

The background of the entire page is a deep blue field filled with numerous wavy, horizontal lines. These lines are composed of fine, multi-colored dots in shades of red, green, and white, creating a textured, almost woven appearance. The lines flow across the frame, curving and undulating like waves or ripples in water.

Yohei Yama

Born in Saitama, Japan, 1977.

Lives and works in HCMC, Vietnam.



Yohei Yama is drawn to elemental energies and his hypnotic works lay claim to the transcendent power of art to heal, or to atone. From the paralyzing aftermath of the 2011 nuclear disaster in Fukushima sprang the essential motifs that characterize his work – little trees, rays of light and swirling winds bridge and rebuild the bond between the artist and nature.

The art breathes and sighs – concentric circles of tiny trees swell and sway, mirroring nature's irregular perfection, simultaneously recalling Op Art, 60s psychedelia and primitive patchwork patterns. There is also tumultuous, untamable

wind; monochrome lines curl around and fold in on themselves and the result is curious comfort in the sublimation to chaos. "I realized this is healing for me, for people, and for the nature humans destroy".

Born in Saitama Japan in 1977, Yohei Yama now lives and works in Ho Chi Minh City, Vietnam. Originally a photographer by trade and traveler by nature, he had his first solo show of paintings in Arles, France and has continued as a painter ever since. He has exhibited widely across the globe with his artworks garnered in private collections.

The seeds of Yohei Yama's practice were planted when, at the age of 16, he left his home in Saitama, on the outskirts of Tokyo's urban sprawl, for the quiet solitude of rural Finland. There, for the first time, he immersed himself in the forest and found comfort in his connection with nature. When he returned to Saitama a year later, he found himself burdened by feelings of alienation brought on by the rigid structures of modern life and the "violence" of the city's straight lines. This formative dissonance was the fountainhead from which Yama's most engaging questions and most affecting works have flowed.

After his return, Yama began to untether himself from the restricting cords of suburban stagnation. He traveled throughout Japan in a camper van with a potted sunflower as his primary companion, making photographs that foreshadowed his lifelong interest in connecting with natural worlds, not as an outsider looking in, but from within nature, situating himself as an emergent aspect of its entangled relationality. Yama's itinerant flow and creative self-cultivation eventually led him to Arles, France, where he first began to paint.

Yama's paintings explore the tension between organic structures of co-becoming in the natural world and the imposed regimes of anthropocentric order that served as the initial catalyst for his work. Following his emotional upheaval in the wake of the 2011 Fukushima Daiichi nuclear disaster, Yama started producing

works that confront the so-called rational order of modernist urban geometry. He composes patterns that, initially, seem to simulate the neat rows and lines of contemporary cityscapes, but, instead of producing homogeneous repetition, he embraces the disruptions and distortions that naturally emerge through the flow of his creative process. Yama works with his own nature as a collaborator, co-producing motifs in which the constitutive elements share structural similarities, but each possess unique forms, like the diversity of leaves sprouting from the same tree.

This shared shaping of worlds, a thread that is woven throughout much of Yama's oeuvre, is not limited to the visible realm, but is imbued with the agency of unseen forces that are no less implicated in its processes.

His work depicts ethereal forces moving fluidly over the fixed frontiers of bounded forms—squares, diamonds, lines, and circles—changing them by traversing them; countering the stifling effects of geometric enclosure through the capacity for limitless mutability. He is interested in moving beyond the limitations of supposedly objective, positivist scientific modes of Western modernity by drawing attention to the invisible, or invisibilized, life forces that often escape the view of those who would rather see nature as a realm of passive material resources to be classified, produced, and extracted, rather than as an agentive collaborator in worldmaking.

However, responsive flow and emergent co-becoming are not distant abstractions that should only be sought 'out there', whether within the realm of the visible or the invisible. Yama believes that the universal must be held in balance with the personal. He uses his works to consider the fluidity of our identities and the paths we use to navigate our worlds. Yama often paints repeating patterns of geometric forms, allowing them to stretch, compress, and change color, sometimes bleeding into one another or even losing their original composition entirely. In doing so, they point to the shifting forms and permeable boundaries that constitute the self and that separate ourselves from other selves.

He builds on this self-reflection by considering how lives are shaped, in part, by the paths they follow. His paintings use entangled networks of forms and patterns that overlap and intermingle, sometimes coalescing into Deleuzian "lines of flight" that draw the viewers' eyes down potential paths of movement. These lines might oscillate between degrees of clarity and obscurity, they may merge or intersect with other lines, or they may veer off into formlessness, simulating the way life trajectories are subjectively constructed from complex flows of time, matter, and being(s). Yama's own journey as a painter emerged from his intuitive engagement with these fluid, shifting

pathways of possibility. When navigating the flow of his work and his life he says, "I listen to the heartbeat."

To Yama, his practice is, ultimately, a meditation. It is a personal communion with a universal, interconnected, and co-constitutive nature; a meditation that resists anthropocentric life ways that seek to homogenize, atomize, and alienate nature from itself and subjugate it to the service of humanity. Rather, his work strives to find wonder and beauty in difference, connection, and mutual dependence—in his words, to show us how "reality is so much more fantastical than our fantasies."

YOHEI YAMA
SELECTED ARTWORKS



For the “Wind” series, Yama is captured by the way the wind is invisible yet so powerful that everyone is aware of its presence.

