

山本雄基 Yuki Yamamoto



↑ Untitled - 012_2018_Acrylic on canvas_140 x 170 cm

山本雄基以圓形為創作的起始是因為圓形是每個人都知道但匿名性卻很高，沒有方向性的造型。因此以他個人來說，對於形狀所持有的偏見與感情的影響將會降至最低。而以宏觀的角度來說，宇宙的大規模空間也是以圓形當作基礎孕生，以圓形當成元素，作品本身也面臨極大的挑戰，就像是幾何學或是曼陀羅等都是由圓形而來的知識與作品。他的作品會反應出像是自己的生活風格與思考模式。獲得日本大黑屋大賞的作品名稱為「曖昧的泡沫，能看見的地方」，當中所謂的「曖昧性」一直是他作品重要的元素，而曖昧在肯定的涵義裡，現實的烏托邦才得以成立。

只是到底是曖昧或是陰陽反轉的手法都是很難具體描述的事情，也有可能就變成只是曖昧這樣半吊子作品的危險性。用眼睛難以看見的東西也很難用言語表現。此中存在著矛盾，因此在繪畫中他思考或許能將此矛盾以視覺表現，此作為中心思考，慢慢融合。他不喜歡那種絕對的偏好，也不覺得自我意識有多重要，更想要貪婪的將自我以外的元素吸收，一邊選擇加入作品元素，一邊製作作品才是屬於自我的意識。

山本的作品中使用了透明壓克力水彩顏料不斷堆疊的技法，最少6層，最多則超過10層，積層厚度最厚可能達到接近1cm。每一層盡可能地研磨到平整，表面看起來很有光澤感，就像是在畫布上貼上一層壓克力板一般。其中描繪了大量圓形。描繪圓形的技法，將散佈著不透明色圓形的色層與挖空了無色圓形的透明色層交互相疊是作畫的基礎原則。

為了做到這樣的效果，同一色層中的塗色方式經常陰陽反轉。甚至會在某一色層之後到最後一層間，讓彩色圓形無法侵入一般，在同樣位置中挖空出一個如透明洞穴一般的圓=Void(洞穴、空虛、無)的領域。不同的Void會因堆疊的色層高度而改變其深度，如此進行的話，Void就像是貫穿每一層的世界般而出現。思考著將他們以一定的規律性（或是打破其規律性）來做配置。

山本以這樣的作畫方式，一邊強調「繪畫」的存在感，一邊以極為壓抑情感的強力匿名性來描繪圓形，想製作出許多繪畫中各式各樣虛實混合的獨有空間。希望圓形融合後的交疊能往意識外圍突破。

← Untitled - 013_2018_Acrylic on canvas_140 x 170 cm
↓ Untitled - 002_2017_Acrylic on canvas_165 x 165 cm



Yuki Yamamoto started creating with circle because circle is acquainted, anonymous and non-directional. This way he can then reduce bias and sentiment towards shape to a minimum. Macroscopically, the universe is derived from circle. Using circle as an element, Yamamoto faces the challenges such as geography and or Mandala, all knowledge and works merged from circles. His works reflects his life style and way of thinking. One of his works receiving Daikokuya award of Japan was 'ambiguous bubbles visible', the ambiguity has always been an important element, Utopia only exists when ambiguity is affirmed.

Ambiguity or reversal is used to depict things at a risk of being immature. It is always difficult to express in words when you do not see. Yamamoto tried to depict the contradiction at its core. He does not favor or prefer things subjectively, does not think much of self-awareness, but wants to absorb things around himself. Choosing elements, while making works is out of one's own will.

Yamamoto uses a technique stacking transparent acrylic watercolor paint, at least 6 layers, sometimes up to 10 layers,

the thickness may reach to as thick as 1cm. Each layer is grinded as much as possible to a smooth glossy surface, like an acrylic sheet over canvas with a large number of circles.

His technique to depict circles is to spread and overlap opaque-colored circles and hollowed-out, colorless, transparent circles. In order to achieve such an effect, the same color layer in the coating method is often reversed even in a color layer after the last layer, so that the colored circle cannot penetrate. In the same place hollowed-out a transparent circle is like create a void (cave, emptiness, null). Different Void will change the depth due to the height of the layers, so the void will penetrate each layer across to configure them regularly (or irregularly).

In his way, Yamamoto emphasizes the existence of 'painting', while depicting the circle with anonymity and depressed emotion. He wants to paint spaces intertwined with voids and solids hoping to push the envelope of self-consciousness with the circular fusion.