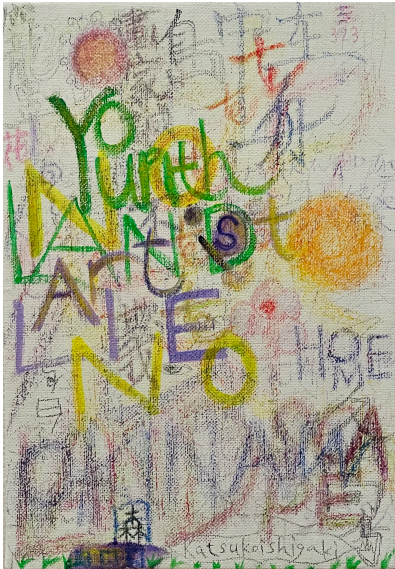


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許炯 Xu Jiong，少年的土地和藝術家的謊言 Youth no Land, Artist no Lies, 2023

林亦軒：太陽的鉛筆

Lin YiHsuan：The Sun's Pencil

林亦軒：太陽の鉛筆

許炯：帶我去遠方

Xu Jiong：Home

許炯：遠きにおいて

25 June to 7 August 2023

南城美術館 Nanjo Art Museum

沖繩県南城市知念安座真 865 Azama-865 Chinen, Nanjo, Okinawa

Each Modern 亞紀畫廊與南城美術館很高興宣布林亦軒「太陽的鉛筆」、許炯「帶我去遠方」，將同時於 6 月 25 日起舉辦。兩位藝術家分別自美術館的駐留項目中獲得對繪畫、文化、生命的新線索，以各自獨特的藝術手法與詩意，累積出新的色彩與線條、拙樸的型態、或既具有機性亦具精神性的圖樣。

展名「太陽的鉛筆」源自東松照明 1975 年知名的攝影集書名。沖繩環境中的礁石、海浪、水平面時刻讓林亦軒感受自然、生命、創作的脈動連結，期間創作四件油畫說明了太陽的循環軌跡：日出、上午、正午、黃昏。而鉛筆是繪畫的起源，也共鳴著林亦軒抽象線條中的原始與拙樸。「太陽的鉛筆」展名的使用獲得東松照明遺孀的認同，在記錄沖繩人文的方向下，林亦軒透過繪畫，為太陽的鉛筆加入找尋歷史與身份的 21 世紀面貌。

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許炯在晚春時候到達沖繩，南國的花卉也在春天綻放，隨後凋零。花與落花是美麗、脆落、包容、坦承。許炯在沖繩一期一會的相遇中感受島嶼生命對於去留往返之間的憂傷，他說每次從外回來褲腿、鞋子都扎滿種子，原來花草們也希望他帶走他們的未來去遠方。在短短的駐留期間，如何創作表達此時此刻的存在、與因而誕生的鄉愁？或未來離此而去、亦因此而生的鄉愁？這是沖繩過去的樣貌，與不可能避免的未來。許炯也以此述說了自己故鄉的情狀。

關於藝術家

林亦軒，1985 年生於宜蘭，在 2009 年前往拉丁美洲生活與創作，曾居住洪都拉斯、阿根廷，最終落腳巴西。近年重要個展包括 2023 年沖繩南城美術館「太陽的鉛筆」與畫廊週北京「密度」、2021 年台北亞紀畫廊「一個叫木材的傢伙」、2019 年巴西聖保羅「在星空下」（為該年古裡提巴雙年展會外展）與台北關渡美術館「我們是烏龜」、2018 年台北亞紀畫廊「吸管」、2017 年費城 Basin「Baby Danger Baby Extraño」與亦安畫廊台北「河馬啊」、以及 2016 年紐約 Jeffrey Stark「A Chicken and a dog, they walk」等；重要聯展包括 2022 年慕尼黑 Galerie Nagel Draxler「Morgenrot und Abendbrot」、2019 年香港 Simon Lee Gallery「夏日外出」與台北亞紀畫廊「李元佳與年輕藝術家」、2018 年宜蘭美術館「詩意的凝視：宜蘭美術館典藏特展」、2016 年洛杉磯 Moran Moran「Paper in Practice」與台北雙方藝廊「寫生：書寫與繪畫」、2014 年紐約 Suzanne Geiss「That's the neighbor, always dressing these boulders in the yard」、2013 年聖保羅 Instituto Figueiredo Ferraz「Olha e escolher」、以及 2011 年台北鳳甲美術館「當代素描展」等。林亦軒曾參與 2019 年聖保羅與紐約 ISCP、及 2013 年洛杉磯 18 街藝術中心的駐村計劃。