Wind (Code), 2019
Acrylic and ink on canvas
150cm x 120cm

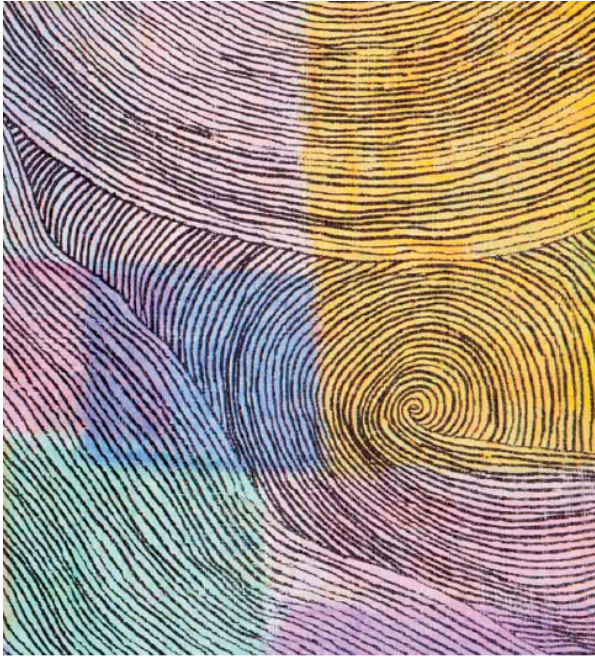


Wind (Yellow), 2015
Acrylic and ink on canvas
91cm x 117cm

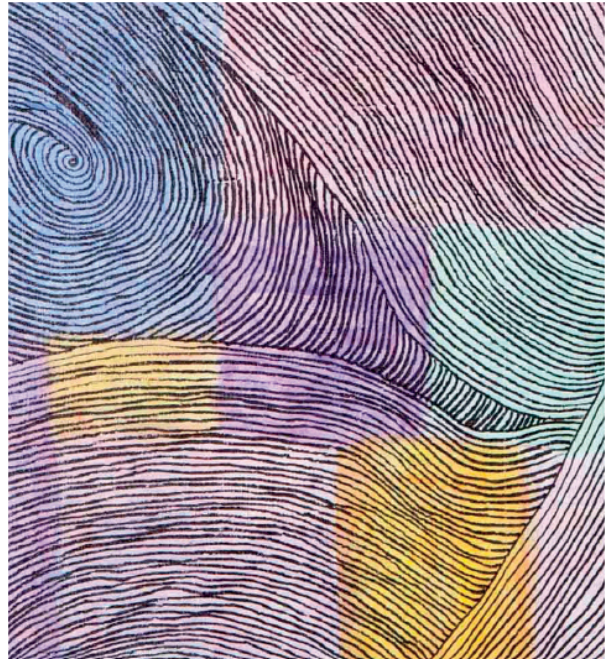
As a symbol of renewed hope, the wind implies an energy of transformation to the artist who is trying to visualize its transparent movement. On another level, the swirling, unbroken lines in these works act as a metaphor for lineage and human DNA.



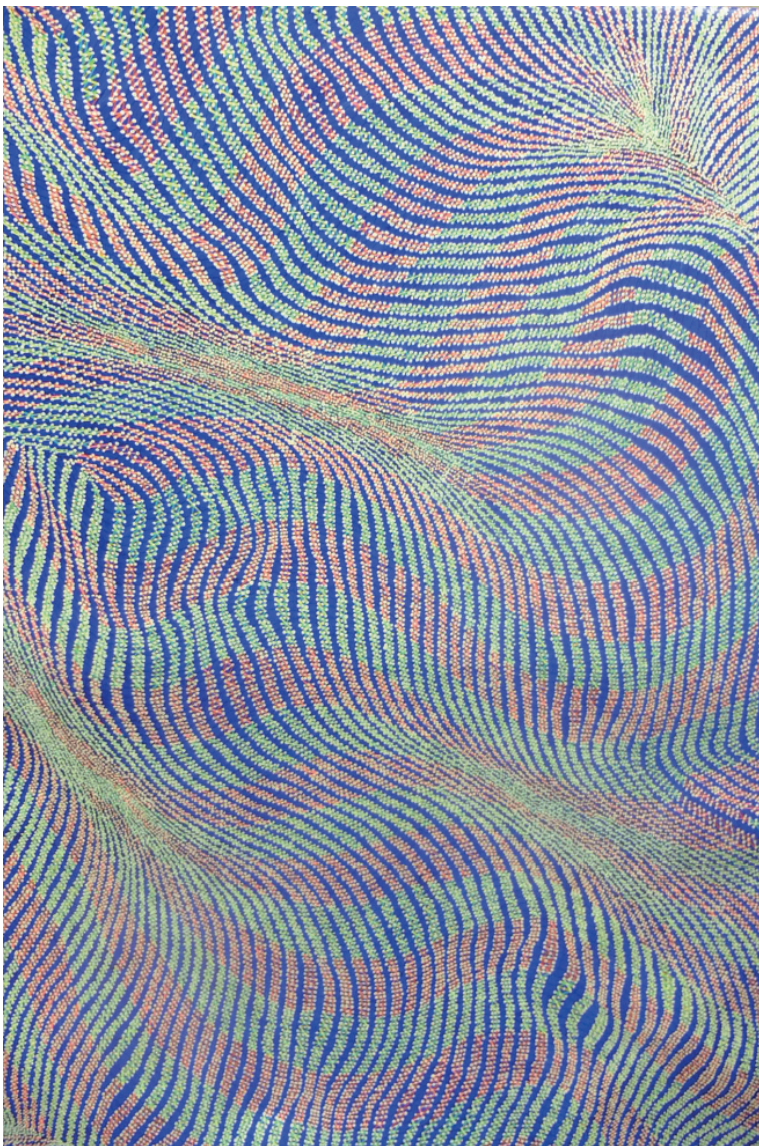
Wind, 2013
Acrylic and ink on canvas
91cm x 72cm



