

STREAM
OF
FORMS

LIANG Jen-hung
Solo Exhibition



梁任宏

個展
1999-2024

2024.3.30-7.28



高雄市立美術館

Kaohsiung Museum of Fine Arts

104 & 105

展覽室 Galleries

意識以精神的狀態漫流，能量以物理的形式整流，
雙雙匯流在即將成為過去的將來！

——梁任宏

*The stream of consciousness flows in a spiritual form
while the stream of energy flows in a physical form.
The two streams converge in a moment of the future that
will soon become a moment of the past!*

——LIANG Jen-hung

關於本展覽

展名「流於形式」的「流」，在此作名詞解，意指「意識流」。「意識流」(stream of consciousness)是心理學辭彙也是佛學用語，用來表示意識的流動特性，也就是指個體的經驗意識是一個統一的整體，但是意識的內容是不斷變化的，從來不會靜止不動。梁任宏的所思所想都具現於創作本身以及觀者所見的作品形式裡。

紀錄片導演黃明川曾以「動人的南方傳奇」來詮釋梁任宏和他的創作。歷時六年陸續記錄梁任宏創作的影像，於2006年完成的影片《梁任宏》，是黃明川以「人」為出發點的紀錄片的第一支作品，內容是關於藝術家梁任宏在1999到2006年之間的一段生活記錄，不僅涵蓋了梁任宏這位傑出南部當代藝術家的創作，也切入他個人的農村家族經驗、信仰與藝術的理想。梁任宏也是南部唯一一位被選定的前衛藝術

家。黃明川選擇梁任宏為記錄對象，所提出的理由是，「他的生命在社會的普世價值裡，可以產生認同感。」

梁任宏，1957年出生於台灣台南。1977年畢業於私立東方工專美工科，2002年畢業於國立台南藝術學院造形藝術研究所。梁任宏一開始學的是美工，後曾加入廣告行銷，輾轉經營過建築業。就在人生面臨瓶頸之際，回頭投入其熱愛的當代藝術。在台南藝術學院造形藝術研究所進修階段(1999~2002)，是促使梁任宏從平面繪畫轉向動力機械裝置的轉捩時期，尤以2001年以「存在的儀式」系列作品分別獲得台北美術獎及高雄獎兩項殊榮，迸發出他在新媒體創作上令人刮目相看的爆發力。

在台南藝術學院造形研究所進修階段，猶如打通了梁任宏創作潛能的任督二脈，成為其創作生涯最重要的轉捩時期；

千禧年(1999年)可視為梁任宏的創作元年，至今(2024年)正好是進入25年。25年來，梁任宏的作品依(物體)運動的本質，有四個階段的發展，分別為機動時期、風動時期、互動時期，以及流動時期，前三者為立體作品，後者為近年的平面繪畫，無論線條、色彩、造型，都充滿流動感與有機性，平面繪畫在本質上可說是立體作品精神的總合。

本展是梁任宏創作生涯的一個階段性發表，主要聚焦於梁任宏近十年來的創作發展，包括：《反一ㄌ`派》、《轉進論》等系列立體作品，以及平面繪畫。在展覽中，我們可以感受到立體作品與平面繪畫的相互呼應與交融，整個展間宛若梁任宏的一次再創作。

自南藝造型所畢業專事創作以來，梁任宏受邀聯展及參與公共藝術創作始終不間斷，也屢受邀為各地各種節慶製作大型的戶外裝置，呈現出藝術家多元精準

的藝術樣貌。從2003年開始，梁任宏幾乎每年都應邀為台灣燈會創作大型作品，也適巧提供梁任宏製作大型戶外裝置的舞台，從室內的機械裝置，發展出結合環境的大型戶外裝置，包括2003年的「城市光舟」、2005年的「鳳凰花燭夜」、2006年的「摹擬火的風光」以及2007年的「海上璇宮」等，在這些作品裡，「光亮」是必要運用的視覺語彙，從這些作品中我們看到藝術家如何裂解傳統又如何用科技來組構未來。在本展中也將彙整梁任宏歷年來在台灣各地所設立的公共藝術/大型戶外作品裝置，讓我們得以一覽這位用生命和歲月奮力拚搏的創作者之創作結晶。

梁任宏曾說：「如果有永恆的存在，那就是變動，而人生與時間在不停歇的變動與和外界互動中生出火花」。變動正是其作品詮釋時代性格的符碼。

(文 | 吳慧芳 本展策展人)

About the Exhibition

The term, “stream”, in the title of this exhibition draws reference from “stream of consciousness”, which is a psychological term used to represent the characteristic fluidity of consciousness. In other words, even though the consciousness of an individual is an integral whole, the contents of consciousness itself are constantly moving and changing like water in a stream, never static or unchanged. The thoughts and non-thoughts in Liang’s consciousness as an artist are all represented in the forms and shapes of his works that meet the viewers’ eyes.