林亦軒，開玩笑以及冒險，2023，畫布油彩、噴漆，160 x 160 cm

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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 2023 年北京穹究堂「在每一個宇宙遇見你」、2022 年台北亞紀畫廊「山水 2022 SS」、2019 年台北亞紀畫廊「自畫像」、2017 年罐子空間台北「我看見賈島」、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」。重要群展有 2022 年橫山書法雙年展、橫山書法藝術館「當態度變為尺牘」、Galerie Nagel Draxler「Morgenrot und Abendbrot」、2021 年穹究堂「亙古亙今」；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》。



許炯 Xu Jiong, 帶我去遠方 Home, 2023

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Lin YiHsuan · Jokes ad Adventure · 2023 · oil and spray on canvas · 160 x 160 cm

林亦軒：太陽的鉛筆

Lin YiHsuan : The Sun's Pencil

林亦軒：太陽の鉛筆

許炯：帶我去遠方

Xu Jiong : Home

許炯：遠きにおいて

25 June to 7 August 2023

Nanjo Art Museum

865 Azama-865 Chinen, Nanjo, Okinawa, Japan

Each Modern and Nanjo Art Museum are pleased to announce Lin YiHsuan's *"The Sun's Pencil"* and Xu Jiong's *"HOME"* will be held simultaneously from June 25. The two artists obtained new inspiration from landscapes, culture, and daily life during the residency and accumulated fresh presentation both organically and spiritually.

The title of Lin's exhibition *"The Sun's Pencil"* comes from the same title of Tomatsu Shomei's famous photo book in 1975. The reefs, waves, and water in the Okinawa lead Lin feel the pulsating connection of nature, life, and creation. During this residency, he created four paintings to illustrate the cycle of the sun: sunrise, morning, noon, and dusk. The pencil is the origin of painting resonating with the originality and simplicity of Lin's abstraction. *"The Sun's Pencil"* was approved by Tomatsu's widow. Under Tomatsu's direction of recording Okinawa humanities, Lin attached the history and identity in 21st century appearance to *The Sun's Pencil* through painting.

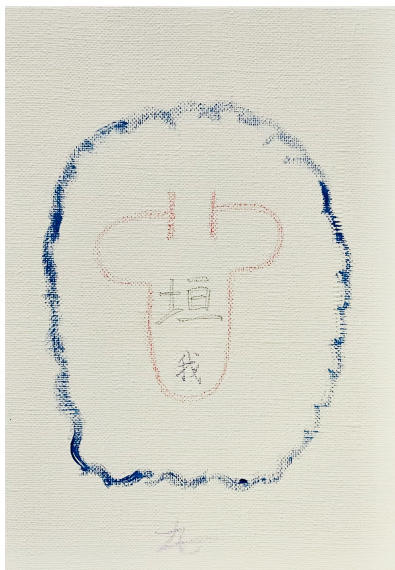
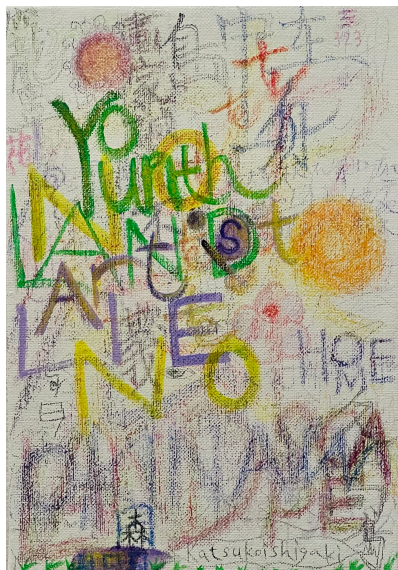
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Xu Jiong · Youth no Land, Artist no Lies · 2023

