conditions for it to occur naturally and leave different individuals to interpret in their way?

Shang: I treat painting as a vessel for latent emotions. Those feelings obscured by the routines

of daily life, I deliberately draw out within the canvas—constructing an atmosphere, creating the conditions for them to slowly awaken. I do not act as a guide who insists on how the work must be understood; I am only responsible for building the emotional “field.” Light, colour, texture, and space all quietly stir the viewer’s own memories and sensations. The final interpretation is left entirely to each individual’s lived experience.

On Artistic Influence – René Magritte

3812: You have cited René Magritte as a source of inspiration. Magritte once said that his paintings “conceal nothing... They evoke mystery... It does not mean anything, because mystery means nothing; it is unknowable.” It may sound disjointed with your creative motive of embedding those concealed emotions in your imageries.

Do you perceive a philosophical alignment / misalignment between your practice and his? Where do you see nuances or divergences between your suggestive visual language and his conception of mystery?

Shang: René Magritte has indeed been a profound influence on my visual thinking and artistic approach. In my youth, I drew great inspiration from his work, and I often find myself in dialogue with—comparing, reflecting on, and distinguishing—his philosophy of images and my own creative position. His statement, “It does not mean anything, because mystery means nothing either, it is unknowable,” may seem at odds with my focus on latent emotion, yet at a deeper level we converge, while ultimately diverging in crucial ways.

What moves me most about Magritte is his distrust of appearances. Using the most ordinary, unassuming, and undramatic objects—pipes, apples, doors, windows, garments, skies—he disrupts our habitual ways of perceiving, making the familiar unexpectedly alien, and certainty suddenly suspect. I likewise resist reducing an image to the illustration of an idea. I work with recognisable forms, perceptible spaces, and inhabitable scenes, yet through subtle shifts in scale, proportion, atmosphere, and context, I gently poke through the facade of reality, exposing the ambiguity and uncertainty beneath. Both of us use images to awaken mystery rather than language to explain the world; both invite the viewer to pause, to look

again, rather than to grasp meaning at a glance and move on.

The divergence lies in our understanding, origin, and direction of “mystery.” Magritte’s “mystery” is objective and ontological, gesturing toward the unknowable—without origin, without purpose, beyond decoding, and inexhaustible. Perhaps his aim is to suspend meaning, filter out symbolism, and close off all paths of interpretation, confronting us with the philosophical fact that “mystery is simply mystery, and cannot be articulated.” In this sense, mystery itself seems to be the destination.

In my practice, however, mystery is not the final end. The suggestiveness, openness, ambiguity, and ineffable atmosphere within my work are all grounded in emotion and inner experience. The “mystery” I construct serves to hold those latent feelings that cannot be contained by language or accommodated within the structures of reality—trance, emptiness, unease, attachment, solitude, longing, loss, tenderness, and vulnerability. These emotions are real, yet often obscured by the routines of daily life; difficult to define, yet capable of being awakened through atmosphere and carried by the image.

This difference is not an opposition, but two parallel paths: he approaches the boundary of mystery with rational clarity, while I reach into its softer, more personal, and inward terrain through emotional sincerity.

On Life Experience and Artistic Evolution

3812: Having experienced marriage, parenthood, and personal loss, how have these life events reshaped your visual language or thematic concerns? Has your understanding of “荒夢” (Desolate Dream) evolved over time?

Shang: Marriage, becoming a parent, and experiencing the loss of loved ones are, for me, not merely markers of life stages, but forces that have reshaped the very core of my creative spirit. Step by step, they have transformed the way I observe the world, understand emotion, and conceive of the idea of “Wild Dream.”

Before entering these phases of life, my work was more rooted in a youthful questioning of self-existence. It focused on solitude, confusion, a sense

of weightlessness, and inner conflict. The emotional tone of the images was sharper, more detached—charged with a probing of the boundaries of reality and an unease toward the unknown. At that time, my understanding of “Wild Dream” leaned toward a desolation born of individual spiritual struggle: an unreachable emptiness, an unbridgeable isolation, and a bewilderment before the meaning of life.

Gradually, through the passage and tempering of time, I began to turn my attention to the genuine connections and empathy between lives—to sense the emotions, rhythms, and experiences of others. I became more aware of the weight of time, the preciousness of the everyday, and the meaning of companionship. These experiences grounded and balanced the confusion and conflict within my subconscious. It is precisely through this deepening of lived experience that my understanding of “Wild Dream” has evolved, leading me to return to this series after more than a decade.

The “Wild Dream” I engage with now is a spiritual wilderness that persists even after experiencing love, companionship, responsibility, and loss. It still carries a sense of desolation, the illusion of dreams, and existential uncertainty—but it is now also imbued with attachment, tenderness, appreciation, and resilience.

在現實、幻象與不可知之間

3812畫廊與藝術家商成祥的對話

關於現實與超越

3812畫廊（下稱「3812」）：這些作品中的一切看似被還原成現實的模樣，但總有一些你不經意的地方，已經超越了現實的邊界。您所想要暗示的，是超越這種「現實表象」之外的什麼？是一種情感的真實、一種形而上的探究，還是更為個人且難以言喻的經歷？

商成祥（下稱「商」）：我畫裏的「現實」，從來不是複製表象，而是把真實藏在看似合理的日常裏。那些不經意越界的地方，不是刻意的超現實遊戲，而是我對情感的真實與現實存在之間直接觸碰，它既是情緒最誠實的模樣，也是一種形而上的探究，是對在表象之下的情緒最直接的反饋。之所以用具象的表現形式就是因為人們願意相信看見的「現實」，而這種「現實」到底又有多可靠？那些說不出、道不明的個人體驗，才是我真正想抵達的「現實」。我的畫不會提供答案，只想把懸置的疑惑留在畫面裏。

關於尺度與困惑

3812：在您的作品中所表現的主人公往往超越現實的呈現方式。這種有意識的誇張，是否是一種視覺策略，用以表達您對生命長久以來的困惑與迷惘？儘管歷經歲月與經驗積累，生命中是否仍有某些面向，始終令您難以理解或把握？