Wind, 2013 (close-ups)
Acrylic and ink on canvas
91cm x 72cm

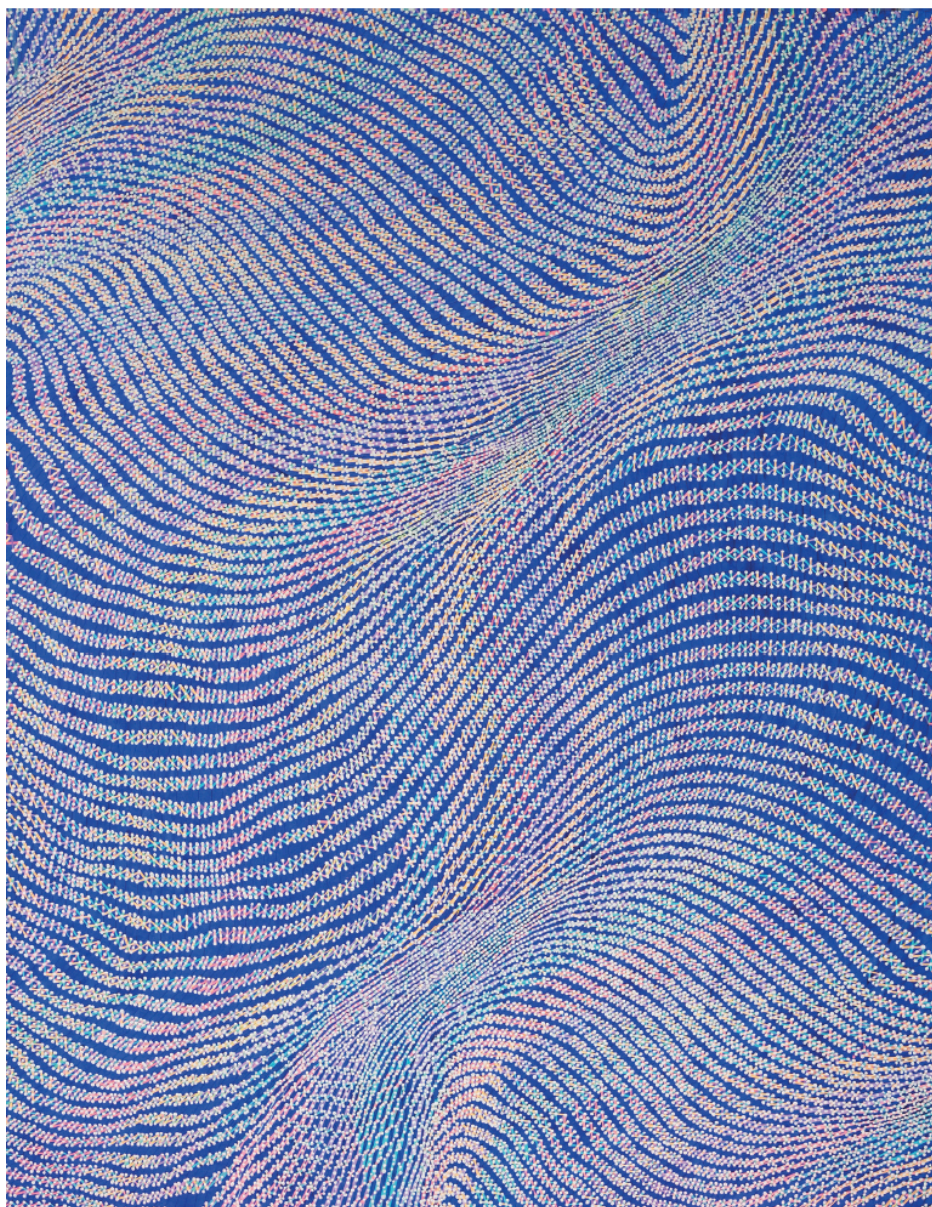


In Greek, the word "aura" denotes breeze or light wind, thus indicating the sensation of the wind has always been associated with the Sublime and Divine.

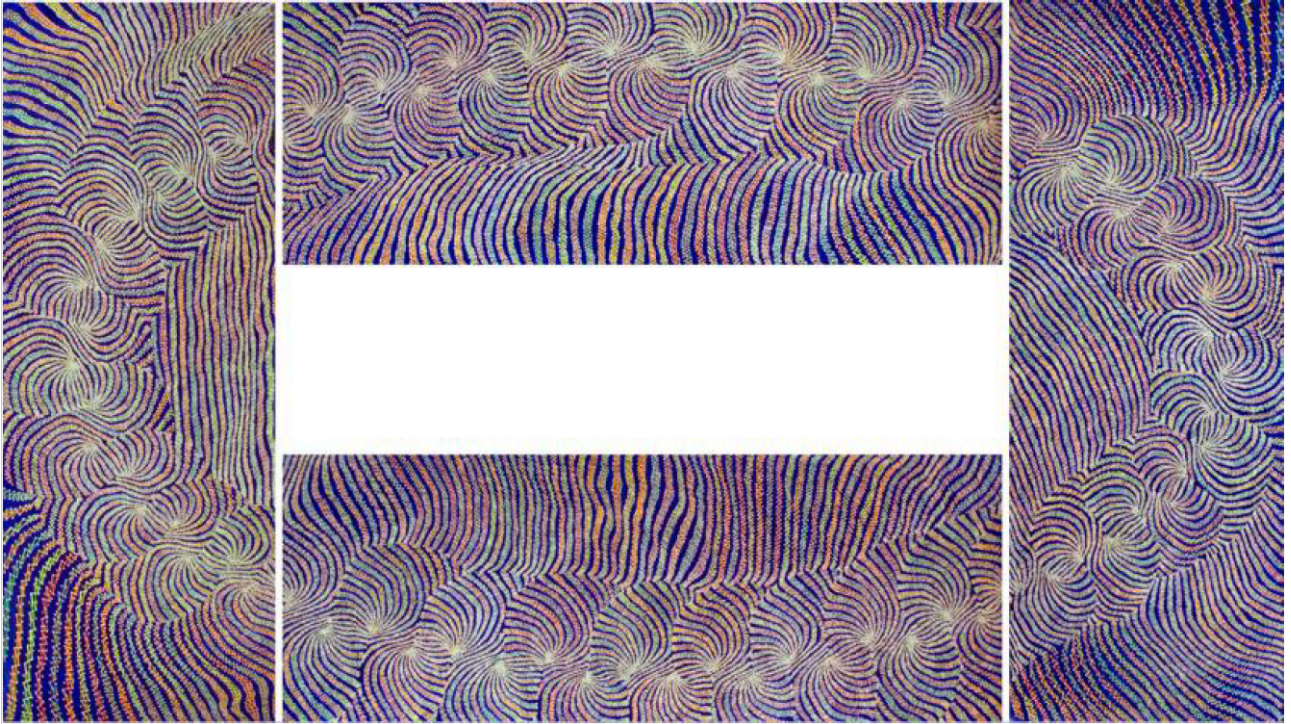
YOHEI YAMA
SELECTED ARTWORKS

Yama is trying to capture something intangible, "the energy of plants and its power of growth - the kinetic invisible movements of the world." The series also has the same sense of exploration by beginning a journey without knowing the destination. "It's like taking a long walk, which provides an entirely unexpected new viewpoint," the artist explained.

