

LONDON

3 8 1 2 GALLERY



Utopian Land

Three Men Exhibition

CURTIS CHAN
SHANG CHENGXIANG
THOMAS NGAN

1 May - 14 June 2026

Unit 3, G/F, The Whiteley, 137 Queensway, London, W2 4DB

3812gallery.com

FOREWORD

Utopian Land

Following Shang Chengxiang's solo "A Dystopian Dream" on the ground floor, we find ourselves continually drawn to exhibitions that stage quiet dialogues across geographies and psychic states. Our basement salon exhibition "Utopian Land" offers a companion—not as a simple opposite, but as a more fragile, introspective counterpoint.

This three-men exhibition brings together Curtis Chan (b.1989), Shang Chengxiang (b.1985), and Thomas Ngan (b.1995)—artists who approach the idea of utopia not as a perfected destination, but as a space of longing, memory, invisibility, and unresolved emotion. Chan constructs dreamlike,

mismatched landscapes born from travel and nostalgia. Shang builds emotional thresholds between the real and the imagined. Ngan attends to the invisible—love, grace, light—through leaves, florals, and painterly texture.

We extend our gratitude to the artists for their trust and vision, and to our colleagues in Hong Kong and London who made this presentation possible. It is our hope that "Utopian Land" invites you to slow down, to dwell in the in-between, and to encounter utopia not as an answer, but as a feeling.

展覽序言

烏托邦之境

繼商成祥於地上樓層舉辦的個人展覽「又見荒夢」，我們不禁發覺我們持續被展覽中那些模糊的疆域與心靈之間的靜默對話所吸引。展示於地下樓層的沙龍空間，「烏托邦之境」正是一種呼應。它並非單純的對立，而是更為柔弱且自省的對照。

今次聯展梳理了陳漢希（1989生）、商成祥（1985生）與顏耀明（1995生）三位藝術家。他們所理解的烏托邦，並非是完美無缺的盡頭，而是於一人之境探索渴望、回憶、無形、以

及背負於內心的情緒。陳漢希以旅途與鄉愁為養分，構築出夢境般且錯置交織的風景；商成祥則在現實與想像之間搭建情感的門檻；顏耀明的萬葉、花卉與細膩筆觸交織著無形之物——愛、恩賜與光。

我們衷心感謝三位藝術家的信任與願景，也感謝香港與倫敦的同事們促成此次展覽呈現。期盼「烏托邦之境」能邀請你放慢腳步，停留於沉思與覺悟之中，並將烏托邦視為一種感受，而非盡頭。

CURATORIAL STATEMENT

Utopian Land – Three Men Exhibition

By Agnes Wu

Artists: Curtis Chan · Shang Chengxiang · Thomas Ngan

What if utopia is not a place to reach, but a distance we learn to inhabit?

We commonly mistake utopia for perfection—an ordered, achievable ideal. The three artists in “Utopian Land” propose something quieter and stranger: utopia as a dream state, a psychological territory, and an invisible presence that flickers between memory, desire, and the unresolved.



Curtis Chan, *Observing the serene change at Lake Ashi*, 2024

Curtis Chan – The Dream of Misplacement

Chan paints the unconscious architecture of longing. His fantastical, dreamy scenes—drawn from travels in Japan and layered with personal nostalgia—do not depict a flawless world. Instead, they embrace mismatched scenery, illogical juxtapositions, and the tender failure of perfect recall. A remembered past collides with present desire. The result is not escapism but an intimate, autobiographical space

where resonance is found through dislocation. Chan’s utopia is the one we yearn for but can never fully return to—and that very yearning becomes its own kind of home.

Shang Chengxiang – The Threshold Between

In Shang’s paintings, reality loosens. Familiar forms—landscapes, interiors, figures—drift into subtle distortion: a shift in scale, an eerie calm, a light that feels both intimate and alien. His “Wild Dream Fantasy” series does not illustrate dreams but constructs emotional fields where viewers may dwell without clear answers. Inspired by Magritte’s sense of mystery, Shang treats the unknown not as a puzzle but as a medium. His utopia is neither real nor imagined, but an in-between space—a threshold where contemplation replaces conclusion, and where disillusionment and wonder coexist.



Shang Chengxiang, *Becoming No.2*, 2022



Thomas Ngan, *Imprint*, 2025

Thomas Ngan – The Visible and the Invisible

Ngan turns toward what painting cannot easily show: love, grace, the quiet “light” that shapes perception. Through recurring motifs of leaves and white florals, his work foregrounds duality—the visible brushstroke and the invisible story beneath. Colour and texture become vessels for the intangible. His utopia is not a place but a presence: those profound, wordless experiences that guide us without ever being fully seen. To stand before his paintings is to feel something just beyond articulation—and to trust that feeling as real.

A Shared Terrain

Together, these three artists refuse utopia as blueprint. They offer it as dream, memory, dislocation, mystery, and invisible grace. In the basement gallery—below the dystopian solo above—“Utopian Land” becomes not an escape from darkness, but a quieter, more fragile counterpoint. It asks: What if utopia is not a solved equation, but a longing we learn to hold?

Welcome to the in-between.

策展論述

烏托邦之境 —— 三人聯展

文 / 胡靖怡

藝術家：陳漢希 · 商成祥 · 顏耀明

如果烏托邦並非一個可抵達的地方，而是一段我們學會棲居的距離，會是如何？

我們往往將烏托邦誤解為一種完美——一個有序且可實現的理想。然而，「烏托邦之境」中的三位藝術家提出了一種更為靜謐且陌生的想像：烏托邦作為一種夢境狀態、一片心理疆域，以及在記憶、慾望與未竟之間閃爍的無形存在。

陳漢希—— 錯置的夢境

陳漢希描繪的是潛意識中關於渴望的結構。他那些奇幻而夢幻的場景——源自於在日本的旅途，並交織著個人記憶——並不試圖呈現一個完美無瑕的世界。相反地，他擁抱景觀的錯置、邏輯的斷裂，以及對完美記憶溫柔的失敗。被記住的過去與當下的渴望相互碰撞，其結果並非逃避現實，而是一種親密且帶有自傳性的空間，在錯位之中產生共鳴。陳漢希的烏托邦，是我們渴望卻無法真正回返之地——而這份渴望本身，成為了一種歸屬。

商成祥—— 在現實與想像之間

在商成祥的畫作中，現實逐漸鬆動。熟悉的形象——風景、室內空間、人物——滑入微妙的扭曲：尺度的偏移、詭異的靜謐，以及既親近又陌生的光。他的「荒夢狂想」系列並非描繪夢



