

EACH MODERN

亞紀畫廊



鄧南光 Teng NanKuang, 東京 Tokyo, 1932 – 1935, 銀鹽照片 gelatin silver print,

東京 TOKYO

22 July to 23 August

陳澄波 Chen Cheng-Po 鄧南光 Teng NanKuang 井上有一 Inoue Yuichi
細江英公 Hosoe Eikoh 威廉克萊因 William Klein 中平卓馬 Nakahira Takuma 菅木志雄 Suga Kishio
森山大道 Moriyama Daido 杉戶洋 Sugito Hiroshi 川內倫子 Kawauchi Rinko 高野綾 Takano Aya
西村有 Nishimura Yu 南谷理加 Minamitani Rika 西野壯平 Nishino Sohei (作品時間順)

亞紀畫廊呈獻年度攝影企劃展「TOKYO」

以昭和百年藝術視野重構都市文化記憶

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亞紀畫廊榮幸將於 7 月 22 日舉辦年度攝影企劃展「TOKYO」，本次展覽突破既往框架，首次以歷史與繪畫作為脈絡與對話，透過橫跨 1926 至 2025 年的作品，呈現東京自昭和元年以來百年間社會文化變遷的藝術史圖景。

展覽以時間為軸線，分為三大敘事章節。

首先呈現台灣前輩藝術家陳澄波 1926 年繪製的東京國立博物館，這幅罕見的海外藝術家視角作品，與攝影先驅鄧南光 1932-1935 年間拍攝的東京實驗街景形成對話，共同見證東京作為台灣現代化樞紐的複雜性。而後 1945 年東京大空襲不僅改變歷史，也改變井上有一的創作，是戰火與重生的轉折點。

第二部分呈現經濟奇蹟下的文化沸騰，匯集 William Klein《東京》系列與細江英公《薔薇刑》三島由紀夫等的炙熱肖像、以及中平卓馬《挑釁》時期作品。而這些發展最終集結在 1970 年東京雙年展，菅木志雄與物派揭示日本當代藝術之後三十年的發展。但 1980 年後日本面臨的泡沫幻影與世紀末憂鬱，森山大道與杉戶洋選擇直視東京內部的壓抑與失落，揭示都市人普遍卻無法言說的焦慮與失語，呈現出城市與人之間精神與物理的雙重惆悵——東京也從集體主義的狂熱，轉向存在主義的焦慮。

終章來到 21 世紀，川內倫子的惆悵與消縱即逝為新世紀定調了序幕，承接著，當代繪畫中杉戶洋、高野綾、至今日的西村有、南谷理加皆繼續以自己的語言傳達日本失去的十年。2024 年，西野壯平再次拍攝以東京為主題 Diorama Map，重新將後奧運時代東京的精神地圖呈現在我們面前——這個群展，是對東京作為「永遠進行式」都市文本的當代解讀。

展覽系列講座



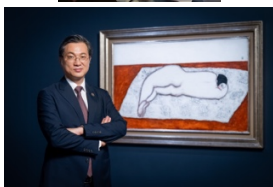
8 / 2 3 p.m. – 4.30 p.m.

「在西方市場規則下，我們如何看懂並收藏日本當代藝術？」
璞湘創辦人 Sophie Wang x 双木林號藝術顧問 Caitlin Lin x 黃亞紀



8 / 9 3 p.m. – 4.30 p.m.

「戰爭畫中沒畫出來的故事：藤田嗣治、彭瑞麟、藤井光的視覺證言」
北藝大美術系碩士班藝術史與視覺文化組副教授 郭昭蘭



8 / 21 5 p.m. – 6.30 p.m.

「在中國資本與日本文化之間，亞洲藝術市場將往哪裡去？」
佳士得亞太區副主席・亞太區 20 及 21 世紀藝術部門主席 張丁元 x 黃亞紀

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東京 TOKYO

22 July to 22 August

Chen Cheng-Po, Teng NanKuang, Inoue Yuichi, Hosoe Eikoh, William Klein, Nakahira Takuma, Suga Kishio, Moriyama Daido, Sugito Hiroshi, Kawauchi Rinko, Takano Aya, Nishimura Yu, Minamitani Rika, Nishino Sohei (Name presented in chronological order)

Reconstructing Urban Cultural Memory through 100 Years of Showa Era

Each Modern is honored to announce its annual photographic exhibition, "TOKYO," on July 22. This exhibition transcends frameworks by integrating history and painting as contexts for dialogue. It showcases works spanning from 1926 to 2025, presenting an artistic historical panorama of Tokyo's socio-cultural transformations over the past century since the beginning of the Showa era.

The exhibition is structured along a temporal axis, divided into three major narrative chapters.