Cosmic Ray #28, 2018
Acrylic and ink on canvas
117cm x 91cm

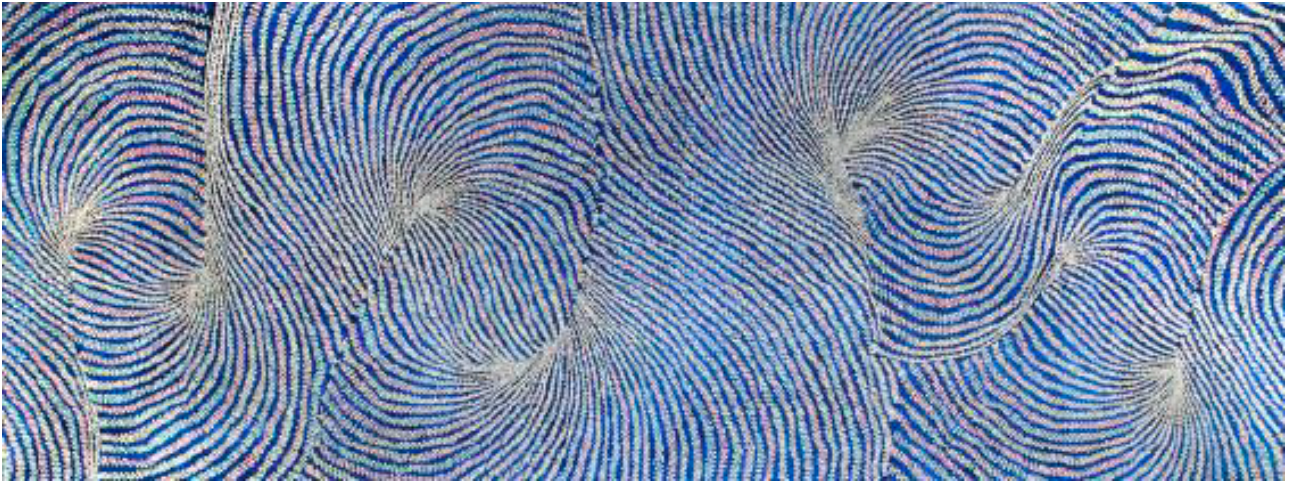


Cosmic Ray #18, 2017
Acrylic and ink on canvas
117cm x 91cm



Cosmic Ray #38, 2020
Acrylic and ink on canvas
190cm x 320cm (tetraptych)

There is also a connection to automatic artworks that are driven by the unconscious mind. While the surrealists believed in tapping into automacy as a creative wellspring, Yama also sees his subconscious actions as a way to connect to the energy of the universe.



Cosmic Ray #35, 2019
Acrylic and ink on canvas
65cm x 190cm

Yohei Yama describes his instinct to actuate the energies of nature, his intentions are to create these ripples that affect the viewer as you stand tracing the patterns of his work. As a viewer, you are integral; humanity and nature are the major proponents of this world. Hence the existence of the viewer plays the role in actualizing this intent of appreciation of nature's forces.

YOHEI YAMA
SELECTED ARTWORKS



"When working I feel the wind, I see the movement of a crowd, birds singing...the artwork is born as a result of collaboration with time, space and nature."

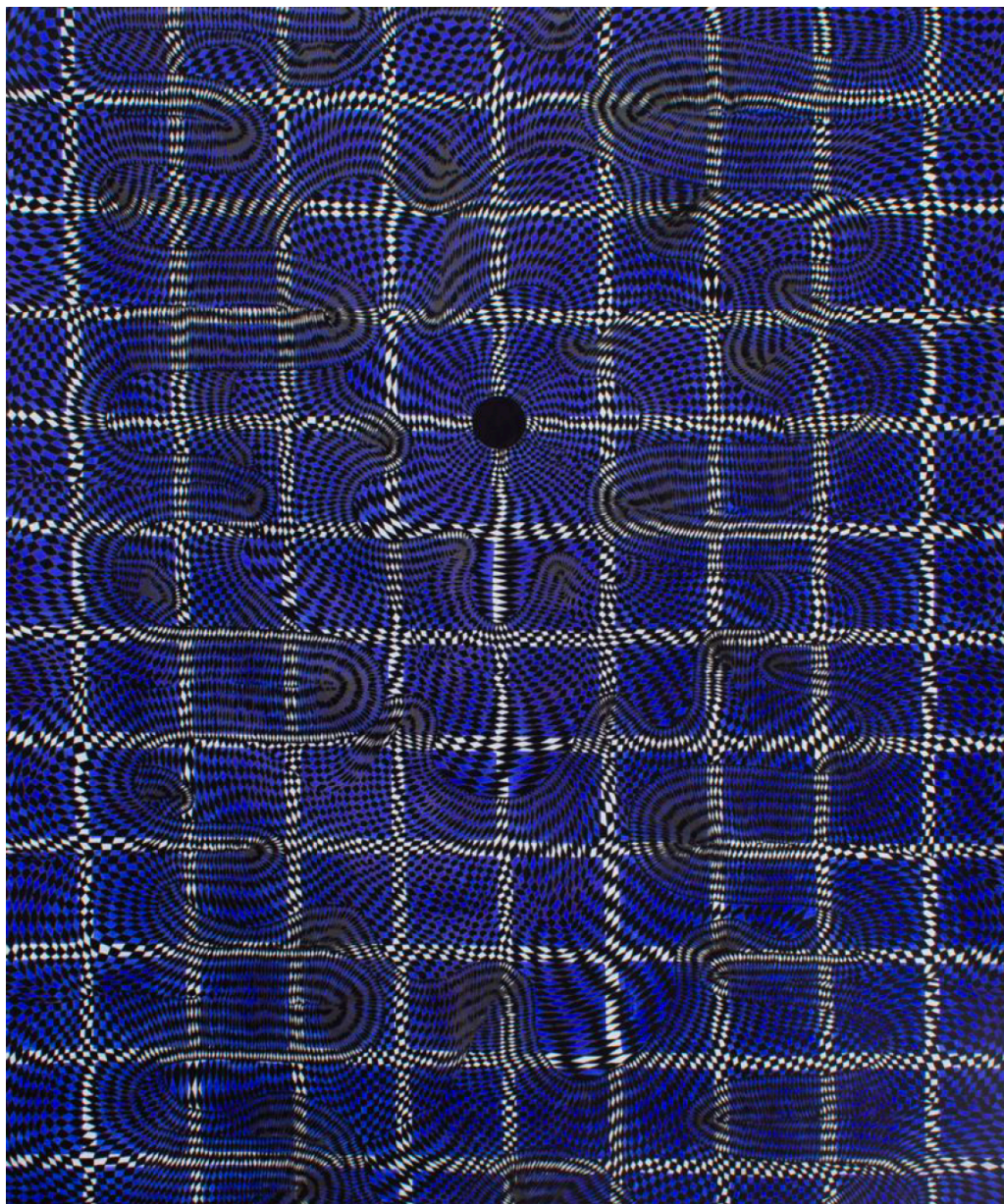
Untitled (C#42), 2021
Acrylic and ink on canvas
120cm x 80cm



