



許炯，《江南真是好啊，可我不想回去了》，2019—2021
紙本丙烯綜合材料拼貼，180 x 190 cm

許炯：山水 2022 SS

30 August – 30 September, 2022

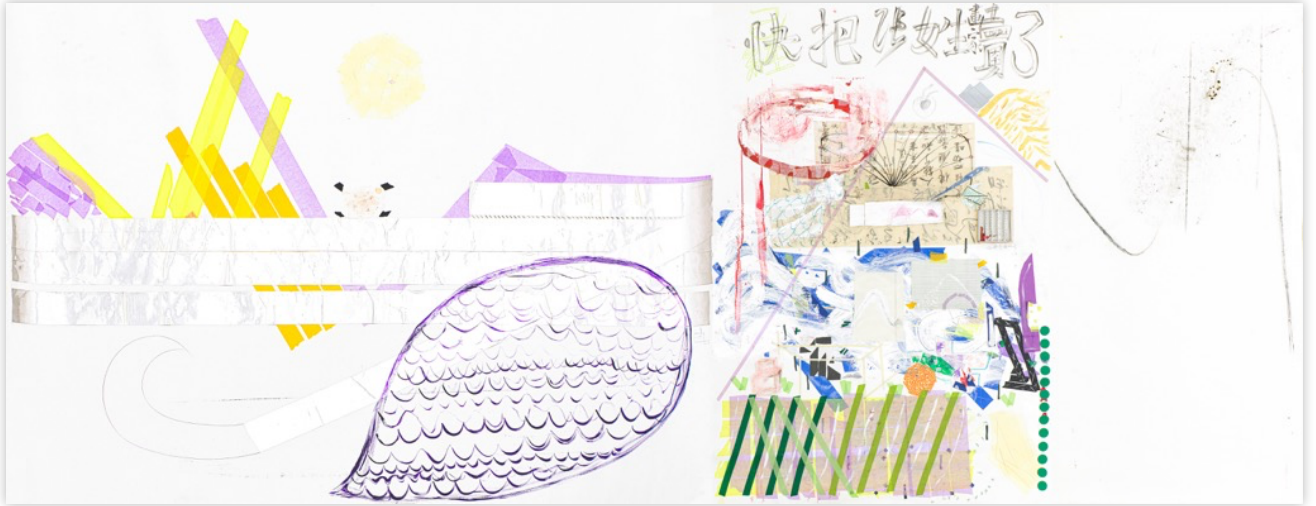
Opening reception: 2 September, 2022 | 5 – 7 PM

Each Modern 亞紀畫廊很高興宣布舉辦許炯的最新個展「山水 2022 SS」。2019年，許炯在亞紀畫廊的個展「自畫像」是他創作的重要轉折點。在該展覽中，許炯首次嘗試以壓克力顏料表現書寫和抽象，並在之後發展到複合媒材的使用，也首次運用了拼貼的方法。除了技法的拓展之外，他對山水的前衛詮釋也延續至了本次展覽，數十件的新作呈現許炯近年來不斷顛覆框架的「山水畫」和其身處的「環境」。

在中國傳統繪畫中，山水畫的樣式可說是最為人所知的類型。與西方風景畫的寫實敘述不同，山水畫重於描繪意境：可遼闊深遠，可精緻小院，指涉著藝術家的心境。即便意境寬廣不拘，山水畫仍和其他中國傳統繪畫一樣，無可避免地陷入了臨摹與傳承的侷限。北宋畫家范寬（約950—約1032，繪有被譽為國寶的山水畫《谿山行旅圖》）曾言：「前人之法，未嘗不近取諸物，吾與其師於人者，未若師諸物也；吾與其師於物者，未若師諸心。」也就是中國繪畫思想中知名的「師古人不如師造化，師造化不如師心源。」然而真正能達到「師心源」的人少之又少，絕大部分的水墨創作者依舊徘徊在前人所造的筆畫規矩，甚或以文人的身份自視甚高。不過，從小受過正規書法、國畫訓練的許炯卻得以在創作上及身份上突破，結合對西方藝術的認知與自我的生活經驗，將山水畫抽離出了文人畫的枷鎖，創造了當代山水畫的全新樣貌。

