

於霧氣中懸浮的指引——大山·恩利科義薩姆個展

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協辦單位 | Takuro Someya Contemporary Art

AEROSOLIC FORMS

於霧氣中懸浮的指引

大山·恩利科義薩姆
2026 ENRICO ISAMU OYAMA 3/14 — 5/16

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FIGURA71 #655
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承繼西方繪畫長期以畫具與畫布之間的直接接觸作為核心操作模式的歷史背景，當代繪畫逐漸意識到，單純透過形式語彙的演變，已難以回應當代繪畫所處的狀態，關注也因而轉向繪畫如何得以成立的條件本身。關於這個議題，日本籍義大利裔藝術家大山·恩利科義薩姆 (Enrico Isamu Oyama) 透過此次展覽，將自身長期累積的書寫實踐轉化為一種繪畫方法來作為回應，其思考的是繪畫本質不僅建立於單一創作條件之上，更是在不斷轉換的媒材與環境條件之中加以檢視。因此，大山於台灣的首次個展「於霧氣中懸浮的指引」中，以作品作為觀看的起點，邀請觀眾走入藝術家創作思路的探索之中。

大山·恩利科義薩姆 (Enrico Isamu Oyama) 出生於日本東京，擁有日本與義大利的雙重文化背景，現往返並創作於紐約布魯克林與東京之間。其創作橫跨繪畫、雕塑裝置與現地創作，長期關注書寫、線條與身體行為之間的互動關係，並經常以氣溶膠顏料作為主要創作媒材之一。氣溶膠顏料以霧化方式釋放，顏料不再以液態直接接觸畫面，而是轉化為極細微的粒子，懸浮於空氣之中，隨氣流逐步沉積於表面。此非接觸的運作方式，使顏料在落地之前始終處於變動狀態，時間、距離與環境條件皆成為影響繪畫生成的重要因素。繪畫不再僅由手部操作所

主導，而是在多重條件的調節下逐步成形。作為一種將繪畫從「接觸的控制」轉向「條件的回應」的媒材，氣溶膠即使在高度熟練的操作之中，仍保有偶發性，並隨不同基底與環境條件而改變其最終呈現。此一實踐延續藝術家長期以氣溶膠書寫為基礎的創作脈絡，並持續探索書寫在脫離語義與可讀性之後，如何仍能作為一種視覺行為而成立。「於霧氣中懸浮的指引」所指向的，並非一條可被依循的路徑，而是一種在過程中逐漸浮現的暗示。展覽由此提出對繪畫形成的條件提問，當線條不再源於筆刷與畫布之間의 直接接觸，繪畫將如何在媒材、距離與時間的交互作用中得以形成？

在此創作脈絡之下，大山逐步發展出其核心視覺母題「快轉結構¹ (Quick Turn Structure · QTS)」，用以回應氣溶膠媒材所呈現的不確定性特質。QTS 並非源自預先規劃的形式或既定的技法，而是在創作過程中，取用身體於空氣中移動時所產生的弧度、速度與瞬間轉向，作為線條形成的基本單位。在此基礎上，隨著動作、距離與媒材條件的變化，線條逐步展開，並在身體擺動與媒材狀態的轉換之間，呈現出方向、密度與節奏的變化。經由層層噴塗、堆疊與削減逐漸在畫面表層累積出具有厚度的線性剖面結構，並在正負空間之間建立清晰的空間關係。當基底與媒材條件轉換，顏料沉積的狀態也隨之改變，QTS 的線性結構在不同畫面中展現出各異的視覺感受；此時，線性的流動逐步向外延伸，觀看方式與之轉換，視線在層次的錯位與轉折之中，來回穿行於畫面內外。由此，QTS 不僅構成一種形式語彙，也使畫布從單純承載圖像的基底，轉化為藝術家回應繪畫如何成形的形式。

在「於霧氣中懸浮的指引」中，大山透過氣溶膠、水墨、雷射刻寫與裝置等媒材實踐的並置，使其創作方法得以在不同材料條件中逐步展開。在《FFIGURATI #655》作品中，經過打磨處理並結合鋁板的中性畫面基底，為霧化顏料提供相對穩定的停留條件，使顆粒得以在畫面表層逐步沉積，顯現出清晰可辨的層次。相對地，

《FFIGURATI #890》所採用的未經處理畫布，則使墨色在滲透、擴散與沉積之間不斷轉變，其濃度與質地高度依賴材料本身的回應而形成。這種差異使畫面上的粒子化顏料依循各自的節奏展開，不再一次成形，而是在聚集、擴散與停留之間反覆調整其狀態。《FFIGURATI #777》系列作品中所使用的雷射刻寫進一步將非接觸的概念推向另一層次。當光成為刻寫的媒介，形態的出現不再來自身體與表面的物理接觸，而是在能量輸出與時間推移之中逐步展現。線性行為也因此不再被理解為直接施加於材料的動作，而是一段在時間中展開，並透過材料回