Crossing IX, 2017

Acrylic and Ink on canvas

117cm x 91cm



Untitled (phusis/natura #6), 2022

Acrylic and ink on canvas

163cm x 130cm



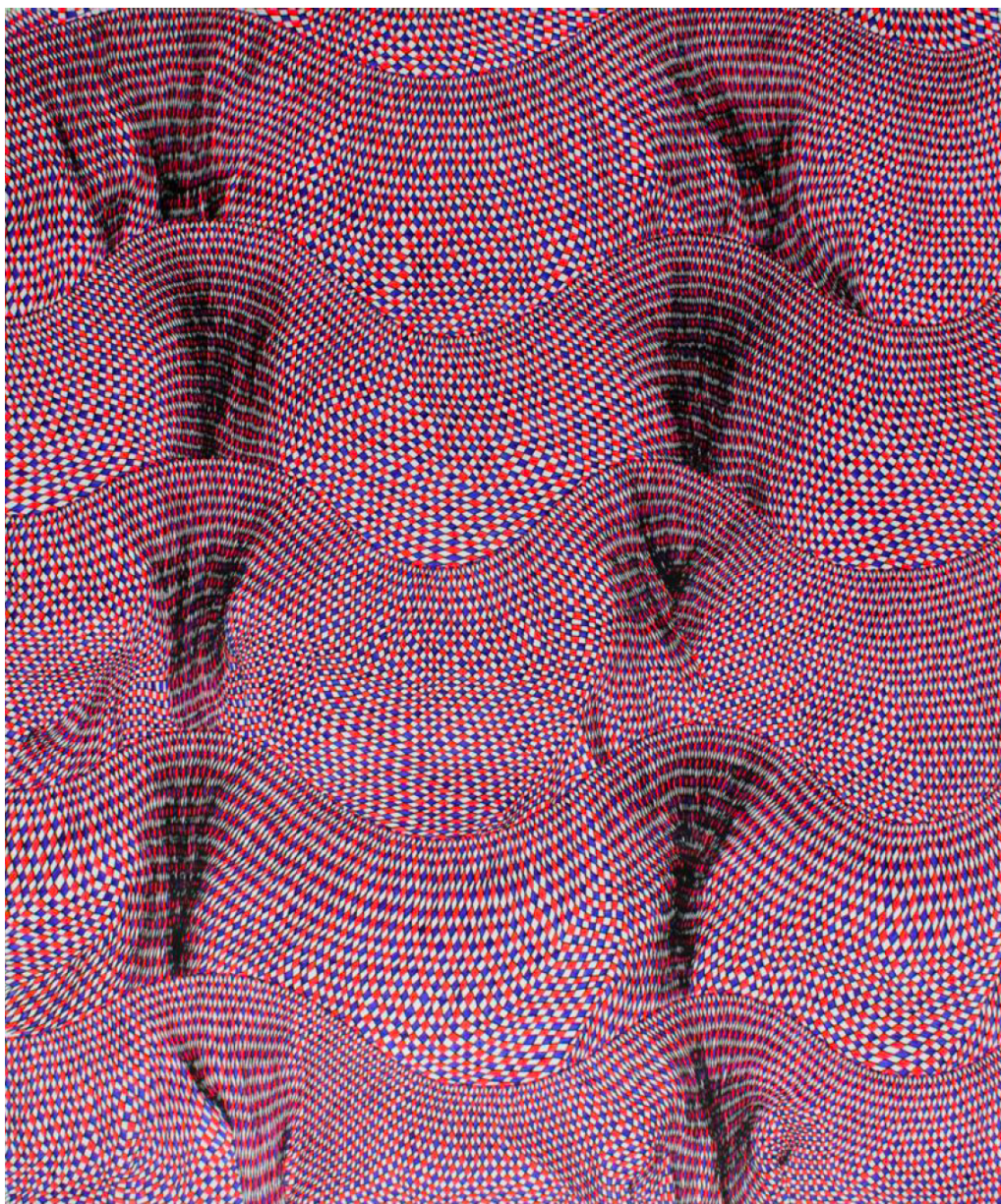
Sun Dance, 2014

Acrylic and Ink on canvas

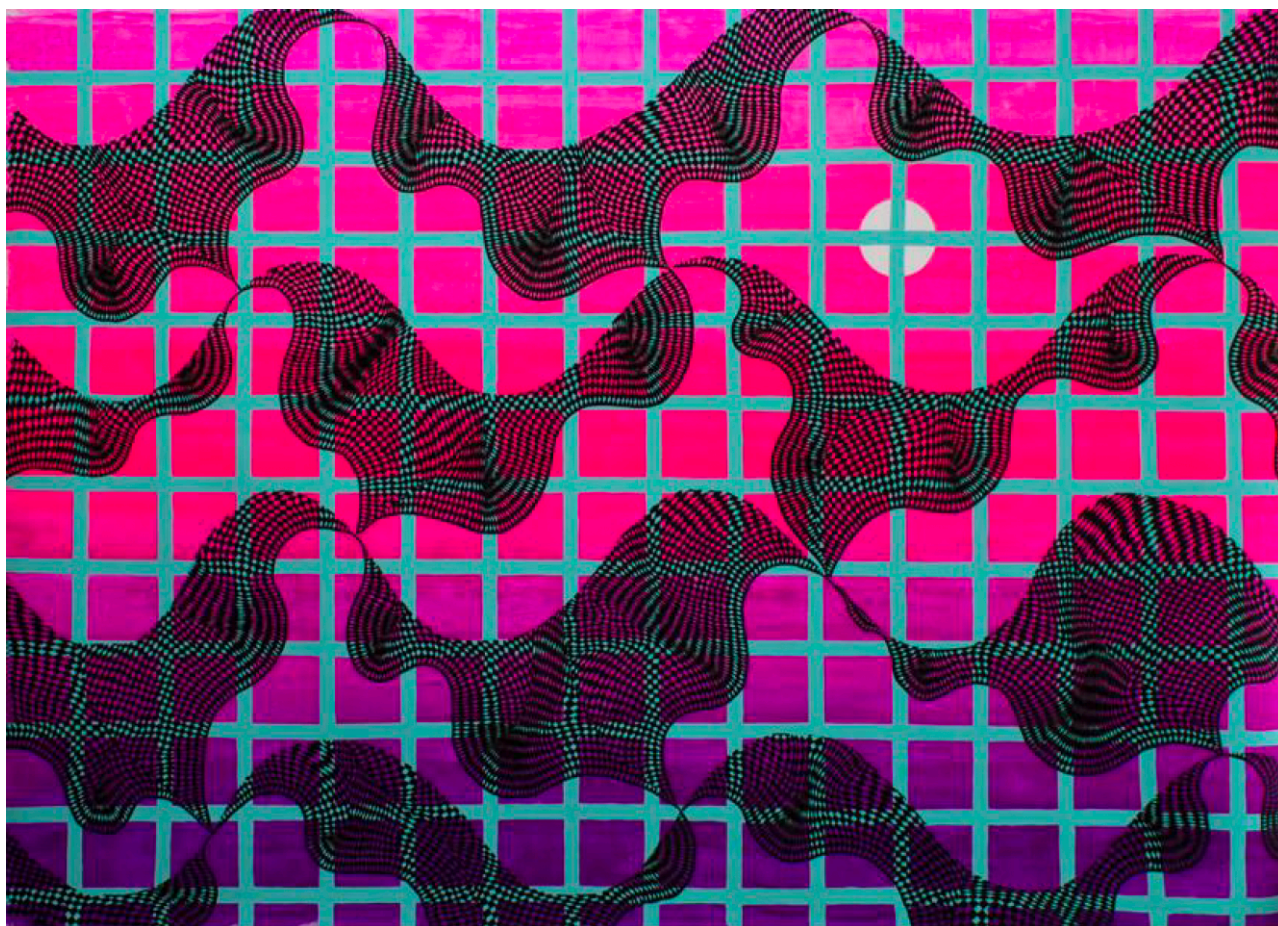
50cm x 70cm



Phenomenon #2, 2023
Acrylic and ink on canvas
162cm x 130cm



Phenomenon #3, 2023
Acrylic and ink on canvas
162cm x 130cm



A view, 2023
Acrylic and ink on canvas
150cm x 220cm

"It's quite hard to speak about works because I don't know.
I feel like sometimes it's given somehow to me.
Or coincidentally I find it.
It's like you walk far and you see a new view.
Repeat like a heartbeat and it makes something.
The start point is the heartbeat and breath.
Repeat like a day and it make one's life.
My works also, repetition built the work.
I think my work is this kind of type.
I think that I am not painting something personal but I am painting
something universal via my body.
I believe in my nature. "



Counting Star Collection, 2019

Acrylic and ink on canvas

194cm x 260cm (diptych)



The bonding of the tree, 2024
Installation, wood cut and mix media
1200 cm x 700 cm



Powerlong Museum View
on PATH to Exhibition, 2024

2024	Art Philippines, Vin Gallery booth, Manila.
	Art Jakarta 2024, Vin Gallery booth, Jakarta.
	Sprout, Vin Gallery Shanghai, Shanghai.
	On Path To, Powerlong Museum, Shanghai.
	Untitled Art Fair, Vin Gallery booth, Miami.
	New Wave, Powerlong Museum, Shanghai.
2023	Art Philippines, Vin Gallery booth, Manila.
	Art Fair Asia Fukuoka, Vin Gallery booth, Japan.
	Art Taipei, Vin Gallery booth, Taipei.
	Resonate State, Vin Gallery, Ho Chi Minh City.