商：在我作品中人與物單獨個體的塑造，我會盡量讓它們貼近現實並符合現實中的光影比

例，但我又會安排它們以超現實的布局形式出現，或巨大、或失衡、或與環境形成強烈的違和感。這種有意識的誇張，的確是我長期堅持的一種視覺策略。我想放大的一直都是經過精心安排後畫面中流露出的情緒。我始終對生命抱有巨大的迷惘：存在的意義、時間的重量、欲望與無力的拉扯，這些問題不會因閱歷增多而消失，反而更清晰。我用「失衡」「渺小」「龐大」「突兀」「錯位」的景物，把內心的懸浮、焦慮和不確定視覺化。即便隨著歲月增長，生命裏依然有太多問題不可把握——正是這份「不可把握」，才讓我有了解探究和訴說的欲望，也是我持續創作藝術的動力。

關於潛意識與夢境狀態

3812：您的創作經常深入潛意識層面，暗示那些隱藏於可見表象之下的情緒——如「深空虛境」與「雲途」所展現的意象。超現實主義畫家如Salvador Dalí（薩爾瓦多·達利）深受心理學家Sigmund Freud（西格蒙德·弗洛伊德）的影響，認為夢與想象力並非邊緣，而是人類思維的核心。您是否認同這樣的觀點？精神分析的思考在多大程度上影響您的創作過程？

商：我的創作確實一直在深入潛意識與夢境狀態裏，像「深空虛境」「雲途」這些作品裏的意象，大多來自我的夢境、直覺和那些無法被理性完全歸類的內心片段。我也認同達利等超現實主義者的看法——夢與想象力絕非人類思維的邊緣，而恰恰是核心。

弗洛伊德關於潛意識與夢境的理論，為我提供了理解自我的思路，但我並沒有刻意用精神分析去解構或闡釋畫面。我更偏向直接捕捉、保留、放大那種夢境般的情緒質感——不解釋、不說教、不給出明確答案，只把那種半醒半夢、似真似幻的狀態留在畫面裏。

潛意識裏藏著更真實、更原始、也更脆弱的自我。那些不安、空茫、渴望、失重、莫名的情緒與隱秘的向往，都在夢境與潛意識中自由浮現。對我來說，創作有時候就像是把潛意識「翻譯」成可見圖像的過程。

精神分析式的思考，影響我的不是技法或圖式，而是創作的態度：讓理性退後，給直覺與潛意識留出空間；相信那些不可見、不可說的部分，同樣擁有真實的力量。我的畫不是對夢境的複製，而是把夢境轉化為一種可被凝視、可被共情的心靈景觀，讓觀者也能在其中照見自己的潛意識。

關於「荒夢狂想」與迷幻景觀

3812：「荒夢狂想」系列營造出繁茂而近乎異域的景觀，令人聯想到如哥斯達黎加或南非等野生動物豐富的地域。濃郁的綠色調與細膩的錯視（Trompe-l'œil）效果，共同構築出如夢似幻、甚至帶有迷幻色彩的氛圍。這些景觀是否象徵一種逃離現實的願望、一片內在心靈的疆域，或是對幻象與幻滅之間關係的思考與對視？

商：「荒夢狂想」系列中那些繁茂濃郁、近乎異域秘境的景觀，並非來自對現實地理的直接描寫，也不是單純追求視覺上的迷幻衝擊，而是我為內心世界搭建的、可進入、可沉浸、可對話的精神與心靈疆域。畫面裏厚重的色調、層層交織的植物肌理、若隱若現的錯視手法，共同構建出一種介於真實與虛幻之間的場域，它既帶著原始自然的生命力，又充滿夢境般的恍惚與疏離。

這些景觀首先不是消極的逃離，而是一種主動的內在轉向。現實中那些被秩序、功利、焦慮所包裹的情緒無法被安放，很多感受無法被言說，於是我在畫面中創造這片不受現實規則約束的疆域——它足夠茂密、足夠包容，可以承接我的一些幻想、不安、執念與溫柔。它是我從現實抽離之後，重新與自我、與自然、與潛意識對話的獨立空間。

與此同時，這一系列也是我對幻象與幻滅關係的持續思考。在創作中構建的理想圖景，也不斷地面對期待落空後的幻滅，迷戀幻象帶來的慰藉和恐懼幻象破碎後的空洞。而「荒夢狂想」的景觀，恰好站在幻象與幻滅的中間地帶：它看上去絢爛蓬勃、充滿誘惑，仿佛可以安放一切渴望，可細看之下，又帶著不真實的虛幻感與難以言說的空寂。既是對現實壓力的溫柔緩衝，也是對人性深處欲望與虛無的直視。「荒夢」既是對我個人的投射，也是對人們內心既荒涼又狂熱、既清醒又迷幻的映照。

關於情感作為潛伏的力量

3812：您將繪畫視為承載潛伏情感的容器——那些被日常瑣碎掩蓋、等待特定氛圍喚醒的情緒。在創作過程中，您對於「喚醒」這種情感的鋪陳與引導是特意的嗎？您是否將自己視為引領觀者進入情感辨識的引路人，抑或只是營造條件，讓情感自然生成，並交由不同觀者按照自己不同的經歷去詮釋？

商：我把繪畫當作承載潛伏情感的容器。那些被日常掩蓋的情緒，我會在畫面裏刻意鋪陳氛圍、製造條件，讓它們慢慢甦醒。我不做「引導觀者必須看懂什麼」的引路人，我只負責把情緒的「場」搭建好，光線、色彩、肌理、空間，都在悄悄喚醒觀者自身的記憶與感受。最終的解讀，完全交給每個人的生命經驗。

關於藝術影響——René Magritte

3812：您曾提及René Magritte（雷內·馬格利特）為您的靈感來源之一。馬格利特曾說：「我的畫並未隱藏任何東西……它們喚起神秘……它並不意味著什麼，因為神秘本身無所指，它是不可知的。」這似乎與您在畫面中嵌入潛藏情感的創作動機存在某種張力。

您如何看待自己與他的哲學立場之間的契合或差異？在您的暗示性視覺語言與他對「神秘」的理解之間，您認為存在哪些細微的分歧或共通之處？

商：馬格利特的確是深刻影響我視覺思維與創作觀念的藝術家，少年時期我從他的作品中獲得過很多啟發。我時常在他的圖像哲學與我的創作立場之間對話、對照、辨析。他那句「我的畫並未隱藏任何東西……它們喚起神秘……它並不意味著什麼，因為神秘本身無所指，它是不可知的」，與我以潛伏情感為核心的創作路徑，看似存在歧義，實則在深層相通，又在最終指向上有著清晰而關鍵的區別。

