



许炯 Xu Jiong, 虞美人, 2025, 纸本水墨 ink on paper, 96 x 78 cm x 3

许炯:如花如火如我如蝉

Xu Jiong: As flower, as fire, as me, as cicada

北京画廊周

Gallery Weekend Beijing

22 - 31 May, 2026

Booth 301

许炯(1983年生于中国杭州)的创作核心始终围绕着「纸上水墨」这一传统载体。对他而言,水墨与纸张的碰撞不仅是技法的展现,更是一种对生命痕迹的即时捕捉。移居北京十余载,他将江南的幽微词意转化为具备北地强度的视觉书写,透过水墨在纸面上的渗透、留白与堆叠,构筑出一种介于文字与图像之间的抽象结构。

个展《如花如火如我如蝉》进一步强化了其「生命书写」的特质。许炯不再局限于传统书法的法度,而是将「写」视为一种如同呼吸或蝉鸣般的生理节奏。在纸面上,水墨的干湿浓淡成为了艺术家日常观感——兰香、落花、残影与白日梦——的视觉转译。这些作品是极其私人化的,却又透过「新草书」的视觉语言,将个体中年的执着与脆弱,转化为一种冷静且具备普世张力的当代美学。

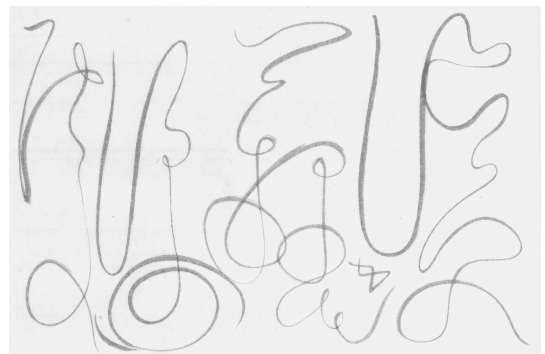
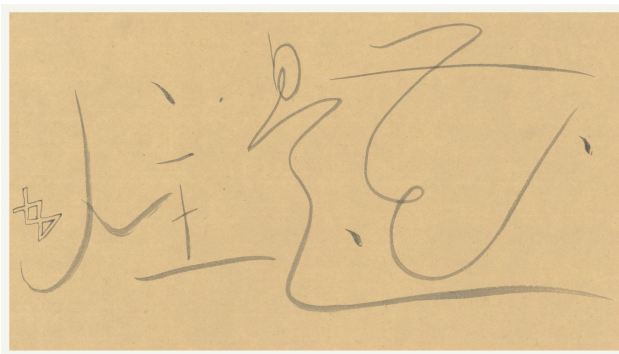
我从小记得母亲身上有一种特殊的香气,后来才晓得,那是兰的味道。所以自打离开江南、寓居北京之后,就一直有养。北地干燥,兰在这里活得勉强,所幸年年都开。每到花开时节,满室幽香,沁人心脾,让人有安全感。

又是仲春。北京的花开得如火如荼,一根枝上能攒出近百朵来,这般盛况,江南是鲜有的。开得越盛,落得也越多。我常常对着花与落花出神,眯起眼睛望去,那纷纷扬扬的样子,像一场烧不尽的火。于是便想起初中时的语文老师——一位极爱文学与诗歌的女士,身上有种说不出的感染力。那几年,我跟着她,深深地迷上了词。“落花流水春去也,天上人间。”这句刻在青春里,似懂非懂,忘不掉。

“天上人间”，李后主为何要写出这样一句来？那时候真的很想弄清楚。我从小到大，没经历什么坎坷挫折，一路平平顺顺地走过来，竟也就这么到了北京，一住十多年。圈子不大，日子也简单：看花、看山、看画、看书，看好朋友相知相爱、彼此陪伴这十几年的光景。慢慢地，好像也明白了——所谓天上人间，原来就是我自己呀。