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許炯，《快把張姓畫家賣了吧》，2021，紙本丙烯綜合材料拼貼，150 x 400 cm

出生在杭州的許炯，自幼便在山水環繞中成長。也因此對他來說，山和水不是一種需要特別去觀看與讚嘆的奇景，而是平常生活的精神傳達。如此的觀點也讓許炯得以將目光從眼前的風景移開，逐漸注意到其他被人忽略或更加細微的詩意感知：星辰燦爛、日月光耀、青苔水痕、斑斕牆壁，皆因心境的投射而成為山水。在創作方法上，許炯延續了開闊的精神概念，不單純地使用毛筆、墨水、礦顏、宣紙或絹本等山水畫的象徵性材料。在2020年至2022年的新作中，我們會看到許多搶眼的拼貼、膠帶、壓克力顏料甚至現成品，一個甚是有趣的疑問也油然而生：「當代藝術中常見的媒材，為什麼與水墨並置時顯得特別唐突？是否水墨沒有當代，又或者當代沒有水墨？」這其實是許炯的一記當頭棒喝，破壞了觀眾預設的對比，試圖強調它們的合而為一：我們並無法真正的如古人生活，那又為何要抗拒取材當下生活的片段？比起一味地堆塑古人的形象，許炯可高可低的山水是更為真誠的呈現，如喃喃自語的詩句般鋪成；而作品中的國產膠帶既是日常生活中的一種感性拾取，也是對藝術家對所處環境做出的回應：一種華麗、普遍、堪用而不細膩，卻又不得不使用的折衷狀態。



許炯，《昨天住青山今日遊城市》，2019-2021，紙本丙烯綜合材料拼貼，180 x 190 cm

延續了舊作《賈生》與《自畫像》系列，許炯也在新作中持續著「盒」、「碑」、「塔」一匯集宗教、權力、文化、政治、哲學、性別等的中國式象徵物—的形象變化。隨著藝術家在技法上的解放，這些形象達到了更為解構的呈現，加上諧戲的拼貼與正經的字體書寫，許炯的每一件作品都串連著古與今，拒絕了片段的歷史解釋；而私密自我的圖案流露，也使展覽遠離了當代藝術的氾濫規則。另一個打破既定規則的還有展名中的「SS」，該用法常見於時尚產業區別季款的「lookbook」中。然而在展覽中，「SS」既為「山水」英文拼音「shan shui」的字首簡寫，也是「春、夏（Spring、Summer）」的指稱。在中國傳統的意象中，所謂「春生」、「夏長」是萬物最為蓬勃的時刻。這不單單只是許炯在新作中所加入的四季節氣意象，也是他十年來對水墨的反覆實驗、反覆吞吐後，所開創的山水新生。