馬格利特最觸動我的，是他對表象的不信任。他用最日常、最平實、最無戲劇性的物象中的煙斗、蘋果、門窗、衣裳、天空等元素打破我們習以為常的認知慣性，讓熟悉突然變得陌生，讓確定突然變得可疑。我同樣拒絕把畫面降格為某種道理的圖解。我也使用可被識別的形體、可被感知的空間、可被進入的場景，卻以尺度、比例、氛圍、情境的微妙偏移，讓現實表層被輕輕掀開，暴露其背後的模糊與不確定。我們都在用圖像喚醒神秘，而不是用語言解釋世界；都在讓觀看者停下來，重新凝視，而不是一眼看懂、轉身離開。

但分歧在於我們對「神秘」的理解、來源與走向有所不同。馬格利特的神秘，是客觀的、本體論的、指向不可知的神秘，又無來源、無目的、不可解碼、不可窮盡。也許他要做的是把意

義懸置，把象徵清空，把解讀的路徑——關閉，讓人直面「神秘就是神秘，不可被說破」這一哲學事實，給我的感覺神秘或許就是終點。

在我的創作裏，神秘不是最終目的。我畫面中的暗示性、留白、模糊性與不可言說的氛圍，全部以情感與內在經驗為地基。我所設置的「神秘」是為了容納那些無法被語言收攏、無法被現實秩序安放的潛伏情感——恍惚、空寂、不安、牽掛、孤獨、渴望、失落、溫柔與脆弱。這些情緒真實存在，卻常常被日常遮蔽；它們難以被定義，卻可以被氛圍喚醒、被圖像承載。

這種差異並非對立，而是兩條並行的道路——他以理性的冷靜觸摸神秘的邊界，我以感性的誠實觸碰神秘之中那片更柔軟、更個人的心靈地帶。

關於生命經驗與創作演變

3812：歷經婚姻、為人父母，以及親友離世的失落，這些生命經驗如何重塑您的視覺語言或創作主題？您對「荒夢」（Desolate Dream）的理解，是否隨著時間與人生階段的推移而發生變化？

商：婚姻、為人父母、以及親歷親友離世這些重要的生命經驗，對我而言不只是人生階段的標記，更是從底層重塑我創作靈魂的關鍵力量。它們一步步改變了我觀察世界的視角、理解情感的方式，以及我對「荒夢」這一概念的理解。

在步入這些人生經歷之前，我的創作更偏向於年輕狀態下對自我存在的追問。那時的作品更多聚焦於個體的孤獨、迷惘、失重感與內在衝突，畫面的情緒更尖銳、更疏離，充滿對現實邊界的試探與對未知的不安。那時候我理解的「荒夢」，是偏向個體精神困境的荒涼，是無人抵達的空寂、無法被理解的隔絕，以及對生命意義的茫然無措。

慢慢地，在歷經歲月的磨礪中，我開始去關注生命與生命之間真正的聯結與共情，感受不同人群的情緒、節奏與感受。我開始在意時間的重量、日常的珍貴、陪伴的意義。這份體驗讓潛意識裏的困惑，衝突被踏實的情感所平衡，也正是這些對生命體驗，讓我對「荒夢」的理解發生了演變，在十幾年後再次開啟這個系列的創作。現在的「荒夢」，是經歷過愛、陪伴、責任與失去之後，依然存在的精神曠野——它依然有荒涼感、有夢境的虛幻、有存在的困惑，但同時也包裹著牽掛、溫柔、珍惜與堅韌。

ARTIST STATEMENT

Shang Chengxiang

“A Dystopian Dream,” as this exhibition is entitled, builds upon my first solo exhibition, “A Desolate Dream,” from 2012. That exhibition marked the beginning of my artistic venture and a journey of self-introspection. For me, revisiting this theme is a return to my original intention and pristine state after more than a decade of creative experimentation and introspective refinement.

When I first embarked on this series, I employed densely interwoven brushstrokes and melancholic undertones, which carries an innate caution and unhidden anxiety within me, to document those “unreal desolate dreams”—haunting my heart yet remaining untouchable and intangible. Those emotions, like untamed undercurrents, congealed on the canvas as ineffable imagery. They embodied the bewilderment of youth in its search for the world, and a tentative exploration of the self.

This exhibition continues to encapsulate those emotions, weaving in the enlightenment and wisdom gained through self-reflection. Marriage, parenthood, grief, and loss—these lived experiences have imprinted profoundly delicate etches within my consciousness and emotions. Now in my forties, I once thought I would be fully acquainted with the world. Yet I find myself still unable to decipher or rationalise its complexity and uncertainty despite the experiences I have accumulated in life. Questions about existence, emotion, and meaning still lingers at the bottom of my heart. I can only persist in exploring inward through painting, searching across different dimensions in an attempt to restore a more complete version of myself. I continue to rely on

painting as a vessel for my emotions because I am drawn to assembling those tangible fragments into an envisioned world exclusively accessible to me—a sanctuary for those unspoken emotions.

While every element in these works appears, at first glance, to be restored to a semblance of reality, it subtly transcends reality’s boundaries in almost imperceptible ways. It is an emotion that lies dormant within consciousness, concealed beneath the trivialities of daily life, waiting to be awakened by a particular atmosphere. My intention is to reweave details drawn from reality and, through the warmth and tension of the image, orchestrate a resonant ambience—one that activates those dormant emotions in the subconscious, allowing them to gradually overlap and intertwine with the viewer’s lived experience.

The scenes that appear in my paintings are never chosen by accident. They serve as vessels for states of awareness I can hardly grasp in daily life and for emotions beyond articulation. To share the process of painting is, for me, akin to interpreting a dream, as each brushstroke is a trace left by the flow of emotion. Yet dreams are ultimately dreams; they need not be deliberately dissected. Just as we cannot decode a dream while we are still within it, the allure of art lies precisely in its inexplicability and elusiveness. What I wish to do is simply to integrate this most authentic feeling into my painting. For that reason, I believe that objectively documenting the state of mind and the trajectory of thought during the creative process is far more meaningful than deliberately “explaining” the intended meaning of the work.