一个做着白日梦，愿坚守真善美，幼稚、狭隘、又倔强的中年人。

其实我也就是一只蝉，在地下蛰伏几年，破土而出，爬一爬、唱一唱、飞一飞，再留下一个轻薄的蜕，被做成玉，或留在青苔上。

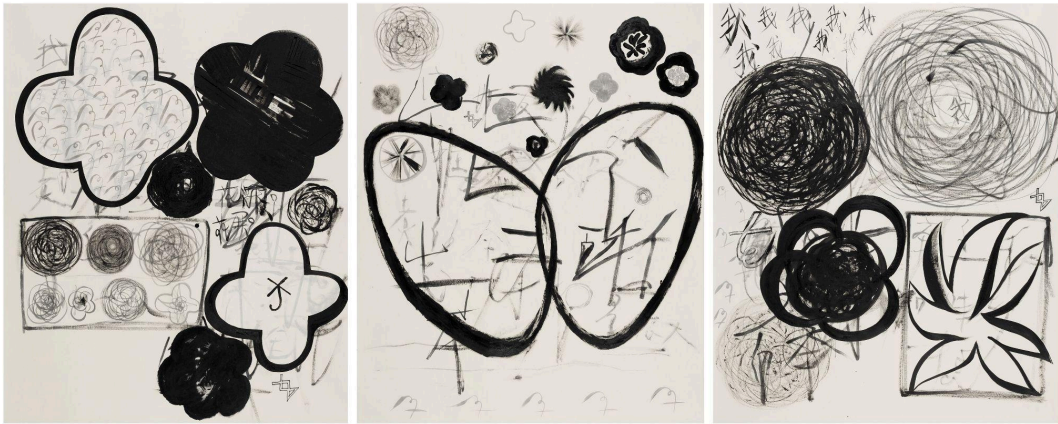


(左) 许炯 Xu Jiong, 花是主人, 2025, 纸本水墨 ink on paper, 27 x 47.5 cm Paper size 39 x 59.8 cm
(右) 许炯 Xu Jiong, 误入藕花深处, 2025, 纸本水墨 ink on paper, 23 x 34.5 cm Paper size 38.5 x 50.5 cm

许炯，1983年出生于中国杭州，毕业于以引领东方当代美学闻名的中国美术学院书法系，现居并工作于北京。艺术家自幼接受扎实的书法与中国画训练，并基于对西方当代艺术的浓厚兴趣，长期进行跨文化的研究、实验与实践。在思维深植于中国精神核心的前提下，许炯结合对西方艺术语言的理解与自身生活经验，逐步将书法与山水自传统文人艺术的框架中抽离，发展出具有当代感的全新书写形式。其创作以高度个人化的画面构筑，以及富有鲜活张力的书法线条著称。许炯通过转化西方方法论，实现了东方传统的创造性再生。其作品构成宣言：东方美学的未来在于释放内核能量，在当代语境中主动建构新的形态。他的实践以东方精神为引擎驱动当代视觉语法，致力于展现东方的多元性和可能性。

创作历程可分为多个阶段：草书时期(2012–2016)、贾岛系列(2016–2018)、春之祭(2017–2018)、拼贴创作(2019–2024)，并自2020年起进入持续发展中的新草书时期(New Cursive)，展现其在书写方法与视觉结构上的不断推进。

重要联展包括：2026年香港巴塞尔与荒木经惟的双个展，2022年桃园横山书法艺术馆《书法双年展》，以及德国慕尼黑 Galerie Nagel Draxler 联展《Morgenrot und Abendbrot》。重要个展包括：2026年《如花如火如我如蝉》，画廊週北京，北京；2023年《在每一个宇宙遇见你》，穹究堂，北京；2023年《带我去远方》，南城美术馆，冲绳；2022年《山水 2022 SS》、2019年《自画像》、2017年《我看见贾岛了吗？》，亚纪画廊，台北。2026年出版新草书作品集《I》、《II》，2015年出版草书系列作品集《万物想》。



许炯 Xu Jiong, 从我到我是一场落英缤纷, 2025, 纸本水墨 ink on paper, 97 x 78 cm x 3

Xu Jiong: As flower, as fire, as me, as cicada

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Xu Jiong (b. 1983, Hangzhou, China)'s practice has consistently centered on the traditional medium of ink on paper. For him, the encounter between ink and paper is not merely a display of technique, but an immediate inscription of life's traces. Having lived in Beijing for over a decade, he translates the subtle, lyrical sensibility of Jiangnan into a visual language marked by the intensity of the North. Through the seepage, voids, and accumulations of ink on paper, he constructs an abstract structure that hovers between writing and image.

His solo exhibition *As flower, as fire, as me, as cicada* further intensifies this notion of "writing as life." Xu moves beyond the formal constraints of traditional calligraphy, approaching "writing" instead as a physiological rhythm—akin to breathing or the chirring of cicadas. On the paper's surface, variations in ink—dry and wet, dense and diluted—become visual translations of his daily perceptions: the fragrance of orchids, fallen blossoms, lingering shadows, and waking dreams. These works are deeply personal, yet through the visual language of a "new cursive script," they transform the persistence and vulnerability of midlife into a restrained yet universally resonant contemporary aesthetic.