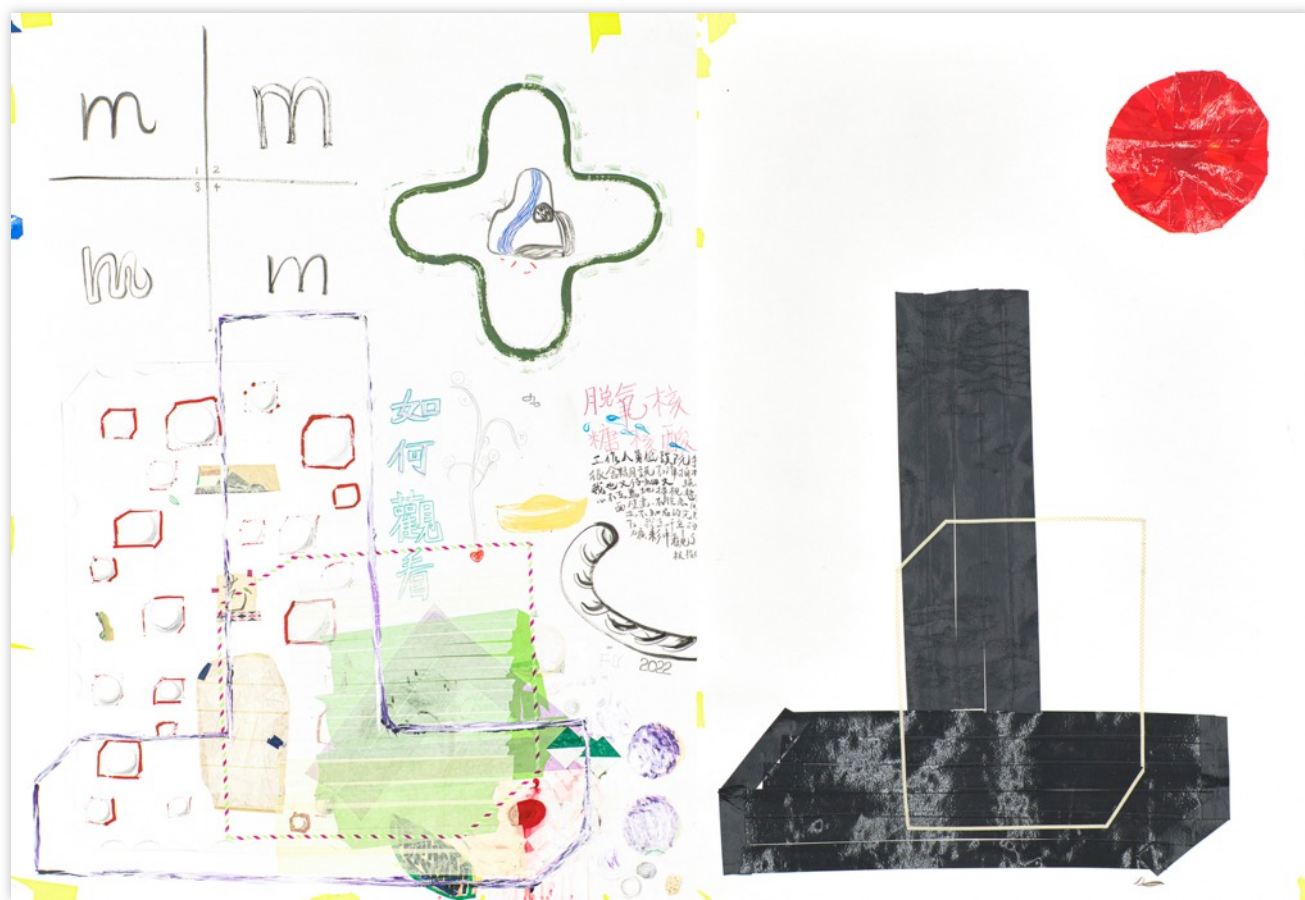
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許炯，《在每一個宇宙遇見你》，2022，紙本丙烯綜合材料拼貼，150 x 225 cm

關於藝術家

許炯（1983 年生於中國杭州），畢業於中國美術學院書法系，現居住與工作於北京。在思維根植於中國的精神核心下，許炯試圖轉化媒材、技法與風格間傳統而緊密的聯想，甚或在圖像及意象上以古代大家的文本元素拼貼，作為對固有思想的映照與挑戰，拒絕包袱與局限，也是個人與創造自由的實現。重要個展有 2019 年亞紀畫廊「自畫像」、2017 年亦安畫廊台北「我看見賈島了嗎？」以及 2014 年亦安畫廊北京「大觀」，並在 2021 年參與中國藝術家趙趙創辦的穹究堂聯展「互古互今」；2022 年，日本藝術家鈴木展所主持的《Drawing Tube》合刊收錄了許炯的作品，2015 年亦安工作室也為其出版藝術家書《萬物想》。2022 年，許炯將參展桃園橫山書法藝術館「書法雙年展」、德國慕尼黑 Galerie Nagel Draxler 聯展「Morgenrot und Abendrot」。

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Xu Jiong, *No JiaDao, No WangWei*, 2019 - 2021,
collage and painting on paper, 145 x 145 cm

Xu Jiong: ShanShui 2022 SS

30 August - 30 September, 2022

Opening reception: 2 September, 2022 | 5 - 7 PM

Each Modern is pleased to announce Xu Jiong's latest solo exhibition "ShanShui 2022 SS." In 2019, Xu's solo show "Self-portrait" at Each Modern was a turning point. He used acrylic to create calligraphy and abstraction for the first time and extended his mediums to mixed media and collaging. Besides the methods, Xu continues his pioneer interpretation of "ShanShui (landscape; Shan: mountain, Shui: water)" to "ShanShui 2022 SS," presenting how he reacts and overthrows the image of "ShanShui" and its surrounding.