2022	Art Jakarta 2022, Vin Gallery booth, Indonesia.
2021	Yohei Yama Book Launching & Exhibition, Vin Gallery, HCMC, Vietnam.
	Art Dubai 2021, Vin Gallery booth, Dubai.
2020	Art Fair Philippines, Manila.
2019	Art021 Shanghai Contemporary Art Fair, China.
	Phenomenon ÷ (Time x Space), Vin Gallery, Vietnam.
	Seattle Art Fair, US.
	Volta Basel, Switzerland.
	Art Central Hong Kong.
	Art Fair Philippines, Manila.

- 2018
- Season Energeia, Ho Chi Minh City, Vietnam.
 - Season Energeia, Art Taipei.
 - Volta 14 Basel, Switzerland.
 - Rhythm I Graph, Penang, Malaysia.
- 2017
- Lou Apoukashi, Art Taipei.
- 2016
- Group Show Archives 2011>>>2015, Tokyo, Japan.
 - Asia Contemporary Art Show, Hong Kong.
 - Afordable Art Fair, Hong Kong.
 - Group Show (Summer Collection), Ho Chi Minh City, Vietnam.
 - Art Kaohsiung, Kaohsiung.
- 2015
- The Power of Semiosis, Ho Chi Minh City.
 - Small Things, Ho Chi Minh City.
 - Vital Signs, Tokyo.
 - Tree of Life, Japan.
 - Asia Contemporary Art Show, Hong Kong.
 - Afordable Art Fair, Hong Kong.
 - Young Art Taipei, Taipei.
- 2014
- Asia Hotel Art Fair, Seoul, South Korea.
 - Between Stars and Ground, Tokyo.
 - Between Stars and Ground, Tokyo.
 - Asia Contemporary Art Show, Hong Kong.

- | | |
|----------|---|
| 2014 | Group Show (A look of Michiyo Yama), Japan. |
| (cont'd) | Small Things, Ho Chi Minh City, Vietnam. |
| | Bank Art Fair, Singapore. |
| | Art Kaohsiung, Kaohsiung. |
| 2013 | Conservation of Energy, Japan. |
| | Conservation of Energy, Tokyo, Japan. |
| 2012 | Meguru, Japan. |
| | Ood . Heg . Kokaido, Japan. |
| | Lavish, Japan. |
| | One of All, All of One, Tokyo, Japan. |
| 2011 | Crispy Gallery, Tokyo, Japan. |
| | Nico, Tokyo, Japan. |