¹ 「快轉結構」(Quick Turn Structure) 一詞為藝術家大山·恩利科義薩姆所提出之核心創作概念；其中文譯名「快轉結構」則由岩切濤於 Artouch 典藏文章〈大山·恩利科義薩姆《反讀寫能力——有關塗鴉文化》〉中首次使用(2015 年 12 月 23 日)。

應而被感知的過程。在這樣的實踐脈絡中，黑色粒子於尚未完全落下之際停留於霧氣之中，在沉積與凝結之間緩慢推移，形成一種可被感受、卻無法被掌握的方向暗示。

在本次展覽中，繪畫不再以完成的形態出現，而是一種正在發生的狀態。線條生成於距離與時間的縫隙，於空氣之中聚散、漂移，既不指向明確的形象，也不承諾可被抵達的終點。觀看於此被引導，隨著顏料的沉澱、密度的變化與方向的流動，在不確定之中緩慢前行。於此，繪畫得以脫離平面的界線，成為一段與空間、時間與身體並行的視覺體驗；「指引」不再僅是一個被指認的方向，而是一種懸浮於霧氣之中的觀看狀態，在若隱若現之餘靜靜延展。

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Enrico Isamu Oyama: Aerosolic Forms

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Reception | 03.14.2026 (Sat.) 4:30 p.m.

Venue | TKG+ Projects (2F, No. 15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan 114)

Supporting Organizer | Takuro Someya Contemporary Art

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FIGURATI #655
Artwork ©Enrico Isamu Oyama / EIOS



Grounded in the historical paradigm of Western painting, long structured around direct contact between tool and surface, contemporary painting has increasingly recognized that the evolution of formal vocabularies alone can no longer adequately address its present condition. Critical attention has therefore shifted toward the circumstances through which painting is constituted. In response, Japanese Italian artist Enrico Isamu Oyama draws upon his long-standing engagement with aerosol writing, translating it into a painterly methodology that reframes painting not as the product of a singular, fixed set of determinants, but as a process continuously examined through shifting material states and situational variables. Presented as Oyama's first solo exhibition in Taiwan, *Aerosolic Forms* positions the works as points of entry, inviting viewers to encounter painting as an unfolding field of inquiry rather than a resolved image.

Born in Tokyo and working between New York and Tokyo, Oyama's practice encompasses painting, sculptural installation, and site responsive works, and is rooted in a sustained investigation into the relationships between writing, line, and bodily action. Within this framework, aerosol paint has emerged as one of his primary media, not merely as a tool, but as a condition that fundamentally reconfigures how painting operates. Released through atomization, pigment no longer reaches the surface through liquid contact. Instead, it disperses into minute particles suspended in the air, gradually settling in response to airflow, distance, and environmental forces. Prior to deposition, pigment remains in continual flux, rendering time, atmosphere, and spatial conditions integral to the formation of the work. Painting thus shifts away from the primacy of manual control, unfolding through the modulation of multiple interdependent variables, while retaining an irreducible element of unpredictability shaped through ongoing negotiation between surface, medium, and environment.

This approach extends Oyama's long standing engagement with aerosol writing, furthering his inquiry into how writing, once disentangled from semantic meaning and legibility, may persist as visual action. *Aerosolic Forms* do not prescribe a trajectory to be followed, but gestures toward indications that gradually come into visibility through process. The exhibition thereby advances a fundamental inquiry into the formation of painting itself. When line no longer arises from direct contact between brush and canvas, how can painting be constituted through the interplay of material, distance, and time?

Within this trajectory of practice, Oyama has developed his core visual motif, Quick Turn Structure, as a response to the inherent indeterminacy of aerosol as a medium. Rather than originating from algorithmic form or fixed technique, this structure draws from the arcs, velocities, and abrupt directional shifts generated by bodily movement through space. As movement, distance, and material conditions shift, line unfolds accordingly, producing variations in direction, density, and rhythm. Through successive layers of spraying, accumulation, and reduction, these lines gradually build into thickened structures that articulate relationships between positive and negative space. Vision is correspondingly reoriented, moving between interior and exterior as it navigates overlaps, turns, and layered depth. Here, the canvas becomes a site for examining how painting itself takes shape.

In *Aerosolic Forms*, Oyama juxtaposes aerosol, ink, laser inscription, and installation, allowing his methodology to articulate across differing material configurations. In *FFIGURATI #655*, a polished surface combined with aluminum paneling provides relatively stable conditions for aerosolized pigment to accumulate into clearly legible layers. By contrast, *FFIGURATI #890* employ untreated canvas, where pigment oscillates between absorption, diffusion, and deposition, with density and texture emerging through the material's responsiveness. *FFIGURATI #777* further extends the logic of non-contact, as laser inscription allows form to emerge through energy modulation and the passage of time rather than physical imposition. Across these practices, particulate matter lingers in mist before settling, producing directional suggestions that remain provisional and unresolved.

In this exhibition, painting no longer presents itself as a completed form, but as a condition continually in the making. Line gathers and disperses within the gaps between distance and time, guiding perception through shifts in density, rhythm, and direction without promising arrival. Released from the confines of the planar surface, painting unfolds alongside space, time, and the body, becoming a way of seeing suspended within mist.

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