陳漢希，靜觀·幻變·蘆之湖，2024



商成祥，成為 No.2，2022



顏耀明，基印，2025

境，而是構築一種情感場域，使觀者得以停留其中，卻無需尋求明確答案。受René Magritte（雷內·瑪格麗特）神秘氣質的啟發，商將未知視為一種媒介，而非謎題。他的烏托邦既非現實亦非想像，而是一個介於兩者之間的空間——一個以沉思取代結論、讓幻滅與驚奇並存的臨界之境。

顏耀明——可見與不可見

顏耀明將目光投向繪畫難以直接呈現之物：愛、恩典，以及形塑感知的靜謐「光」。透過反覆出現的葉片與白色花卉意象，他的作品凸顯出一種二元性——既有可見的筆觸，也有潛藏其下的無形敘事。色彩與肌理成為承載無可言說之物的容器。他的烏托邦並非一個地點，而是一種存在：那些深刻卻無法言喻的經驗，引領著我們，卻始終不可完全被看見。站在他的畫前，人們感

受到一種難以言表的微妙存在，並學會信任這份感受的真實性。

三人共享的場域

三位藝術家共同拒絕將烏托邦視為一種藍圖，而將其呈現為夢境、記憶、錯置、神秘與無形的恩典。在位於地下層的《烏托邦之境》與上層的反烏托邦個展形成對照。然而「烏托邦之境」並非逃離黑暗，而是一種更為靜謐且脆弱的回聲。

它提出一個問題：若烏托邦並非一個被解答的命題，而是一種我們學會承載的渴望，會是如何？

歡迎步入這片「之間」。

ARTIST STATEMENT

Curtis Chan

“Utopian Land” brings together a series of works I created between 2023 and 2025. In this body of work, I construct a world suffused with a dreamlike stillness, where each painting carries a sense of quiet tenderness. These idealised landscapes—blending personal memory with emotional impression—exist somewhere between reality and reverie, a space delicately suspended between longing and hope.

Every scene, narrative, and action from earlier times retains a residual essence that helps shape our sense of identity and familiarity in the present. Since leaving my birthplace of Hong Kong to settle in the United Kingdom and pursue my artistic practice, I have found solace in wandering through the country’s gardens. A visit to the Kyoto Garden in Holland Park felt especially resonant—its

profound stillness and unexpected familiarity in a foreign setting evoked memories of my frequent travels in Japan. Though I cannot return to those bygone days, the emotional echoes and spatial imprints they left behind have become the very soul of my creative practice.

This series is threaded with a quiet yearning for the beauty of the past, interweaving my impressions from Japan with the aesthetic sensibilities I have cultivated across Hong Kong and the UK. My paintings become silhouettes of memory—fragments imbued with a Romantic sensibility that map an inner terrain. Within layered patches of colour, my brushwork remains both gentle and assured, forming a subtle rhythm that softens the ache of yearning.

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.

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.

藝術家自述

陳漢希

「烏托邦之境」匯集了我於2023至2025年間創作的一系列作品。在這一組作品中，我構築了一個瀟灑夢境般靜謐的世界，每一幅畫都蘊含著一種柔和而內斂的情感。這些理想化的風景——交織著個人記憶與情感印象——遊走於現實與夢境之間，彷彿停駐於渴望與希望之間的一處微妙狀態。

過往的每一個場景、敘事與行動，皆殘存著某種餘韻，塑造著我們當下對自我與熟悉感的認知。自離開出生地香港，移居英國並持續發展藝術創作以來，我常在當地的園林之中漫遊，從中尋得片刻的安頓與慰藉。其中，位於倫敦荷蘭公

園的京都庭園對我而言尤為深刻——那份深沉的靜謐，以及在異地所感受到的微妙熟悉感，喚起了我過往多次遊歷日本的記憶。儘管我無法真正回到那些已然逝去的時光，但其所留下的情感回聲與空間印記，已成為我創作實踐的核心。

這一系列貫穿著對過往之美的靜默嚮往，將我在日本的經驗與於香港及英國所培養的美學感知交織融合。我的畫作如同記憶的剪影——承載著浪漫主義氣息的片段，勾勒出內在心境的地景。在層層鋪陳的色塊之中，筆觸既溫柔又篤定，形成一種細膩的節奏，悄然撫平內心深處的思念與渴望。

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意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。