Huang Ming-chuan, a documentary director, spent six years recording Liang’s artistic creation and completed the documentary titled *A Moving Legend in the South—Liang Jen-hung* in 2006. This documentary is the Huang’s first biographical documentary, capturing not only a section of Liang’s life and artistic creation as an outstanding contemporary artist in southern Taiwan from 1999 to 2006 but also his life experiences of growing up in a rural village and his beliefs and ideals in artistic creation. According to Huang, Liang was selected as the only avant-garde artist representative of southern Taiwan in this documentary series for “His life can

bring forth a universal sense of value identification among the general public.”

Liang was born in Tainan in 1957. He graduated from the Department of Arts and Crafts, Private Tung Fang Junior College of Industry and Arts in 1997 and later from the Graduate Institute of Plastic Art, Tainan National University of the Arts (TNNUA) in 2002. With his background in arts and crafts, Liang first worked in the advertisement and marketing industry and then in the architectural design industry. It was when he encountered a bottleneck in life that he returned to contemporary art, what he had been always passionate about, by studying for his MFA degree at TNNUA (1999~2002). These four years marked the turning point in which he switched from painting to power mechanical installation. In particular, he won the Taipei Arts Award and the Kaohsiung Awards with his *Ritual of Being Existent* in 2001, demonstrating his eye-opening potential in new media art.

Liang’s post-graduate studying at TNNUA seemed to press a button in Liang and fully unleash his potential of artistic creation. If the year 1999 is considered the beginning year of Liang’s art, 25 years have passed from then to the present (2024). The development of

Liang’s art and works over this quarter of a century can be divided into four phases based on how the objects in his works move: mechanical movement phase, wind-powered movement phase, interactive movement phase, and flowing movement phase. His works in the first three phases are 3D works while his works in the most recent phase are paintings composed of lines, colors, and designs rich in a sense of dynamic fluidity and organicity. These paintings are in essence a summation of the artist’s consciousness behind all his 3D works.

This exhibition is like a milestone review of Liang’s life as an artist, mainly focusing on the development of his works over the past ten years including both his paintings and 3D work series such as *With regards to the reflection* and *Transevolution*. In this exhibition, we can appreciate how Liang’s 3D works and paintings resonate and merge with one another as if they collectively turn the whole gallery room into a new work by Liang.

Since Liang obtained his MFA degree and became a full-time artist, he has received constant invitations to participate in group exhibitions and public art programs. He is also frequently invited to create large-sized outdoor installation works for different

kinds of festivals, demonstrating the diverse facets of his art. In addition, Liang has been invited to create large-sized works for Taiwan Lantern Festival almost every year since 2003. These invitations provide an opportunity for Liang to evolve from indoor mechanical installation works to large-sized outdoor ones such as *Ark of City Light* in 2003, *Candlelight Night of Phoenix* in 2005, *Simulated Landscape of Fire* in 2006, and *Palace on the Ocean* in 2007. In these works where “light” serves as an indispensable visual element, we can see how Liang uses technology to not only deconstruct the tradition but also construct the future. Therefore, in this exhibition, a review of Liang’s public art/ outdoor installation works is included to have a comprehensive representation of the art of this artist who has been passionately dedicated to artistic creation over these years.

Liang once said, “If there is one permanent existence that remain unchanged, it is the change itself. As life and time are constantly changing, we create sparks amidst our interactions with the external world.” Change is also the exact symbol that Liang uses in his works to interpret the characteristics of our time.

(Sophia Hui-fang Wu | Curator of this exhibition)

反（一ㄥ）派

*With regards to
the reflection*

映射、反應、堅硬

Reflection, Reaction,
and Hardness

《反（一ㄥ）派》系列始自 2015 年，在外型上以不帶特定的物種的生命象徵做為作品外貌，在材質上，以不鏽鋼鑄造，植入承軸與培林後，表面反覆研磨拋光直至可鏡像反射周遭環境。觀者可經由在作品局部施力後，轉動作品，由於精良的機械零件配置，磨擦力被儘可能地降低，因此作品的轉動效果彷彿可以無窮盡地轉動著。梁任宏的《反（一ㄥ）派》系列以不鏽鋼映射周遭環境的「映射」、觀眾施予力量的「反應」與不鏽鋼堅硬材質的「硬」與軟體運動的反差，表現他對雕塑美学的看法，也期望由此對觀者說法。

