

Art Basel Hong Kong 2026

27 - 29 March, 2025

Booth 3C35

荒木經惟 許炯

Each Modern 亞紀畫廊很榮幸呈現由日本攝影大師荒木經惟與中國當代藝術家許炯共同組成的雙人展位。本次聚焦於兩位藝術家的書寫作品，展覽凸顯他們高度個人化、實驗性並突破傳統框架的當代書寫探索。

荒木經惟（1940 年生於日本東京）雖以攝影最為知名，卻在書寫中展現另一種直接而親密的抒發方式。對荒木來說，書寫並非獨立的藝術類型，而是一種終其一生的日記。特別是在妻子陽子離世後，他的書寫愈發直白且帶著哀傷——筆觸狂放、凌亂，情緒性的動作在紙面上四散蔓延。展位亦將呈現荒木經惟標誌性的花卉攝影，看似安靜盛放的花朵，卻承載著他對生命與死亡的深刻思考；這些花朵既是欲望的象徵，也是脆弱且易逝的生命寓體。

荒木經惟是國際間最受認可、最具成就的日本攝影家之一。自出道以來，他已出版逾 350 本書，並持續每年創作，堪稱日本乃至全球最具產能的藝術家之一。他的作品典藏於多間重要美術館，包括東京都現代美術館、倫敦泰德美術館、洛杉磯現代藝術博物館、巴黎吉美亞洲博物館以及紐約現代藝術博物館。

相較之下，許炯（1983 年生於中國杭州）受過嚴謹的傳統書法訓練，但他的書寫遠離古典詩文。相反地，他以當代語彙與符號入題——如同在牆上塗鴉一般——筆觸承載情緒與身份痕跡，在現代語境中回應傳統山水的精神。在許炯的作品中，花卉意象亦頻繁出現。他以粗略線條勾勒花朵，並與塗鴉般的文字並置於同一畫面之上，使花朵脫離純粹審美象徵，轉化為帶著詩意的廢墟，並在視覺張力中綻放——與荒木經惟那些既腐朽又光亮的花朵互相呼應。

許炯近年的重要展覽包括北京罐子書屋《從我到我是一場落英繽紛》（2025）、桃園橫山書法藝術館《橫山書法雙年展》（2023）、北京穹究堂《在每一個宇宙遇見你》（2023）、沖繩南城美術館《帶我去遠方》（2023）、慕尼黑 Galerie Nagel Draxler《Morgenrot und Abendbrot》群展（2022）以及台北亞紀畫廊《山水 2022 SS》（2022）。

在荒木經惟與許炯的作品中，書寫不再只是美的展演——它是一種姿態、態度與存在。兩位藝術家並非書寫傳統字形，而是延伸攝影、書寫身體語言、引導情緒釋放。透過文字與影像、情感與語言的並置，展位揭示生命的重量、語言的斷裂，以及藝術家以身體與精神與存在搏鬥所留下的痕跡。

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Araki Nobuyoshi Xu Jiong

Each Modern is honored to present a duo booth featuring Japanese photography master Araki Nobuyoshi and Chinese contemporary artist Xu Jiong. Focusing on their calligraphic works, the exhibition highlights highly personal, experimental, and non-traditional approaches to contemporary calligraphy.

Araki Nobuyoshi (b. 1940, Tokyo, Japan), though best known for his photography, reveals another direct and intimate mode of expression through his calligraphy. For Araki, writing is not a separate artistic genre but rather a lifelong diary. Especially after the passing of his wife Yoko, his calligraphy became increasingly raw and melancholic—its strokes wild and messy, its gestures and emotional outbursts diffused across the paper. The booth will also present Araki's iconic floral photography, where seemingly quiet and blooming flowers convey intense meditations on life and death. These blossoms are at once symbols of desire and fragile embodiments of life's impermanence.

Araki is one of the most internationally recognized and accomplished Japanese photographers. Since his debut, he has published over 350 books and continues to produce new work every year, making him one of the most prolific artists in Japan and the world. His works are housed in major museums, including the Museum of Contemporary Art Tokyo, Tate London, Musée Guimet, the Museum of Contemporary Art, Los Angeles, and the Museum of Modern Art, New York.

In contrast, Xu Jiong (b. 1983, Hangzhou, China) received formal training in traditional calligraphy, but his writing is far from classical poetry. Instead, he writes contemporary phrases and symbols—like street graffiti on a wall—where brushstrokes serve as emotional and identity markers, echoing the spirit of classical landscape painting within a modern context. Floral imagery often appears in Xu's work as well. He roughly sketches flowers and integrates them with graffiti-like text on the same surface. Xu breaks the convention of flowers as aesthetic symbols, turning them into poetic ruins caught in visual tension—resonating with Araki's decaying yet radiant flowers.

Xu Jiong's recent major exhibitions include *Petals, Lost and Lucid* at CANS Tea House, Beijing (2025); *Hengshan Calligraphy Biennale* at Hengshan Calligraphy Art Center, Taoyuan (2023); *Meeting You Again* at Qiong Jiu Tang, Beijing (2023); *Home* at Nancheng Art Museum, Okinawa (2023); *Morgenrot und Abendbrot*, a group show at Galerie Nagel Draxler, Munich (2022); *Shanshui 2022 SS* at Each Modern, Taipei (2022); and *ETERNAL PAST, PRESENT.*, a group exhibition organized by Chinese artist Zhao Zhao at Qiong Jiu Tang (2021).

In the works of Araki and Xu, writing is no longer merely calligraphy as beauty—it is gesture, attitude, and presence. They do not write traditional characters, but rather extend photography, inscribe bodily language, and channel emotional release. Through the juxtaposition of script and image, emotion and text, the booth reveals the weight of life, the fractures of language, and the traces of each artist's struggle with existence through body and spirit.