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。

ARTWORKS
展出作品



Curtis Chan 陳漢希

Encircling the Echoes of the Bamboo Lake's Dream 環繞·竹湖幽夢, 2025

Acrylic on canvas 布上壓克力
100 x 120cm



Curtis Chan 陳漢希

Observing the serene change at Lake Ashi 靜觀·幻變·蘆之湖, 2024

Acrylic on canvas 布上壓克力
80 x 100cm



Curtis Chan 陳漢希

Wandering along hot spring 泉後的徘徊, 2024

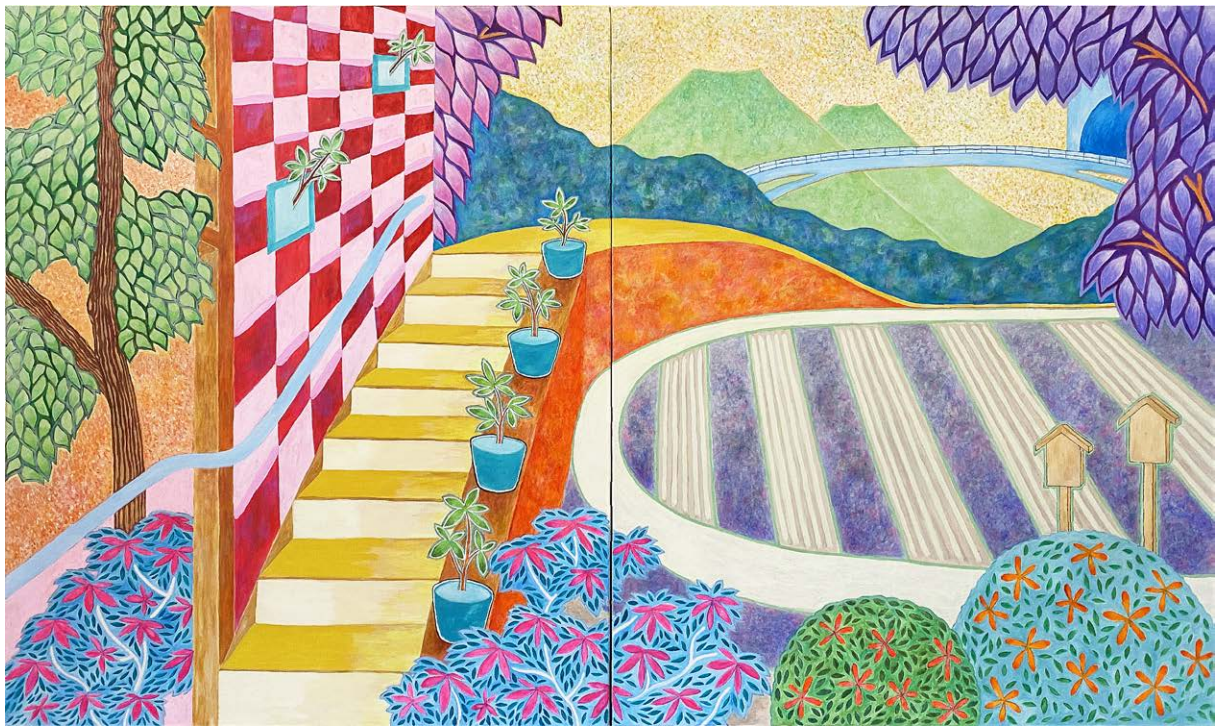
Acrylic on canvas 布上壓克力
80 x 100cm



Curtis Chan 陳漢希

A Quiet Stay in Hakone 靜宿·箱根, 2024

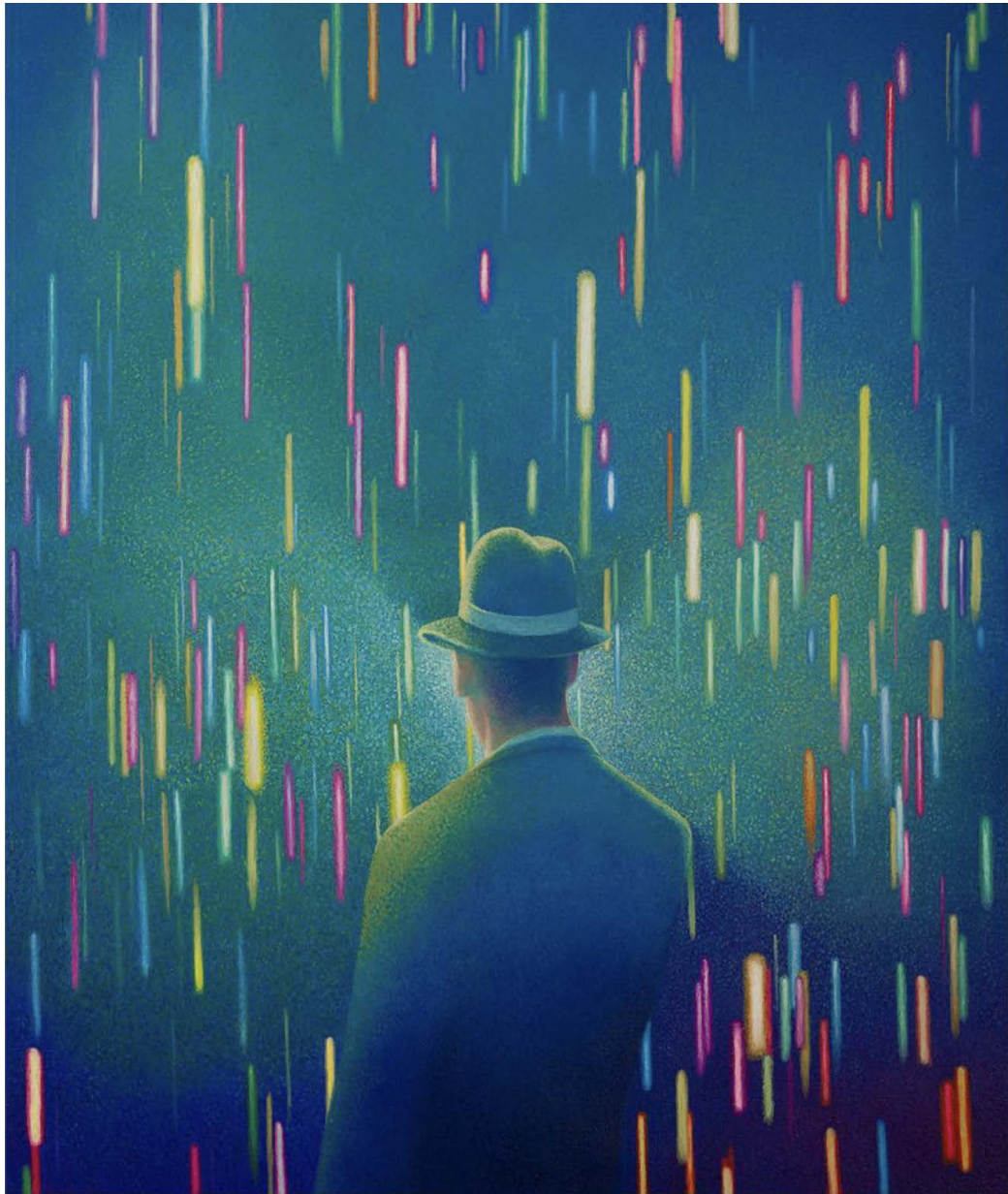
Acrylic on canvas 布上壓克力
70 x 100cm



Curtis Chan 陳漢希

Looping around in Kyoto 在京都·覓與蕩, 2024

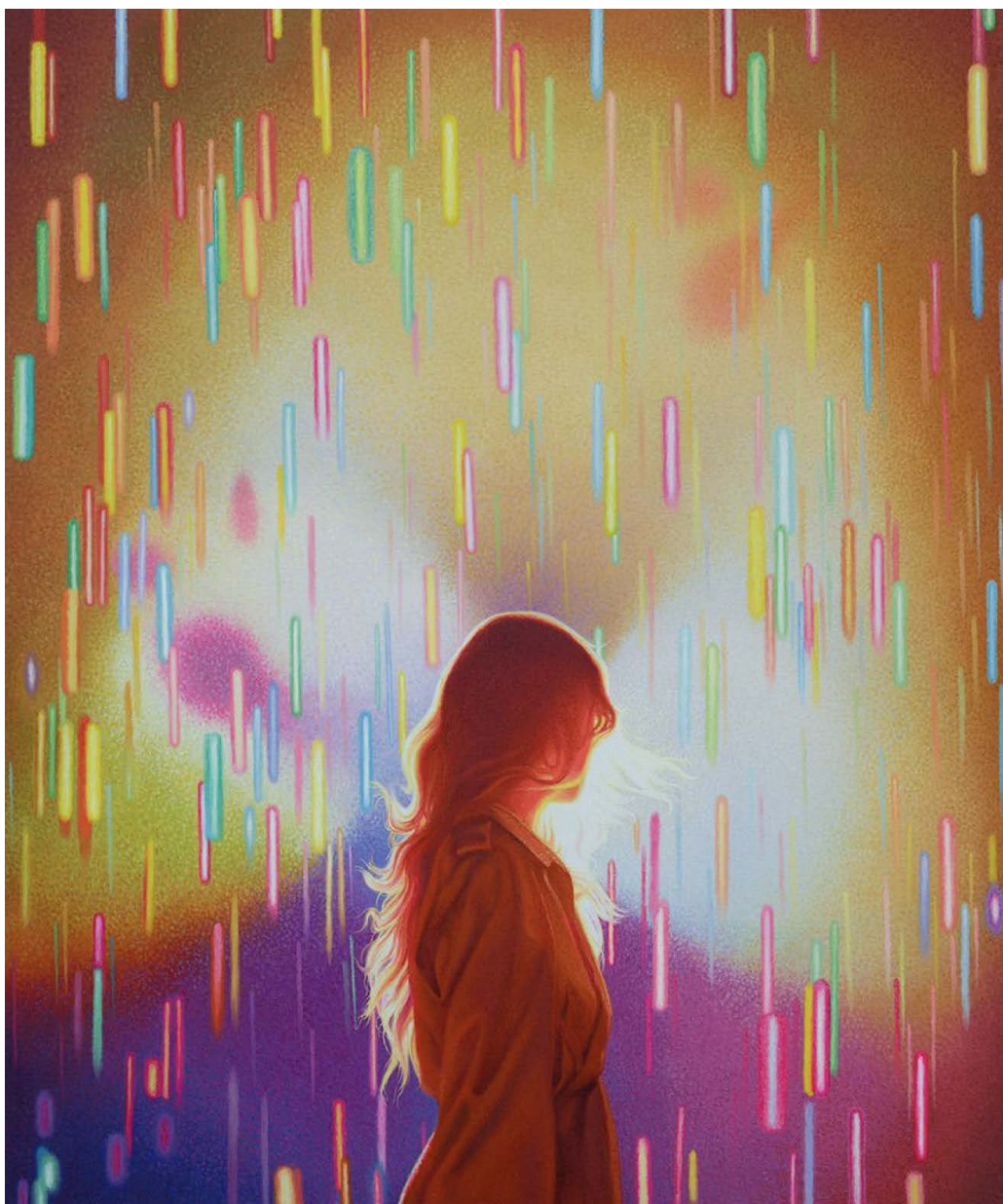
Acrylic on canvas 布上壓克力
120 x 200cm, diptych (120 x 100cm each)