藝術家自述

商成祥

這次展覽的名字是源於我的2012年第一個個展「荒夢」，那是我藝術生涯的起點，也是一段純粹向內叩問的時光。如今再以「又見」為題，是我在創作上歷經十多年輾轉與沉澱後，一場對初心的回歸。

最初的這個系列，我以一種稠密交織的筆觸、浸透著憂傷的色調，帶著骨子裏的謹慎與藏不住的焦愁，去記錄那些懸置於內心深處、無從觸碰的「非現實的荒夢」——那些情緒如同未被馴服的暗流，在畫布上凝結成難以名狀的意象，是年輕時光裏對世界的迷茫，也是對自我的懵懂探尋。

這次展覽在延續這些核心情緒的基礎上，又融入了這些年於自我沉澱中生長出的感悟。時至今日，我已經歷了婚姻、生子，也親歷了親朋離去的悵惘與告別。這些真實的生命印記，如同細密的紋路，刻進了我的認知與情感。在四十不惑的這個年紀早應熟悉這個生活的世界，但我還是不能，也無法用我的經驗去解釋世界的複雜與未知。那些關於存在、情感與意義的追問，始終在心底盤旋。我也只能是在用繪畫去不斷地向內探索，通過不同維度的尋找去還原相對完整的自

己。我依舊習慣用繪畫來承載我的情感，是因為我喜歡用這些具象的碎片來拼湊出獨屬於我的意向世界，讓那些無法言說的心緒有了安放之地。

這些作品中的一切看似被還原成現實的模樣，但總有一些你不經意的地方，已經超越了現實的邊界。那是一種會一直沉睡在你意識裏的情感，它藏在日常的瑣碎之下，等待被某種特定的氛圍喚醒。而我就是想通過重新編織現實環境中的細節，用畫面的溫度與張力來映照出一種共鳴的氛圍，去激活它，讓它慢慢地與觀者的現實體驗重疊、交織。

在我繪畫中出現的景物，都不是偶然的選擇，它們是我對在現實生活中無法捕捉的意識、難以言說的情緒的一種寄托。分享繪畫的過程，對我而言如同分享夢境的解析，每一筆都是情緒流淌出的痕跡。但夢境終歸是夢境，無需刻意拆解。這就像我們不可能在夢境中解釋夢境，藝術的魅力也正在於其不可言說。而我想做的只是把這種最本真的感覺融入到我的繪畫中去，所以我認為客觀的記錄創作時的心境與軌跡，遠比刻意「闡述」作品的寓意更有意義。

ARTWORKS
展出作品



Tangle of Crimson 橙紅記, 2026

Oil on canvas 布上油畫
170 x 170cm



We NO.5 我們 NO.5, 2026

Oil on canvas 布上油畫
140 x 140cm



We NO.4 我們 NO.4, 2025

Oil on canvas 布上油畫
120 x 120cm



Wild Dream Fantasy NO.17 荒夢狂想 NO.17, 2025

Oil on canvas 布上油畫
200 x 300cm



Wild Dream Fantasy NO.16 荒夢狂想 NO.16, 2025

Oil on canvas 布上油畫
200 x 300cm



Wild Dream Fantasy NO.15 荒夢狂想 NO.15, 2025

Oil on canvas 布上油畫
170 x 135cm



Wild Dream Fantasy NO.14 荒夢狂想 NO.14, 2025

Oil on canvas 布上油畫
80 x 80cm



Multiple Dimensions NO.2 次界 NO.2, 2025

Oil on canvas 布上油畫
160 x 120cm



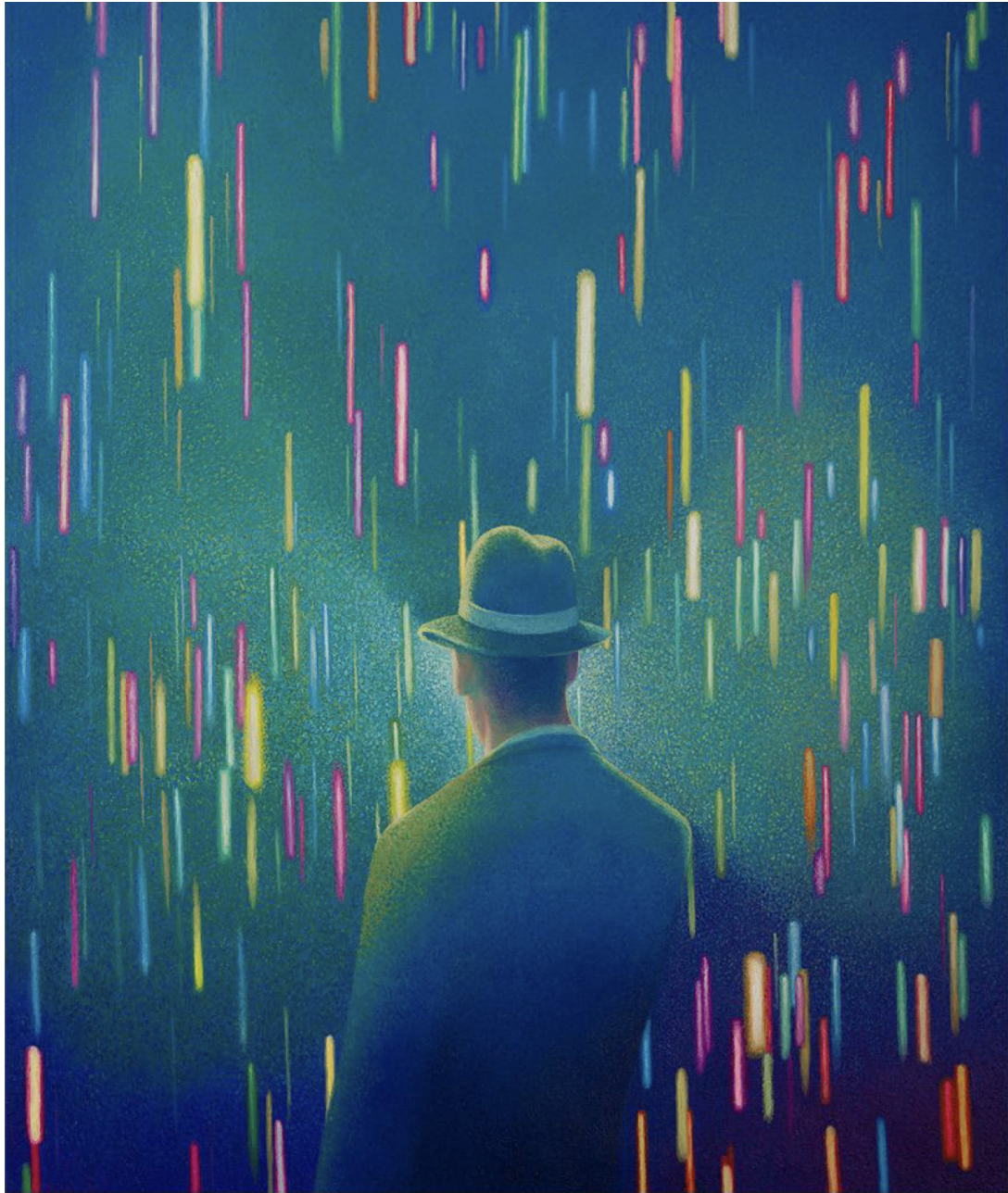
Journey in the Clouds NO.12 雲途 NO.12, 2025