The first chapter features a rare overseas perspective work by Taiwanese pioneer artist Chen Cheng-Po, depicting the Tokyo National Museum in 1926. This piece engages in a dialogue with the experimental street scenes captured by photography pioneer Teng NanKuang between 1932 and 1935, together witnessing the complexities of Tokyo as a hub of modernization for Taiwan. The devastating Tokyo air raids of 1945 not only altered history but also transformed the creative trajectory of Inoue Yuichi, marking a pivotal moment of war and rebirth.

The second chapter highlights the cultural fervor during Japanese Economic Miracle, bringing together William Klein's Tokyo series and Hosoe Eikoh's BaraKei alongside vibrant portraits of Mishima Yukio, as well as works from Nakahira Takuma's Provoke period. These developments culminated in the 1970 Tokyo Biennale, where Suga Kishio and the Mono-ha movement revealed the evolution of contemporary Japanese art over the following three decades. However, the post-1980s era saw Japan grappling with the specter of economic bubbles and the anxieties of the turn of the century, as reflected in Moriyama Daido's neon street scenes and Sugito Hiroshi's ordinary pale, illustrating the physical and psychological expansion and collapse of the city, as Tokyo shifted from a fervor of collectivism to existential anxiety.

The final chapter arrives in the 21st century, where Kawauchi Rinko's poignant reflections and ephemeral moments set the tone for the new century. Continuing this narrative, contemporary painters Sugito Hiroshi and Takano Aya, along with today's Nishimura Yu, Minamitani Rika convey the second Japan's Lost Decade through their unique languages. In 2024, Nishino Sohei revisits the theme of

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Tokyo with his Diorama Map, presenting a spiritual map of post-Olympic Tokyo before us. This group exhibition serves as a contemporary interpretation of Tokyo as an ongoing urban text.

Work



陳澄波 Chen Cheng-Po

秋之博物館 Museum in Autumn, 1926

畫布油彩 oil on canvas

33.5 x 45 cm



鄧南光 Teng Nankuang

TOKYO, 1932-1935

銀鹽相紙 gelatin silver print

40.5 x 50.7 cm



威廉克萊因 William Klein

東京 Tokyo, 1961

銀鹽相紙 gelatin silver print

Print size: 50 x 40 cm

©William Klein Studio



細江英公 Hosoe Eikoh

薔薇刑 作品 32 Ordeal by Roses #32, 1965

獨件玻璃板 unique daguerreotype, executed later
Image size 15.8 x 10.6 cm



中平卓馬 Nakahira Takuma

無題 Untitled, 1968 - 1970 / 2025

銀鹽相紙 gelatin silver print

Print size: 60 x 90 cm

©Estate of Takuma Nakahira



森山大道 Moriyama Daido

Hunter, 1971

銀鹽相紙 gelatin silver print, printed later

Print size: 28 x 35 cm

©Moriyama Daido

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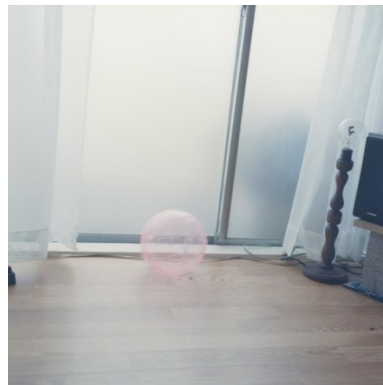
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杉戸洋 Sugito Hiroshi

Fire, 1997

畫布壓克力、色鉛筆 acrylic and colored pencil on canvas
172.7 x 182.2 cm



川内倫子 Kawauchi Rinko

Utatane, 2002

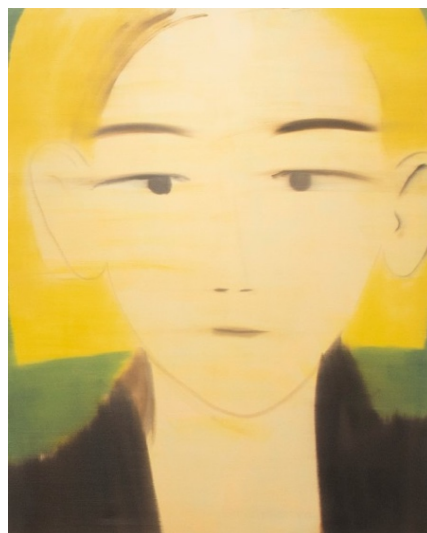
C-print print size: 25.4 x 20.3 cm
© Kawauchi Rinko



高野綾 Takano Aya

From the Diary of a Man on the Run, 2012

畫布油彩 oil on canvas
97 x 194 cm



西村有 Nishimura Yu

Mannequin, 2023

畫布油彩 oil on canvas
162 x 130.3 cm



西野壯平 Sohei Nishino

Diorama Map Tokyo, 2024

light jet 輸出於 Kodak Endura 相紙
light jet print on Kodak Endura paper
160.5 x 120.5 cm
© Sohei Nishino