Shang Chengxiang 商成祥

Deep Void NO.1 深空虛境 NO.1, 2023

Oil on canvas 布上油畫
120 x 100cm



Shang Chengxiang 商成祥

Deep Void NO.2 深空虛境 NO.2, 2023

Oil on canvas 布上油畫
120 x 100cm



Shang Chengxiang 商成祥

Becoming No.2 成為 No.2, 2022

Oil on canvas 布上油畫
113 x 103cm



Shang Chengxiang 商成祥

Untitled 無題, 2020

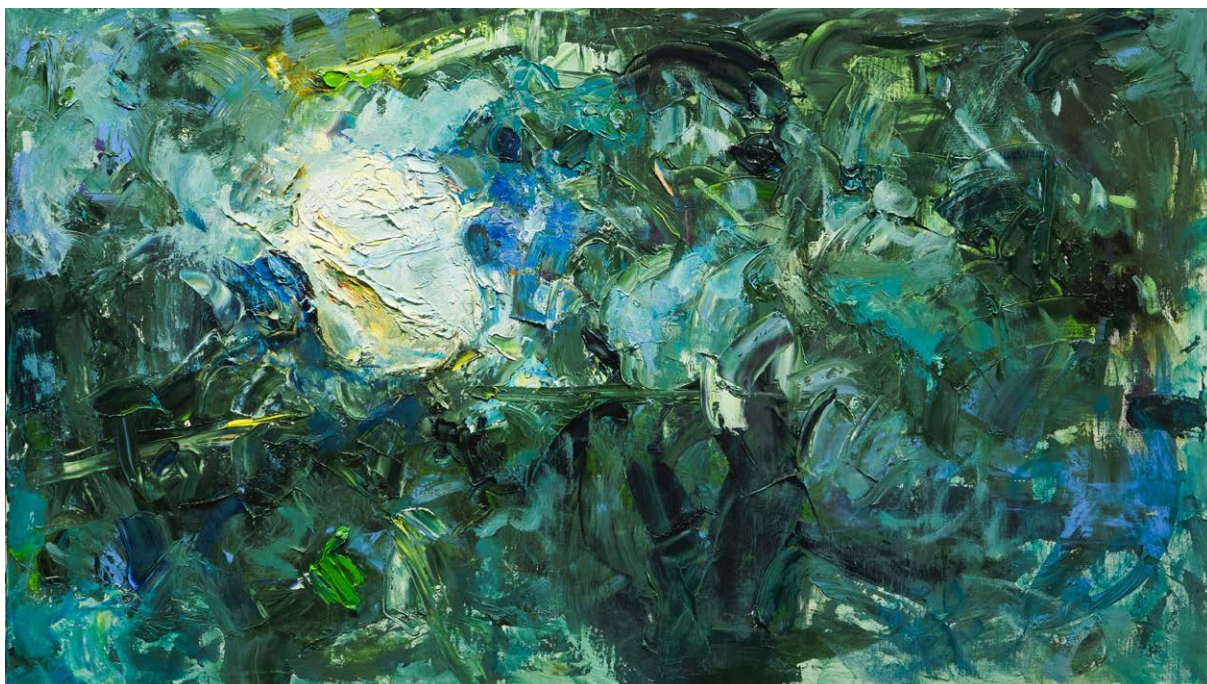
Acrylic on canvas 布上壓克力
50 x 50cm



Shang Chengxiang 商成祥

Untitled 無題, 2020

Oil on canvas 布上油畫
50 x 50cm



Thomas Ngan 顏耀明

Imprint 基印, 2025

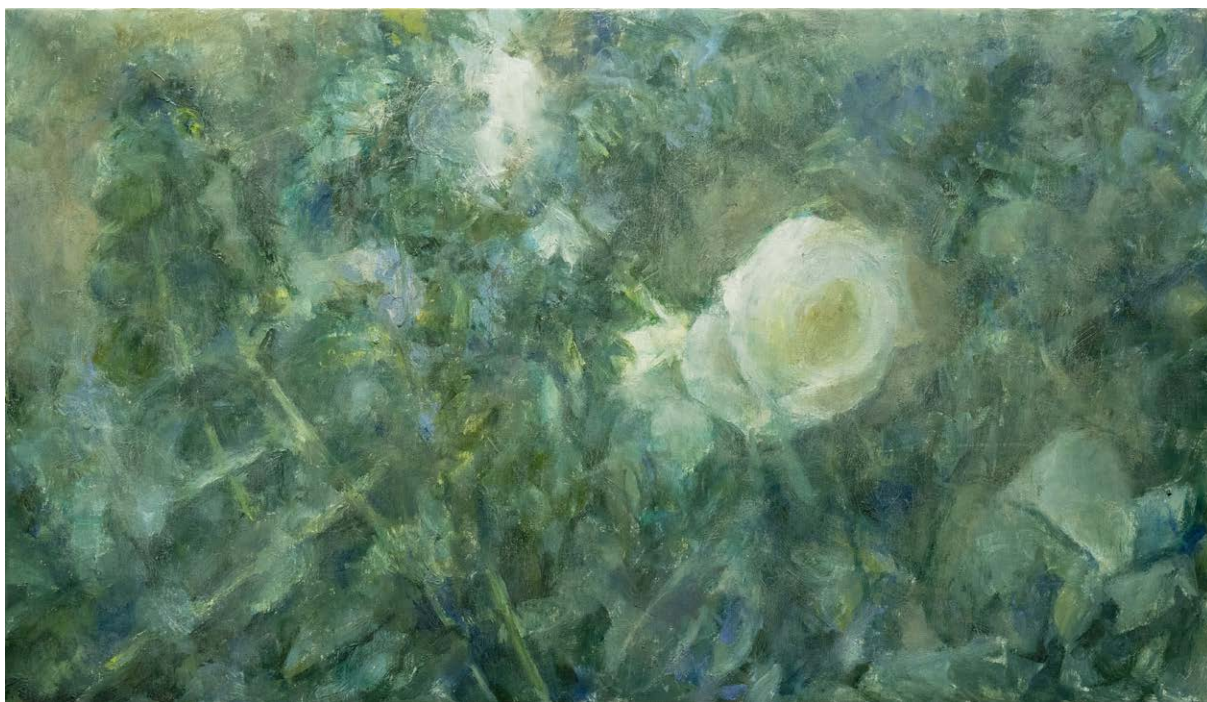
Oil on linen 布上油彩
40.6 x 71.1cm



Thomas Ngan 顏耀明

Imprint 基印, 2025

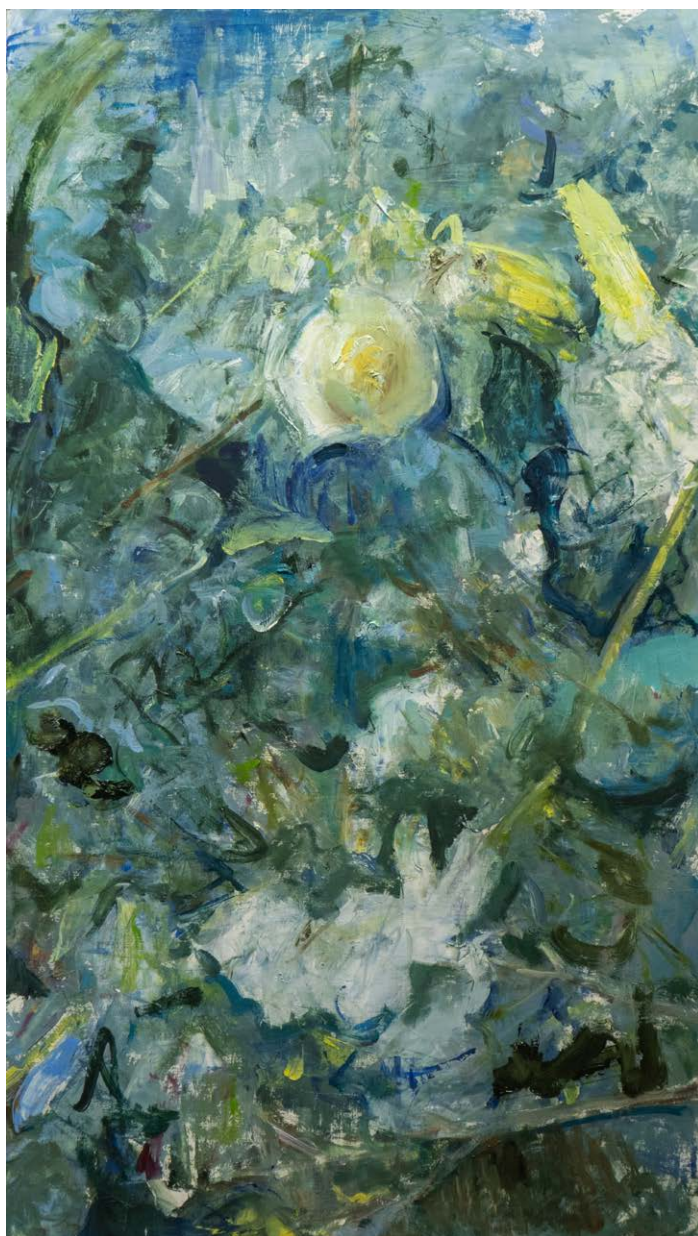
Detail
局部



Thomas Ngan 顏耀明

Of Past 前身, 2025

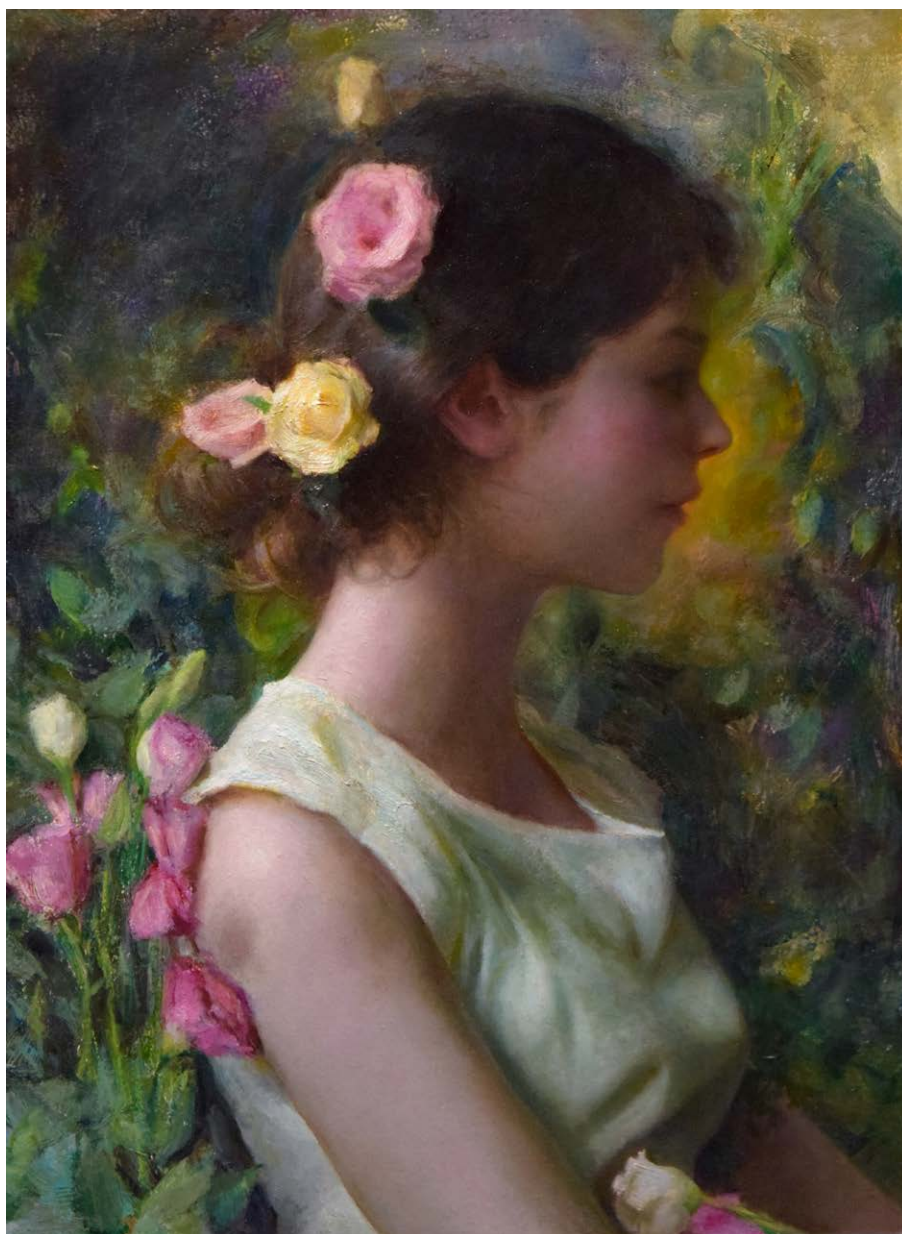
Oil on linen 布上油彩
40.6 x 71.1cm



Thomas Ngan 顏耀明

Theorist 理論家, 2025

Oil on linen 布上油彩
71.1 x 40.6cm



Thomas Ngan 顏耀明

Lost but Found 失而復得, 2020

Oil on linen 布上油彩
28 x 20.3cm



Thomas Ngan 顏耀明

Awaked 甦醒, 2020

Oil on linen 布上油彩
30 x 52.5cm



Thomas Ngan 顏耀明

Heritage 傳脈, 2025

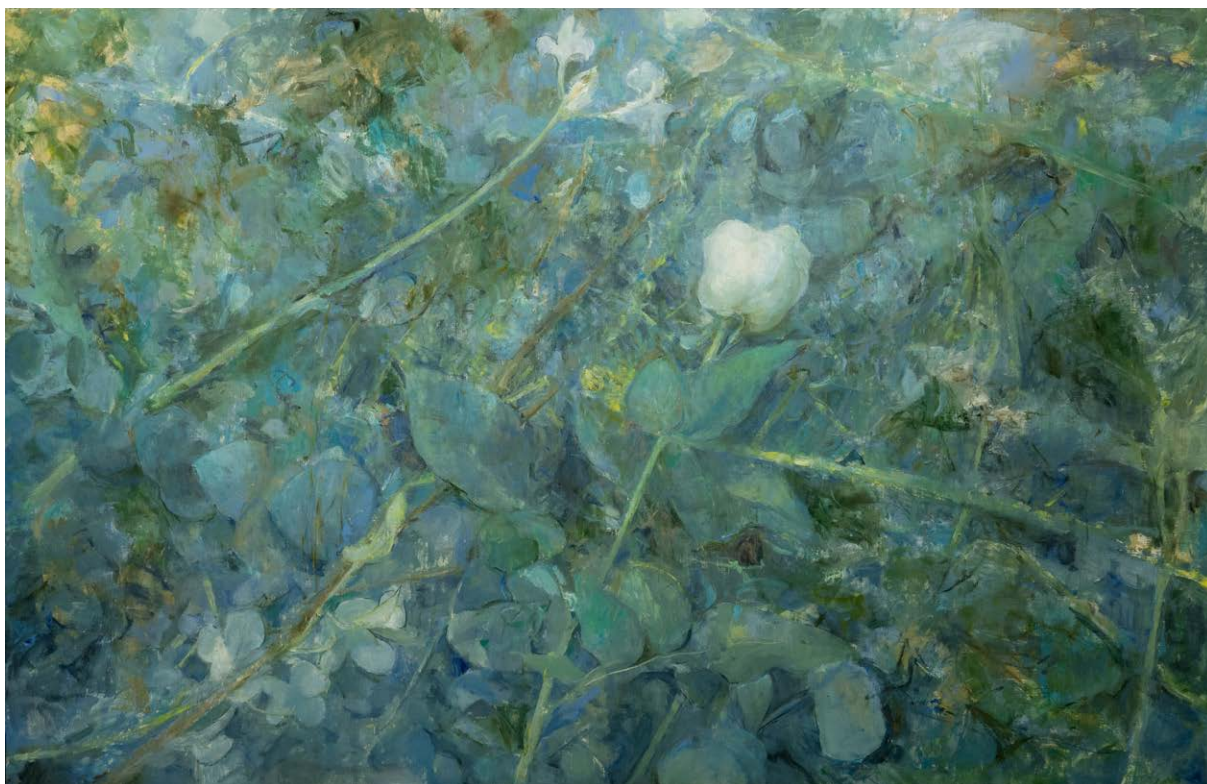
Oil on linen 布上油彩
91.4 x 142.2cm



Thomas Ngan 顏耀明

Heritage 傳脈, 2025

Detail
局部



Thomas Ngan 顏耀明

Long Wish 長願, 2025

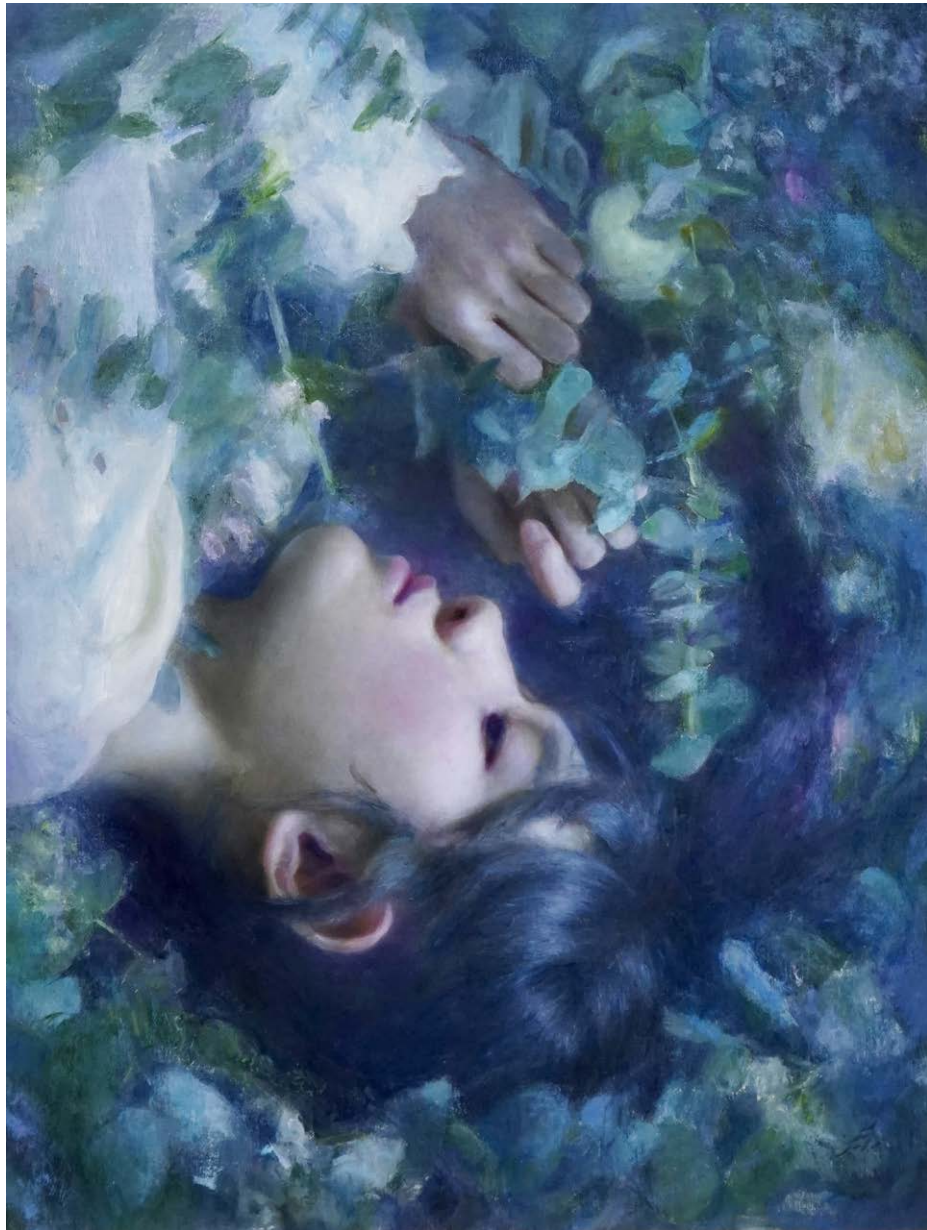
Oil on linen 布上油彩
91.4 x 142.2cm



Thomas Ngan 顏耀明

Long Wish 長願, 2025

Detail
局部



Thomas Ngan 顏耀明

In Rain 雨下, 2023

Oil on linen 布上油彩