Oil on canvas 布上油畫
100 x 100cm



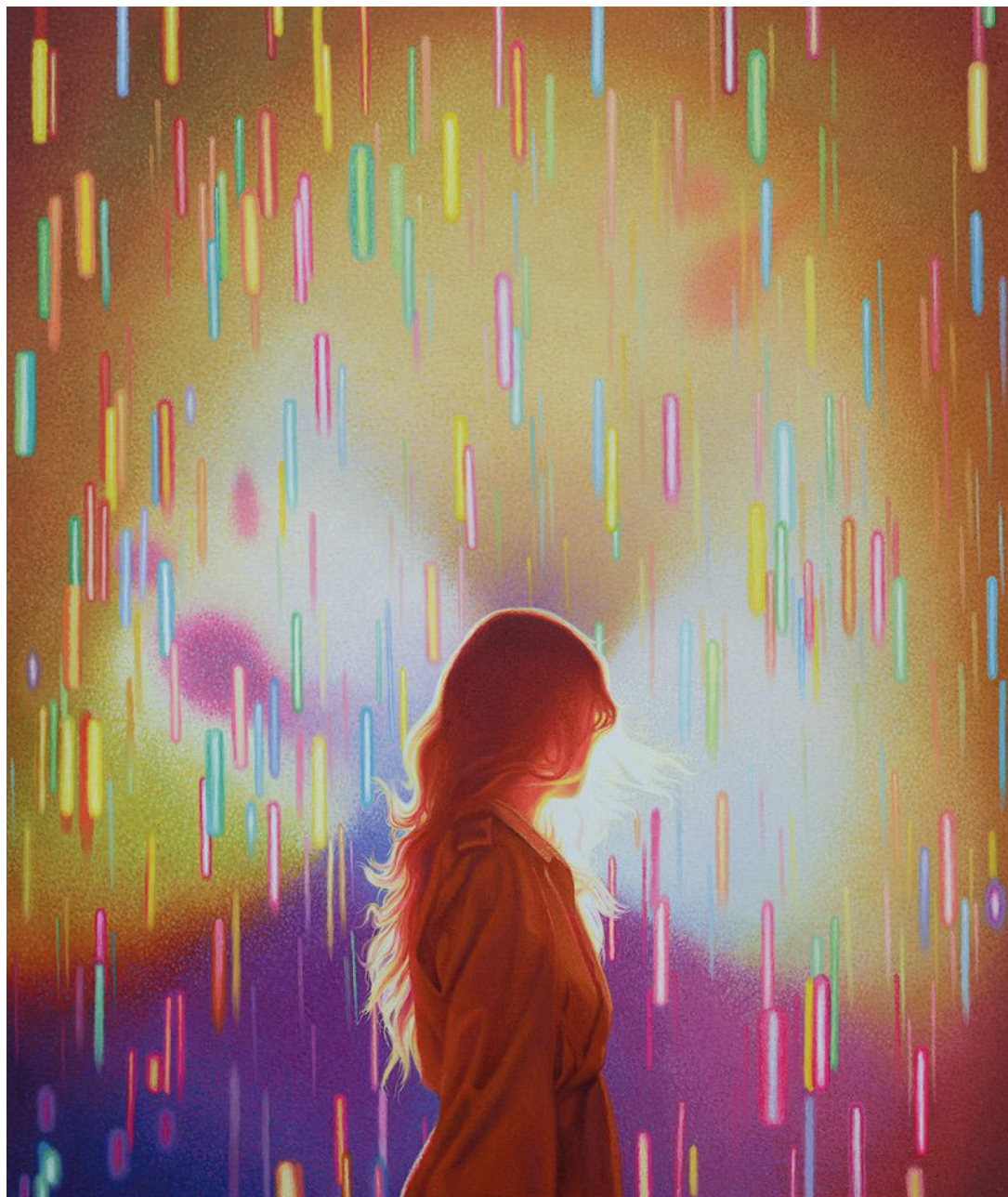
AI Light 硅基之光, 2025

丙烯電子晶片 Propylene on Chip
30 x 30cm



Deep Void NO.1 深空虛境 NO.1, 2023

Oil on canvas 布上油畫
120 x 100cm



Deep Void NO.2 深空虛境 NO.2, 2023

Oil on canvas 布上油畫
120 x 100cm



Untitled 無題, 2023

Oil on canvas 布上油畫
50 x 70cm



Becoming No.2 成為 No.2, 2022

Oil on canvas 布上油畫
113 x 103cm



Borderline No.12 邊緣 No.12, 2021

Oil on canvas 布上油畫
130 x 90cm



Untitled 無題, 2020

Acrylic on canvas 布上壓克力
50 x 50cm



Untitled 無題, 2020

Oil on canvas 布上油畫
50 x 50cm



Superstar No.1 大明星 No.1, 2011

Oil on canvas 布上油畫
130 x 90cm



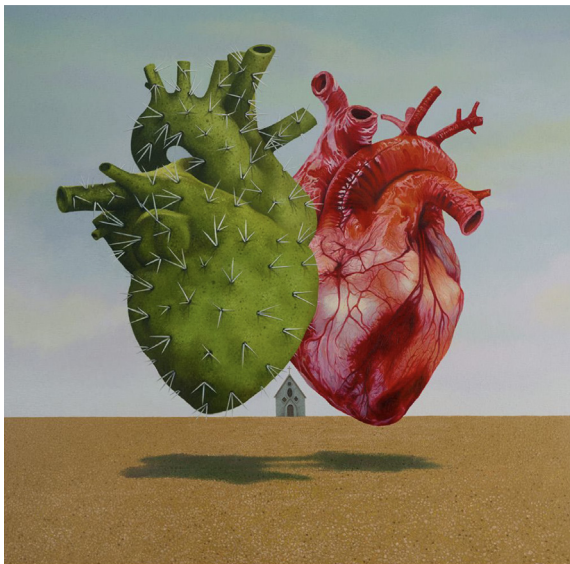
Superstar No.2 大明星 No.2, 2011

Oil on canvas 布上油畫
130 x 90cm