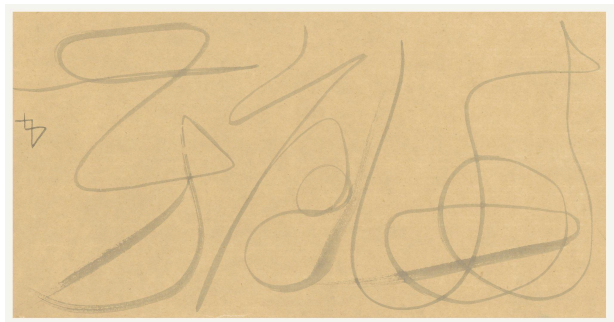
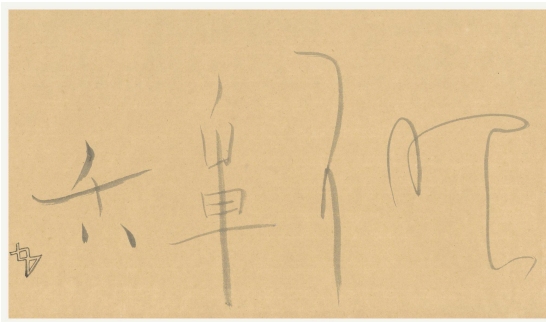
Since childhood, I have remembered a special fragrance on my mother. Only later did I learn that it was the scent of orchids. So after leaving the south of the Yangtze and taking up residence in Beijing, I have kept orchids at home. The north is dry, and orchids struggle to survive here, yet fortunately, they bloom every year. When the flowers open, the room fills with a delicate fragrance that soothes the heart and brings a sense of security.

Again it is mid-spring. In Beijing, flowers burst into bloom with wild abandon—nearly a hundred blossoms crowding a single branch, a profusion rarely seen in the south. The more profuse the blooming, the more numerous the falling petals. I often find myself lost in thought before the flowers and their falling petals, squinting as I watch them drift down like an endless, burning fire. Then I recall my middle school Chinese teacher—a woman deeply passionate about literature and poetry, with an indescribable power to inspire. In those years, I followed her and fell deeply in love with ci poetry. "With falling flowers and flowing water, spring departs—one in heaven, one in the human world." This line etched itself into my youth, half-understood yet unforgettable.

"Heaven and the human world"—why did Li Houzhu write such a line? Back then, I truly wanted to understand. I have never experienced great hardships or setbacks in life. I have walked a smooth and steady path, and somehow found myself in Beijing, where I have lived for more than a decade. My circle is small, and my days are simple: looking at flowers, looking at mountains, looking at paintings, reading books, and cherishing close friends who have loved and accompanied one another through these ten-odd years. Gradually, I seem to understand—so-called heaven and the human world are, in the end, none other than myself.

A middle-aged man who daydreams, who wishes to hold fast to truth, goodness, and beauty—naive, narrow-minded, and stubborn.

In truth, I am no more than a cicada. After several years of burrowing underground, I break through the soil, crawl a while, sing a while, fly a while, and finally leave behind a thin, translucent shell—carved into jade, or left to rest upon the moss.



(左) 许炯 Xu Jiong, 眼耳鼻舌, 2025, 纸本水墨 ink on paper, 28 x 47.5 cm Paper size 40 x 60 cm

(右) 许炯 Xu Jiong, 满庭芳, 2025, 纸本水墨 ink on paper, 25 x 48.5 cm Paper size 38 x 61 cm

Xu Jiong (born in 1983 in Hangzhou, China) currently lives and works in Beijing. He graduated from the Calligraphy Department of the China Academy of Art, an institution renowned for pioneering contemporary Eastern aesthetics. The artist received rigorous training in calligraphy and traditional Chinese painting from an early age. Driven by a deep interest in Western contemporary art, he has engaged in long-term cross-cultural research, experimentation, and practice. With his creative thinking deeply rooted in the core of Chinese artistic spirit, Xu Jiong integrates his understanding of Western visual language with his personal life experience, gradually liberating calligraphy and landscape painting from the traditional framework of literati art and developing a new, contemporary form of expression characterized by a highly personalized compositional structure and vivid, dynamic brushwork.

By reinterpreting Western artistic methodologies, Xu Jiong has achieved a creative revitalization of Eastern traditions. His work constitutes a declaration that the future of Eastern aesthetics lies in unleashing its intrinsic energy and actively shaping new forms within the contemporary context. His practice employs Eastern spiritual principles as the driving force for contemporary visual syntax, dedicated to revealing the diversity and possibilities inherent in Eastern culture.

These periods encompass Cursive (2012–2016), Jia Dao (2016–2018), Spring Monster (2017–2018), Collage (2019–2024), and, commencing in 2020, the ongoing New Cursive phase. This latest period represents an enduring quest to refine his writing and visual frameworks, demonstrating an unwavering commitment to extending the parameters of contemporary calligraphy.