40.6 x 30.5cm



Thomas Ngan 顏耀明

As Mist 若霧, 2025

Oil on linen 布上油彩
101.6 x 132.1cm



Thomas Ngan 顏耀明

Ruach 息, 2025

Oil on linen 布上油彩
61 x 101.6cm

ABOUT ARTISTS

關於 藝術家

ABOUT

CURTIS CHAN HON HEI



Curtis Chan Hon Hei received his Master’s Degree in Fine Arts Painting from Camberwell College of Arts, University of the Arts London.

The artist creates idealistic scenes that reflect his psychological state revolving around the idealised past and present desires. His heart perpetually holds a nostalgic sentiment for the past, and this constant yearning gives the bygone time a magnetic appeal and interweaves an intimate narrative of the self. Chan’s work juxtaposes remembered past and present needs, forming an intimate space with a sense of romanticisation and longing. His paintings provide an autobiographical and intuitive depiction of the inner space hidden between memory and reverie.

Influenced by the writing of David Lowenthal, “Heightening certain events in recall, we then reinterpret them in the light of subsequent experience and present need” (Lowenthal, 1985). Chan’s work deals with utopian ideals grounding upon the attractiveness of the past and a sense of longing.

Old photos and memories served as a basis for his work, using acrylic and watercolour to render surfaces interweaving around decoratively fragmented images and ethereal layers. Vibrant colours and gentle brushstrokes create an illusory and dreamlike soliloquy. The artist uses garden imagery as a metaphor for paradise and an ideal spirit. These scenes are often in an unreal setting, employing a direct, intuitive process to merge traces of the past with direct narration to create psychological solace paintings.

Group Exhibitions

- 2026 Art Central, 3812 Gallery, Central Harbour Front, Hong Kong
- 2025 “Dreamscape”, 3812 Gallery, Hong Kong
- 2024 “House Warming”, YA! YOUNG ART art space, Hong Kong
- The Treasure House Fair, 3812 Gallery, Royal Hospital Chelsea, London
- “En Route: UAL HK Alumni Group Exhibition”, 3812 Gallery, Hong Kong
- “Royal Watercolor Society Open 2024”, Bankside Gallery, London
- “Ethereal”, The Holy Art Gallery, London
- 2023 “Obscure Shadows and Whispers”, Crypt Gallery, London
- 2022 “Church/ Factory”, Copeland Gallery, London
- “Fine Art Postgraduate Show”, University of the Arts London, London
- 2021 “Mixed Tape”, Camberwell College of Arts, London

關於 陳漢希



陳漢希在倫敦藝術大學，坎伯韋爾藝術學院獲得美術繪畫碩士學位。

藝術家以創造理想主義般的場景為主，著以反映圍繞著他理想化的過去和當下所渴望的心理狀態。過去的懷念時常存在於他的心中，這種縈繞在心的情感更賦予逝去時光一種吸引力並交織出一個自我親密的敘述。陳氏的作品將記憶中的過去和現在的需求並置，形成了一個帶有浪漫化和渴望感的親密空間 — 用自傳式和直觀來描繪一種隱藏於記憶和幻想中的內在空間。

啟發自大衛·羅溫索(David Lowenthal)的寫作，“在回憶中強化某些事，然後我們根據隨後的經驗和當前的需要重新闡釋它們 (Lowenthal, 1985)”。陳氏的作品構思是基於過去的吸引力和渴望感，從而形成的理想烏托邦。