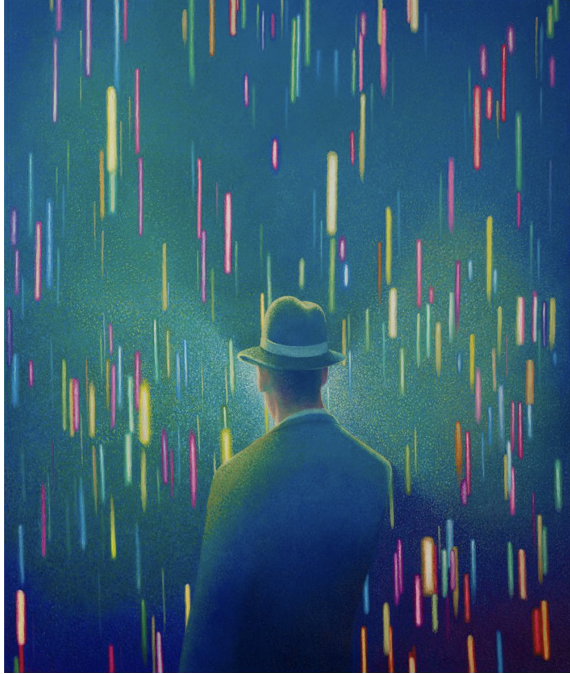
Multiple Dimensions NO.2 次界 NO.2, 2025

Watercolor on paper 紙上水彩
25 x 20cm (Image 畫芯)
40 x 35cm (Paper 紙張)
Frame size: 55 x 50cm (Oat)



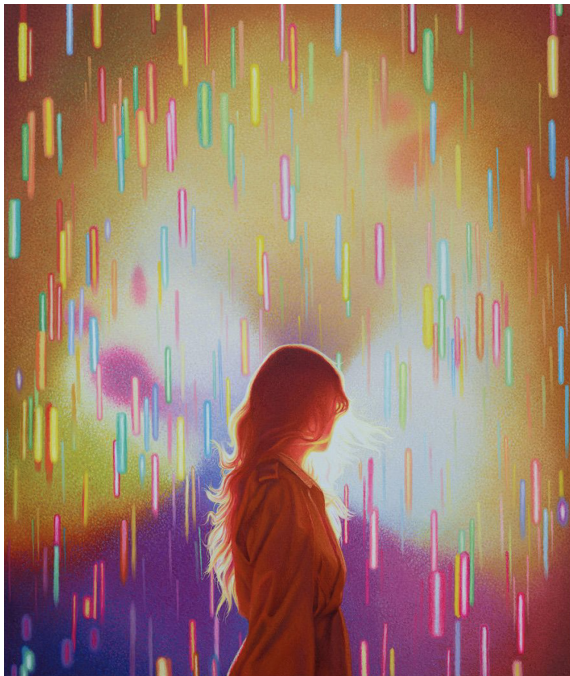
We NO.5 我們 NO.5, 2025

Watercolor on paper 紙上水彩
23 x 23cm (Image 畫芯)
38 x 38cm (Paper 紙張)
Frame size: 55 x 55cm (Oat)



Deep Void NO.1 深空虛境 NO.1, 2020

Watercolor on paper 紙上水彩
23 x 17cm (Image 畫芯)
38 x 28cm (Paper 紙張)
Frame size: 48 x 43cm (Oat)



Deep Void NO.2 深空虛境 NO.2, 2020

Watercolor on paper 紙上水彩
23 x 17cm (Image 畫芯)
38 x 28cm (Paper 紙張)
Frame size: 48 x 43cm (Oat)

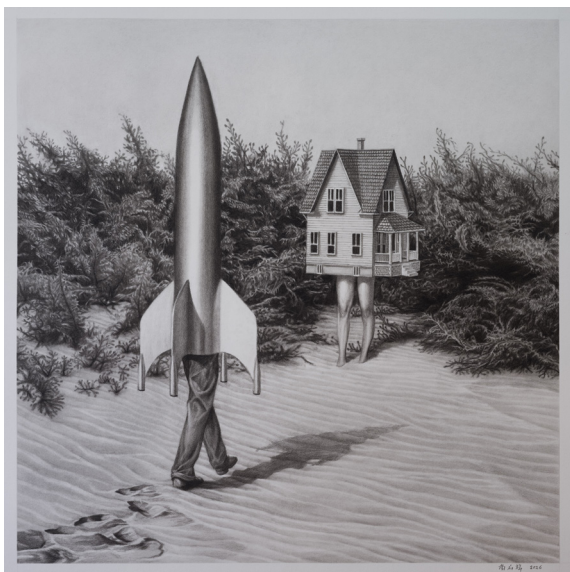


Sunshine on Another Afternoon 另一個下午的陽光, 2021

Color pencil on paper 紙上木顏色

40 x 49.7cm

Frame size: 58 x 82cm (White)