In traditional Chinese paintings, "ShanShui" is the most well-known genre. Unlike the realistic narrative in Western landscape paintings, "ShanShui" tends to portray moods. These moods that indicate artists' minds can be vast and far, and they can be small and delicate. Although moods are invisible, the genre is inevitably facing the limitations of copying and inheritance like the others. Chinese landscape painter of the Song dynasty Fan Kuan (c. 950 - c. 1032; Fan painted the famous work *Travelers among Mountains and Streams*) once said "Learning from the achievement is better than learning from the old masters; learning from your own self is better than learning from achievement." However, only a few artists successfully learn from themselves and most of them see themselves as "literati (government officials and prestigious scholars in ancient Chinese society)." Trained with calligraphy and Chinese painting education since his youth, Xu manages to break through the box and creates a brand-new appearance of "ShanShui".

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Born in Hangzhou, Xu's childhood was surrounded by mountains and water. To him, there is no need to praise the landscape intentionally. Instead, it becomes a daily normality. This allows Xu to move his eyes away from the actual landscape to poetic feelings and details that people omit: stars and light, sun and moon, moss and water stains, and peeling walls, these can all be "ShanShui". Xu puts the idea of vastity into his 2020 to 2022 new works. We will not only find symbolic materials such as ink, mineral color, and paper, but also see tapes, acrylic, and readymades. A question gradually rises: Why do these contemporary materials look violative to Chinese painting? Is it because Chinese painting is not contemporary, or there is no room for Chinese painting in contemporary art? This is how Xu breaks the stereotypes and emphasizes their unity: since we cannot live like ancient people, then why do we reject to be inspired by the present time? Xu's flexible "ShanShui" presents a much more poetic and sincere status. The usage of tapes made in China also reflects on how he comments on the surrounding: fancy, common, mediocre, yet still compromises to use.



Xu Jiong, *Meet You Again*, 2015 - 2022,
collage and painting on paper,
80 x 60 x 2.5 cm



(L) Xu Jiong, *Evil Under the Sun*, 2019, readymades and painting mixed media, 45 x 36 x 2 cm



(R) Xu Jiong, *Until Moss Grows*, 2019 - 2021, collage and painting on paper, 140 x 145 cm

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Seen in his previous *JiaDao* and *Self-portrait* series, Xu also paints the transforming shapes of “box,” “monument,” and “tower” – the Chinese symbols of power, religion, culture, politics, philosophy, and sexuality – in the new works. Along with the artist’s material liberation, these decomposed images are placed with playful collages and serious writing fonts. All works by Xu connect past and now, rejecting fragmental explanations of history, revealing his personal self, and keeping the exhibition away from the rules of contemporary art making. Another rule-breaking element is the “SS” in the exhibition title, which usually describes the Spring/Summer season in fashion lookbooks. Here, “SS” is the abbreviation of “ShanShui” and it does indicate Spring and Summer – seasons that everything grows and prevails. This is not only Xu’s intention to bring up the seasons, but also hinting the newborn of “ShanShui”.



Xu Jiong, *One Another*, 2022,
collage and painting on paper,
60 x 60 x 2 cm

About the artist

Xu Jiong (b. 1983 in Hangzhou, China) graduated from China Academy of Art in calligraphy major and he currently lives and works in Beijing. Recent solo exhibitions include “Self-portrait” (2019) at Each Modern, Taipei; “I Saw JiaDao” (2017) at aura gallery taipei, Taipei; and “Da Guan” (2014) at aura gallery Beijing, Beijing. In 2021, Xu participated in Qiongjiutang’s group show “ETERNAL PAST, PRESENT.” Publications include group catalogue *Signals/Drawing Tube* (2021) and *All Things Are in Me* (2015). In 2022, Xu will participate in the calligraphy biennale at Hengshan Calligraphy Art Center, Taoyuan and group show “Morgenrot und Abendbrot” at Galerie Nagel Draxler, Munich.