藝術家從過去的照片中尋找記憶作為依據，再透過使用丙烯酸和水彩來描繪交織著帶有拼圖碎片般和記憶輕柔狀態般的視覺效果。鮮艷的顏色和緩和的筆觸創造虛幻與夢幻般的獨白，這些場景往往處於夢境般的環境中，以直接的敘述手法將過去的痕跡合併以創造出慰藉心靈的畫作。

主要聯展

- 2026 藝術中環展會，3812畫廊，香港中環海濱，香港
- 2025 「Dreamscape」，3812畫廊，香港
- 2024 「En Route：倫敦藝術大學香港校友聯展」，3812 畫廊，香港
- 「House Warming」，YA! YOUNG ART藝術空間，香港
- The Treasure House Fair，3812畫廊，切爾西皇家醫院，倫敦，英國
- 「Royal Watercolor Society Open 2024」，河岸畫廊，倫敦，英國
- 「Ethereal」，The Holy Art Gallery，倫敦，英國
- 2023 「Obscura Shadows and Whispers」，Crypt Gallery，倫敦，英國
- 2022 「Church/ Factory」，Copeland Gallery，倫敦，英國
- 「Fine Art Postgraduate Show」，倫敦藝術大學，倫敦，英國
- 2021 「Mixed Tape」，坎伯韋爾藝術學院，倫敦，英國

ABOUT

THOMAS NGAN



Thomas Ngan started teaching painting classes soon after he graduated from high school in Toronto. Over the years through teaching, he refined his philosophy, analytical system, and technical approach toward painting. His works with their display of refined draftsmanship became known among international artists communities, as they were often featured on various representational art pages on social media. Over the years, Ngan's works have been widely collected in Mainland China, Hong Kong, and Macau, with overseas collectors also spanning Singapore, the UK, France, and beyond.

His systematic approach toward paintings allows the dissecting of each work into structural and graphical languages that employ values, colours, edges, lines, textures, movements, rhythms, shapes, forms, and patterns as specific perspectives into his arsenal to analyse and polish his works. However, Ngan believes that the ultimate driving force of an artist should be the pursuit of truth, draftsmanship should only be allowed to further communicate that truth, not hinder it.

During Ngan's stays in England, France, Spain, and America where he visited dozens of cities and their museums, he was astonished by the masterpieces of the naturalism painters, realism painters of the late Victorian period, as well as the spontaneous yet abstract expressions that the impressionist and post-impressionist employed. Seeing the masterworks in person confirms and grounds his understanding of paintings as well as inspiring them.

His style has since then increasingly embraced the duality of both realism and abstraction. The interaction of various styles produces contrast that greatly strengthens the depth of each work. With each different context and perspective, the painting can be viewed separately and collectively, with the natural as well as the nurlatural understanding of the composition. Each viewing and revisiting will be on its own, a unique experience.

Solo Exhibitions

- 2026 "Before The Unseen", 3812 Gallery, London
- 2024 Thomas Ngan's Solo Exhibition, Art Central 2024, 3812 Gallery, Hong Kong
- 2023 "We Dream for that Light", 3812 Gallery, Hong Kong
- 2022 "To Be Found", SHOUT Art Hub and Gallery, Hong Kong

Group Exhibitions

- 2025 "Dreamscape", 3812 Gallery, Hong Kong
Taipei Dangdai Art & Ideas, 3812 Gallery, Taipei Nangang Exhibition Center, Taipei
"ORIENT REVERIER", Mandarin Grill + Bar, Mandarin Oriental Hong Kong, Hong Kong
"Abstraction in Dialogue", 3812 Gallery, Hong Kong
- 2024 "Summer-Scape", 3812 Gallery, Hong Kong
The Treasure House Fair, 3812 Gallery, Royal Hospital Chelsea, London

關於 顏耀明



顏耀明在多倫多的高中畢業後不久就開始教授繪畫課程。透過多年來的教學，他在自己的繪畫哲學、分析系統和技術方法上精益求精。他的作品展示了精湛的繪圖技巧，漸漸在國際藝術家群體中廣為人知，經常出現在社交媒體上的各大藝術主頁上。多年來，顏耀明的作品已在中國大陸及港澳地區被廣泛收藏，其海外藏家亦遍及新加坡、英、法等地。

顏耀明的系統繪畫方法論將每件作品剖析成結構和圖形語言，視價值、顏色、邊緣、線條、紋理、運動、韻律、形式、圖式、圖案為特定要素分析與完善作品。他認為藝術家的終極目標應該是對真相的追求，而藝術家應當傳達真相、而不是阻礙其傳播。

顏耀明在游歷英國、法國、西班牙、美國期間參觀了數十個城市及其博物館。其中維多利亞晚期自然主義畫家、寫實主義畫家的傑作，以及印象主義與後印象主義自發而抽象的表達方式都令顏耀明讚歎不已。親眼觀賞這些大師傑作，不但奠定了他對繪畫的理解，也為他帶來了啟發與靈感。

從那時起，他的風格便與現實主義和抽象主義的二元性日益趨近。各種風格的互動產生了對比，大大增強了每幅作品的深度。每一個不同的語境和視角，都可以成為單獨或綜合地觀看作品的方式。同時顏耀明對構圖自然與生發的理解，使得每次觀看和重溫都成為了獨特的體驗。

個展

- 2026 「未見之前」，3812畫廊，倫敦
- 2024 顏耀明個展，Art Central 2024，香港
- 2023 「我們夢見那光」，3812畫廊，香港
- 2022 「To Be Found」，SHOUT Art Hub and Gallery，香港

聯展

- 2025 「Dreamscape」，3812畫廊，香港
台北當代藝術博覽會，3812畫廊，台北南港展覽館，台北
「東方·遐想」，文華扒房及酒吧，香港文華東方酒店，香港
「抽象·對話」，3812畫廊，香港
- 2024 「Summer-Scape」，3812畫廊，香港
The Treasure House Fair，3812畫廊，切爾西皇家醫院，倫敦

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悉尼白兔美術館、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。

大學時期的商成祥受到比利時超現實主義大師馬格利特（René Magritte）影響，多年來他的創作一直圍繞着超現實的主題進行，然而在超現實的表現手法中，作品主題與畫面場景卻差別迥異。夢境是商成祥的創作靈感來源之一，作品畫面介乎於現實與臆想之間；在似乎毫無邏輯且充滿幻象的情景與情節中，又似乎在暗示某種深意，等待着我們的發現。

商成祥如此描述他的創作的意圖：「我喜歡製造這種懸而未決的氛圍。我認為這種懸疑感會促使我們去思考。而在思考中我們可以發現自身的潛力。」

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」，鑿空間，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

公共 / 企業收藏

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）



3 8 1 2 GALLERY

HONGKONG

LONDON

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