< EXHIBITIONS >



'Resonate State' by Yohei Yama – Vin Gallery

Vietnam

Vin Gallery

Mar 10 - Apr 28, 2023



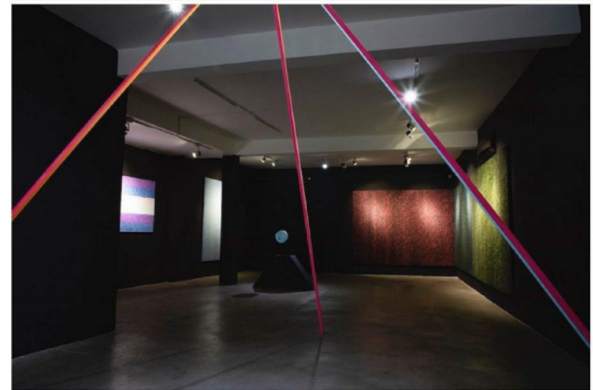
Untitled (physis natura #5), 2022, Acrylic and ink on canvas 162cmx130cm

All images courtesy of Vin Gallery

Vin Gallery is pleased to present you 'Resonate State' a solo show by Yohei Yama. He describes his instinct to actuate the energies of nature, his intentions are to create these ripples that affect the viewer as you stand tracing the patterns of his work. As a viewer, you are integral;



Degree Critical, Fall 2019 - Friday 08/23/2019



Yohei Yama, Installation view Phenomenon / (Time x Space), 2019. Image courtesy Vin Gallery and the author.

Dispatch From Vietnam: Yohei Yama at Vin Gallery, Ho Chi Minh City

by David Willis (Class of 2013)

For his second solo exhibition at Vin Gallery, the Japanese born, Ho Chi Minh City-based artist Yohei Yama presents six new paintings and two new sculptural installations (all created in 2019) which, although nominally abstract, represent more than just patterns in paint. In these works, the artist attempts to depict the immaterial essence of

FREDERICK HARRIS GALLERY

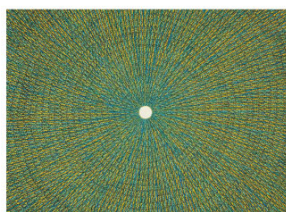
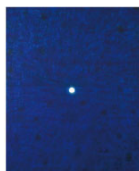
AT TOKYO AMERICAN CLUB

Yohei
Yama

Exhibition
December 2-22

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While driving through the heart of his hometown in Satama, Tōma Yama sees the light.

It's a road to a road sign painting. Ah! There it is, says Yama, pointing to a decades-old piece of street art that he has never seen before.

"To draw, for me, it's still very first desire for the human, like [seeing or creating] a picture."

It was just four years ago, on a road across away, when the former photographer realized his true calling.

While in the southern French city of Arles for an international photography festival and bored of displaying his pictures, he decided to take a break from canvas. A passing courier took notice.

"I was a courier, he told his first exhibition. So how it became a painter? He says, 'It's like a movie, it's like a story.'"

This month sees Yama bring his brilliantly colorful creations to the streets of Tokyo.

Opportunity he wishes, particularly in Japan's heartland at World's Fair, me-people decide the position of the painter not with the work, but with the person.

The 30-year-old himself has few pretensions. Despite having been in Japan for 10 years, he has only a few Japanese words and his designs on everything from high-fashion catalogs to T-shirts. He says he prefers painting outside to a studio.

"It's a very magical time for me," he says. "I want to be a painter, it's like a movie and something happens."

While in the southern French city of Arles for an international photography festival and bores of displaying his snapshots on the street, 'Yama put marker to canvas. A passing courier took notice.

Some time later, he held his first exhibition. "So that's how I become a painter," he says. "It's like I move, it's like [a] manga comic[]." This month gets Yama bring his brilliantly colorful creations to the street. He says his art is an opportunity he relishes, particularly in

Japan's hierarchical art world. "For me, people decide the position of the painter not with the work, but with name value," he says.

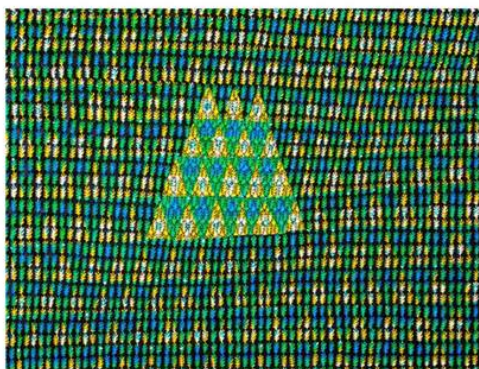
The 36-year-old himself has few pretensions. Despite having been courted by galleries in France and Japan and with his designs on everything from high-fashion catalogs to skateboards, Yama still prefers painting roadside to a studio.

"It's a very magical time for me," he says. "I feel like I'm taking a leap to the next and something happens."

The 36-year-old himself has few pretensions. Despite having been courted by top galleries in France and Japan and with his designs on everything from high-fashion catalogs to skateboards, Yama still prefers painting roadside to a studio.

"It's a very magical time for me," he says. "I work and people start to speak to me and something happens."

兩廣



Yutai Yama (Crown of forest) 樹空力、木屋、奥州 91x117cm 2013 Via Gallery



「PHOTOEYE EX」雜誌正人作品



PHOTOEYE EX. 高品質カメラ



「你應該知道，我又進《列寧計畫》」



在陳銘熙展，特展區〈商品市場系列之一〉

YAA獲獎的象徵性不僅局限於台灣，許多活動驚動的藝術家均以此比賽為轉捩點，繼續前往海外尋求突破與發展。近來台灣藝術家踴躍赴海外尋求藝術上的突破力，作伴之一，今年YAT獲獎藝術家劉凱一〈新夜遊與新城市〉。特別，將之與去年的YAT在當代藝術節中獲得一次重要展覽的「展出獲得王冠的藝術家」一語相連之下，更顯得意味深長。其中2010年下半于YAT獲獎YAA之由台灣出發的藝術家陳志強，歷年又兩度獲獎。美籍藝術家陳俊，每次展覽引起熱烈迴響，去年更獲選為香港巴羅藝術博覽會的「藝空間Encounters」，中展出作品作反置，從「從夜宵到快刀」刻意的消滅生於城市中的文化特色。在2011年獲得「2014年臺灣·文化發展獎」列入「加冕」，目前正在於紐約的「美國台北文化館」與一屆一屆海外藝文界交流活動，參與展出。而在去年兩度得獎的陳俊則來自日本東京日本智心，在YAT2014展覽中近日更獲肯定，而今年得獎又漲漲高潮的陳俊，的確是台灣。