We NO.6 我們 NO.6, 2026

Graphite on paper (300gsm) 水彩紙上炭筆
60 x 60cm (Image 畫芯)
79 x 89cm (Paper 紙張)
Frame size: 97.5 x 97.5cm (Oat)



Wild Dream Fantasy NO.12 荒夢狂想 NO.12, 2024

Graphite on paper (300gsm) 水彩紙上炭筆
60 x 60cm (Image 畫芯)
79 x 79cm (Paper 紙張)
Frame size: 97.5 x 97.5cm (Oat)



Wild Dream Fantasy NO.13 荒夢狂想 NO.13,
2024

Graphite on paper (300gsm) 水彩紙上炭筆
60 x 60cm (Image畫芯)
79 x 79cm (Paper紙張)
Frame size: 97.5 x 97.5cm (Oat)



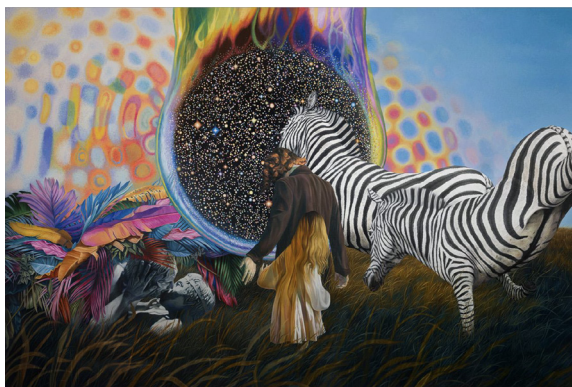
Last Kiss No.4 吻別 No.4, 2022

Graphite on paper (300gsm) 水彩紙上炭筆
80 x 60cm (Image畫芯)
101 x 79cm (Paper紙張)
Frame size: 117 x 86cm (Black)



Wild Dream Fantasy NO.15 荒夢狂想 NO.15,
2025

Archival inkjet print 收藏級噴墨打印
60 x 47.5cm
Framed size: 86 x 73.5cm (Blue)
Edition 1 of 50



Wild Dream Fantasy NO.16 荒夢狂想 NO.16,
2025

Archival inkjet print 收藏級噴墨打印
50 x 75cm
Framed size: 76 x 101.5cm (Blue)
Edition 1 of 50



Wild Dream Fantasy NO.17 荒夢狂想 NO.17,
2025

Archival inkjet print 收藏級噴墨打印
50 x 75cm
Framed size: 76 x 101.5cm (Pink)
Edition 1 of 50

ABOUT

SHANG CHENGXIANG



Shang was born in Shenyang in 1985 and graduated from Oil Painting Department of Lu Xun Academy of Fine Arts in 2008. He has been working as a professional artist since, and has been exhibiting in solo and group exhibitions at home and abroad. His important collections including White Rabbit Collection in Sydney, DSL Collection in Paris, Blue Roof Museum of Chengdu, American Consulate in Shenyang and Suzhou Jinji Lake Art Museum.

Partially inspired by the Surrealist master René Magritte, Shang's works are influenced by this style yet remain true to his own unique presentation, palette and subject. Shang usually produces several different series of works simultaneously, with dreams and dream states a major source of ideas. His imagery wavers between this world of pure imagination, and reality. Meanings are hidden within these seemingly peculiar and fantastic scenes, waiting for the audience to interpret and decode.

As Shang explains, "I enjoy creating an atmosphere of suspense. I believe this feeling of suspense motivates us to think and ponder. Through this process, we can discover all sort of hidden potentials."

Solo Exhibitions

- 2026 "A Dystopian Dream", 3812 Gallery London, London
- 2023 "Becoming", 3812 Gallery Hong Kong, Hong Kong
- 2022 "Undercurrent", Fermentation Art Center, Shenyang
- 2021 "Sunshine on Another Afternoon", ART LABOR Gallery, Shanghai
- 2020 "Escalation", BMW Brilliance Plant Art Space, Shenyang
- 2019 "Borderless", ART LABOR Gallery, Shanghai
- 2018 "Borderline", ART LABOR Gallery, Shanghai
- 2015 "Threshold", Space Station, Beijing
- 2014 "Cloud Atlas", Space Station, Beijing
- 2013 "31.20°N – 121.21°E", The Swatch Art Peace Hotel, Shanghai
- 2012 "A Desolate Dream", Space Station, Beijing

Selected Group Exhibitions

- 2024 “In the Flow”, Mirror Space, Shaoxing
- 2023 “Summer VR show : Express Yourself”, 3812 Gallery, Hong Kong
“As Water”, 3812 Gallery, Hong Kong
- 2021 “Electric Picnic”, ART LABOR Gallery, Shanghai
- 2020 “Worlds on Paper”, ART LABOR Gallery, Shanghai
“North Wind”, Jimu Art Museum, Shenyang
- 2019 “Elite Young Artists Program”, Jining Art Museum, Jining
- 2018 “Paint the Web Pink”, ART LABOR Gallery, Shanghai
“Attention Training”, Yi Yuan Space, Wuhan
“Idealism Art Studio”, Wu Space, Shenyang
- 2017 “New Space Soft Opening”, ART LABOR Gallery, Shanghai
“10 Years of Love”, ART LABOR Gallery, Shanghai
“The Unknown Future”, NIU Art Space, Shijiazhuang
“Premises of Affection”, LINK Gallery, Beijing
“Simulacrum Living: Chinese Contemporary Art Exhibition”, Shenzhen Art Museum, Shenzhen
- 2016 “Fireflowers”, ART LABOR Gallery, Shanghai
“Lost Opportunities”, ART LABOR Gallery, Shanghai
“Elite Young Artists Program”, Rightview Art Museum, Beijing
“Elite Young Artists Program”, Guanshanyue Art Museum, Shenzhen
“TAM Exhibition of Wang Shikuo Foundation: Nominated Chinese Contemporary Young Artists”, Today Art Museum, Beijing
- 2015 “Artificial Fairyland: 2015 Chinese and South Korean Young Art Exhibition”, Suzhou Jinji Lake Art Museum, Suzhou
“Stream of Sub-Consciousness”, Lanng Art Center, Beijing
- 2014 “Dreaming in Color”, ART LABOR Gallery, Shanghai
“Faces & Traces”, The Swatch Art Peach Hotel, Shanghai
“In Wuhan: 10 Years Anniversary Exhibition of Fine Arts Literature”, Fine Arts Literature Art Center, Wuhan
- 2013 “TMAX Art Festival”, SOHO Galaxy, Beijing
“Muse9m²”, Goethe-Institut Shanghai, Shanghai
“Pursuing Perfection”, Bloom Art Space/ Little victories gallery, Shanghai
- 2012 “Return: One Visual Way”, Shenyang
“Strayed Representation”, Tang Contemporary Art, Beijing
“Also World, T Art Center”, Beijing
“Explode: China Young Artist Project”, Beijing International Exhibition Center, Beijing
- 2011 “Social Experience and Spiritual Narration”, Blue Roof Art Gallery, Chengdu
- 2009 “Northeast Blue, Northeast China”, The Club Gallery, Shenyang
“Ten Years”, The Museum of Lu Xun Academy of Fine Arts, Shenyang
- 2008 “New Vision ‘08: Film”, He Xiangning Art Museum, Shenzhen
“New Northeast Power”, Gao Di Gallery, Beijing