Xu arrived Okinawa in late spring, and the flowers in the southern bloomed then withered. Flowers and its falls are beautiful, fragile, tolerant and frank. The nature reflects the nostalgia of this island: every time Xu came back from outings, his trousers and shoes were full of seeds. It turned out that the flowers also hoped he would take away their future into distance. During the shot residency program, how to create the expression of the existence for the present with the nostalgia consequently from here? And how to depict the nostalgia while leaving here in the future? This is what Okinawa has experienced in the past, and its inevitable future. Xu also appropriate this to describe the situation in his hometown.



Lin YiHsuan · Noon · 2023 · oil and spray on canvas · 130 x 110 cm

Lin YiHsuan, born Yilan, Taiwan in 1985. In 2009, he moved to Latin America and lived in Honduras, Argentina, and eventually Brazil. Currently, he lives and works in São Paulo. Lin's recent important solo shows include 'The Sun's Pencil' (2023) at Nan Jo Art Museum, Okinawa, 'Density' (2023) at Gallery Weekend Beijing, Beijing, 'a man called log' (2021) at Each Modern, Taipei, 'Sob o Céu Estrelado' (2019) at Ateliê Fidalga, São Paulo, 'We are Turtles' (2019) at Kuandu Museum of Fine Arts, Taipei, 'Straw' (2018) at Each Modern, Taipei, 'Baby Danger Baby Extraño' (2017) at Basin, Philadelphia, 'Argh. Hippos.' (2017) at Aura Gallery Taipei, Taipei, and 'A Chicken and a dog, they walk' at Jeffrey Stark, New York. Lin's recent group shows include 'Morgenrot und Abendbrot (2022) at Galerie Nagel Draxler, Munich, 'Out of Summer' (2019)

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at Simon Lee Gallery, Hong Kong, 'Li Yuan-chia and the Homages to' (2019) at Each Modern, Taipei, 'Poetic Gaze: Yilan Art Museum Collection Exhibition' (2018) at Yilan Art Museum, Yilan, 'Paper in Practice' (2016) at Moran Moran, Los Angeles, 'Seize the Life: Contemporary Writing and Painting' (2016) at Double Square Gallery, Taipei, 'That's the neighbor, always dressing these boulders in the yard' (2014) at Suzanne Geiss, New York, 'Olha e escolher' (2013) at Instituto Figueiredo Ferraz, São Paulo, and 'Drawing Now: Contemporary Taiwanese Drawing' (2011) at Hong-Gah Museum, Taipei. Lin has also participated in residency programs at Ateliê Fidalga, Sao Paulo (2019), ISCP, New York (2019), and 18th Street Art Center (2013).



Xu Jiong · Eyes on Me · 2023

Xu Jiong (b. 1983 in Hangzhou, China) graduated from China Academy of Art in calligraphy major and he currently lives and works in Beijing. Xu Jiong tries to transform the art tradition of ancient images and context as a reflection of the inherent thoughts and challenge to reject the limitations of creativity and freedom. Recent solo exhibitions include "Meeting You Again" (2023) at Qiongjiutang, Beijing; "ShanShui 2022 SS" (2022) at Each Modern, Taipei; "Self-portrait" (2019) at Each Modern, Taipei; "I Saw JiaDao" (2017) at aura gallery taipei and CANS Art Space, Taipei; and "Da Guan" (2014) at aura gallery Beijing, Beijing. Important group exhibitions include "Hengshan Calligraphy Biennial: Era of Principle and No Principle Interwoven—Calligraphy as a Visual Form" (2022); "What If Attitudes Become Letters? Writing -Correspondence - Context - Gender - Meme" (2022) at Hengshan Calligraphy Art Center, Taoyuan; "Morgenrot und Abendrot" (2012) at Galerie Nagel Draxler, Munich; "ETERNAL PAST, PRESENT" (2021) at Qiongjiutang, Beijing. Publications include group catalogue *Signals/Drawing Tube* (2021) and *All Things Are in Me* (2015).

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