YAT首度特輯的「PHOTOEYE 2015」系列活動

YAT為響應亞太及周邊地區對收藏性攝影作品日益增強的需求，邀請當期亞洲藝術圈活躍人士舉辦本年度活動最大亮點：YAT首度特輯的攝影系列活動「PHOTOEYE 2015」，其中有發掘內涵創作有異於於國外的「舉世面對面計劃Portfolio Review」，「當代藝術論壇」，以及攝影特展專場「PHOTO EX-Explore Photo」，在展覽

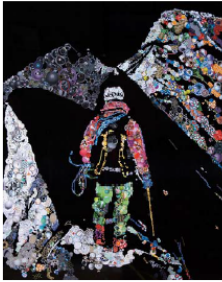
期間，「PHOTO EX」將會以主題圖的方式，展出由各策展人推選出當地指標性攝影名家之作，分別有新加坡國泰攝影節創始者暨主席李錦雄、日本知名攝影家兼「木村伊士街寫真堂」評審委員瀨戶正人以及國際著名的當代攝影藝術家安尼施·克夫。

而第二「專家評選計劃Portfolio Review」將來自日本、韓國、中國大陸、新加坡及國內具備攝影經驗的專業人士或專業導師，參加對各段透過電看及親身到行一攬到底，除了與專業攝影大師面對面，對影片內容的探討更有助提高攝影創作的方向與延續力，也藉此搭建一個國際交流的平台，積極推廣了部分作品受到國際美展的嘉許。新加坡攝影展與美國地球環境中文版的合作，4/25至28日，將有40位全球著名攝影大師攝影展出一批最能發覺力作的作品，「Best Portfolio Award」得主可獲頒由德國卡達相機LEICA D-Lux (Typ100) 全新相機兩架及美展獎金，此外更可獲頒與好友作品共同展出，大增曝光度計20餘名。

另外，隨著今年「當代藝術論壇」將移居亞洲，首屆於當代藝術節，將由中國、澳洲、印度、新加坡等創始人及促梓與中國大陸文化評論家、策展人、藝術家等，分享其長期對於當代藝術的觀察與思辨的發展動向；被譽為引領國際當代藝術風潮與創作的具日本，新加坡國際攝影節主席的李錦雄、日本的菊戶正人，將齊聚現場與民眾分享在國際舞臺中各地的當代攝影發展現況，一次剖析亞洲攝影藝術趨勢，講座活動定於4月26日。

ARTCO - 278

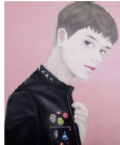
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03



04



05



06

Wei), 分別帶來馬來西亞現代藝術發展和演變的專題演講,做為 Art Kaohsiung 建構文會平台的第一步。

在地論壇方面,第三屆 Art Kaohsiung 很榮幸地能邀請到持續在高雄耕耘多年的藝廊工作者,包含火腿設計師藝術家蔣適理等人,分別從「全球視野」、「新說市場」、「聚焦台灣」、「高雄特輯」四大核心,一同從獨特的當地視野,深度討論當代藝術的發展,以及高雄藝術市場的趨勢脈動,讓海內外的藝文同好更能精準關注高雄藝壇的焦點與定位走向,精彩可期不容錯過。而藝術市場中的學術性深度,則由高雄師範大學跨領域藝術研究所助理教授蔡佩桂與弔詭畫廊藝術總監李美政、藝術家李俊賢一同與大家分享、交流。

第三屆 Art Kaohsiung 除了持續關注亞洲藝術的發展,也希望拓展與歐洲的交流。今年與德國科隆 Art. Fair 藝術博覽會成為會展重要合作夥伴,未來將進行台灣與科隆兩地新銳藝術家開展合作,為南台灣帶來新新活力的藝術視野。

因應第三屆 Art Kaohsiung 會展規模擴大,駁二藝術特區由兩棟倉庫擴增為四棟倉庫展出,城市商旅的展間數則增加至 40 間,全面升級展場品質。因應去年頂級藏家計畫的成功,今年展會總邀請藏家共達 4000 多位,並將持續進行擴大邀請 500 位來自亞洲區及全台重要藏家聚集高雄,為其設計一系列精緻嚴選的藝術旅程,感受藝術瀟灑的南方之都。

今年初冬,第三屆 Art Kaohsiung 將揉合南部在地藝術軌跡與國際藝術熱潮趨勢,交織出南台灣最受注目的藝術博覽會。

2015 Art Kaohsiung 高雄藝術博覽會

展期: 12.11-12.13
 開放時間: 11:00-19:00 (13 日至 18:00)
 展地: 海墘路二號南特區・城市商旅・高雄展覽館

03 Kohai Yamashita | Climber #1 紙上拼貼 97x78.5cm 2008
 04 Yohei Yama | Way 畫布方型・畫・畫布 142x112cm 2014

05 Tatsuhito Hirakoshi | Bay from the North Country 攝影・畫布 88.3x65.2cm 2015
 06 羅伊禮・克爾斯登 Safina Ksenia | 嚮導之導 - IV 攝影・畫布 60x60cm 2014



Yohei Yama - Cosmic Ray 36, 2020

Courtesy: Her Highness Sheikhha Latifa bint Mohammed bin Rashid Al Maktoum

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Courtesy of Vin Gallery

Yohei Yama Japan (b.1977)

Yohei Yama is drawn to elemental energies and his hypnotic works lay claim to the transcendent power of art to heal, or to alone. From the paralyzing aftermath of the 2011 nuclear disaster in Fukushima sprang the essential motifs that characterize his work – little trees, rays of light and swirling winds bridge and rebuild the bond between the artist and nature.

The art breathes and sighs – concentric circles of tiny trees swell and sway, mirroring nature's irregular perfection, simultaneously recalling Op Art, 60s psychedelia and primitive patchwork patterns. There is also tumultuous, untamable wind; monochrome lines curl around and fold in on themselves and the result is curious comfort in the sublimation to chaos.

"I realised this is healing for me, for people, and for the nature humans destroy."

Born in Saitama Japan in 1977, Yohei Yama now lives and works in Ho Chi Minh City, Vietnam. Originally a photographer by trade and traveller by nature, he had his first solo show of paintings in Arles, France and has continued as a painter ever since. He has exhibited widely across the globe with his artworks garnered in private collections.

Courtesy of Vin Gallery



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