Public / Corporate Collections

White Rabbit Collection (Australia)
DSL Collection (France)
Blue Roof Art Gallery (Chengdu, China)
United States Consulate (Shenyang, China)
Jinji Lake Art Museum (Suzhou, China)

關於 商成祥



商成祥1985年出生於瀋陽，2008年畢業於魯迅美術學院油畫系，畢業後一直專心從事藝術創作，並頻繁參加國內外聯展以及舉辦個展。其重要公共收藏包括雪梨白兔美術館、巴黎DSL Collection、成都藍頂藝術中心、瀋陽美國領事館，以及蘇州金雞湖美術館。

這次在倫敦的個展《又見荒夢》是他的第十一次個人展，也是對他在2012年第一次個展《荒夢》的回眸。

商成祥如此描述他的創作意圖：我習慣用繪畫來承載我的情感，是因為我喜歡用這些具象的碎片來拼湊意圖的世界。在這個世界裡一切看似被還原但總有一些你不經意的地方已經超越了現實。這是一種會一直沉睡在你意識裡的感覺，它等待被喚醒。而我就是想透過繪畫來映照出一種氛圍去激活它，讓它慢慢地與現實重疊。在我繪畫中出現的人物，鯨魚，機械裝置，多彩意識圖像，彩雲，瀑布，宇航員，反光球，燃燒的書，等等元素都是我對在現實生活中無法捕捉的意識的一種寄託。分享繪畫的過程如同分享夢境的解析，但夢境終歸是夢境。這就像我們不可能在夢境中解釋夢境。而我想做的只是把這種感覺融入我的繪畫中去，所以我認為客觀的記錄過程遠比「闡述」作品的寓意更有意義。就像其中反覆出現的反光球，它被置於我們的世界中，同時也客觀的反射著生活的一切。它在我和自己的遊戲中慢慢地演變成了一個符號一種我看待世界的方式。

主要個展

- 2026 「又見荒夢」，3812畫廊，倫敦
- 2023 「我想我會成為你」，3812畫廊，香港
- 2022 「暗湧」，發酵藝術中心，瀋陽
- 2021 「另一個下午的陽光」，ART LABOR 畫廊，上海
- 2020 「化」，華晨寶馬ARTPLANT藝術空間，瀋陽
- 2019 「無界」，ART LABOR 畫廊，上海
- 2018 「幻之邊緣」，ART LABOR畫廊，上海
- 2015 「入口港」，空間站，北京
- 2014 「雲途」，空間站，北京
- 2013 「31.20°N—121.21°E」，上海SWATCH藝術中心，上海
- 2012 「荒夢」，北京空間站畫廊，北京，中國

主要聯展

- 2024 「心流」，鑒空間，紹興
- 2023 「夏季VR展：Express Yourself」，3812畫廊，香港
「如水」，3812畫廊，香港
- 2021 「夏日插電」，ART LABOR畫廊，上海
- 2020 「一紙一境」，ART LABOR畫廊，上海
「北風」，璣木畫院，瀋陽
- 2019 青衿計劃，濟寧市美術館，濟寧
- 2018 「粉墨登陸」，ART LABOR 畫廊，上海
「注意力訓練」，藝元空間，武漢
「理想主義畫室」，無空間，瀋陽
- 2017 「拾愛」，ART LABOR畫廊，上海
「新空間開幕展」，ART LABOR 畫廊，上海
「未知的未來」，NIU藝術空間，石家莊
「感動的前提」，LinkGallery，北京
「透鏡 2017中國當代藝術展」，深圳美術館，深圳
- 2016 「火花」，ART LABOR畫廊，上海
「機不可失」，ART LABOR畫廊，上海
青衿計劃，關山月美術館，深圳
青衿計劃，正觀美術館，北京
「王式廓獎——今日中國當代青年藝術家提名展」，今日美術館，北京
- 2015 「人造仙境——2015中韓青年藝術展」，金雞湖美術館，蘇州
「潛意識洪流」，蘭境藝術中心，北京
- 2014 「夢遊色境」，ART LABOR 畫廊，上海
「表面與痕跡」，斯沃琪和平藝術飯店藝術中心，上海
「在武漢——美術文獻藝術中心十年」，美術文獻藝心，武漢
- 2013 「熱享藝術節」，銀河SOHO，北京
「9平米美術館」，德國領事館歌德學院，上海
「無限趨向」，開放藝術空間、The Little Victories Gallery移動空間，上海
- 2012 「迴歸——一種視覺的方式」，魯美美術館，瀋陽
「表象的歧途」，唐人藝術中心，聖之空間，北京
「多重世界」，梯空間，北京
「引爆」，北京國際會展中心，北京
- 2011 「社會實踐與精神敘事」，藍頂美術館，成都
- 2009 「東北。東北」，香閣蔚藍美術館，瀋陽
「十年」，魯美美術館，瀋陽
- 2008 「新視覺'08: 底片」，何香凝美術館，廣州
「新東北力量」，高地畫廊，北京

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白兔美術館（悉尼）
DSL Collection（巴黎）
藍頂藝術中心（成都）
美國領事館（瀋陽）
金雞湖美術館（蘇州）



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