1999 年以後，梁任宏的創作轉向以動力機械裝置為形式的創作，以「人造能」對工業社會進行批判，2002 年以後長期參與地方特色及節慶的戶外創作，開啟了他轉向「自然能」為作品驅動力的改變，以表現「自然能」與自然對話。如果說《自然能美學》系列在梁任宏的動與變中導入自然能，那麼《反（一ㄥ）派》系列更導入了人與空間的元素，使得他完整地呈現了他對於自然、環境與人的關係的思索。

Starting from 2015, Liang's *With regards to the reflection* series is composed of works that take the forms of what seem like natural creatures. The surface of each stainless-steel component of the works has been repetitively polished until it reflects the surrounding environment like a mirror. Because of the bearings inserted inside, each component will rotate when applied with a force on one side. The components and bearings are assembled with such meticulous precision that the friction among them is reduced to the minimum. As a result, when a viewer gives a component a spin, it will continue to rotate seemingly endlessly. Liang's *With regards to the reflection* series has three characteristics: "reflection" of the surrounding environment on the stainless-steel surface; "reaction" to the force applied by viewers; and "hardness" of the stainless steel. The three characteristics also represent his thoughts about nature that he aspires to share with viewers through the series.

In 1999, Liang's artistic creation started to focus on the art of power mechanical installation, conveying the artist's criticism of the industrial society through the use of "man-made power" in his works. His long-term participation in festivals of different areas in Taiwan with his outdoor installation works since 2002 gave rise to his *Natural Power Aesthetics* series, in which he switched from the use of "man-made power" to the use of "natural power" to have dialogues with nature. Compared with this earlier series in which Liang introduced natural power in the movement of his works, his *With regards to the reflection* series marks the beginning of his introduction of two new elements, human and space, to fully represent his thoughts about the connections among nature, environment, and human beings.



反-L`派 2C1012

With regards to the reflection series 2C1012

不銹鋼、銅、培林 Stainless steel, copper and bearing
最大運動範圍185cm | 靜止寬度156cm | 靜止高度193cm
2016 高美館典藏



反-L`派 1003

With regards to the reflection series 1003

不銹鋼、培林 Stainless steel, bearing
最大運動範圍176cm | 靜止寬度 | 靜止高度114cm
2015

金剛芭蕾之春

Steel Ballerina: Spring

不銹鋼、培林、烤漆 Stainless steel, bearing, paint
最大運動範圍112cm | 靜止寬度 cm | 靜止高度109cm
2015





轉進論

Transevolution

從人為互動的遊戲性，到非生物中的生物性，延伸至宇宙運行中的隨機性。

From the Gameplay of Human Interactions to the Organicity of Non-organisms and to the Randomness in the Universe's Operation

《轉進論》系列是梁任宏《反（一∟）派》系列的延伸思考，同樣地，他以動物性的外觀象徵自然生物，以不鏽鋼的表面反映環境，以被動式的方式被象徵自然能的人，也就是觀眾所驅動，同時，也是以柔軟的機械運動對比金屬堅硬材質。延續他在《反（一∟）派》系列作品，《轉進論》系列與《反（一∟）派》系列的差異在於，不同作品的部分可以自由拆接。

梁任宏表示《轉進論》系列是《反（一∟）派》系列的轉進，當《反（一∟）派》系列的物種多了，原初的思考關照就不足以涵蓋所有的作品概念。梁任宏以「動」詮釋他對世界的狀態的理解：「流態，它是變動性，是非常有機的……所以如何去面對一個不可預測的流態狀態，我覺得就是生命課題」，梁任宏以《轉進論》系列回應「動」與「不可預測」。也就是說，如果「動」是梁任宏對於自然世界萬物的觀察，「轉」便是他面對自然的因應。

Liang's *Transevolution* series is an extension of his *With regards to the reflection* series. The two series are common in taking the forms of what seem like natural creatures, reflecting the surrounding environment on the mirror-like stainless-steel surface, using natural energy symbolized by force from viewers to power the movement of components, and posing a contrast between the softness, smoothness of the components' mechanic movement and the hardness of their metallic materials. The major difference between the two series is that the components of all the *Transevolution* series can be freely removed from one work and installed onto another.

According to Liang, the *Transevolution* series is an evolution from the *With regards to reflection* series for the original series has given birth to so many more species of creatures that it is no longer sufficient to cover all the concepts and a new series is needed. Liang uses the concept of "movement" to represent his interpretation of the world. "Movement is fluid and very organic.... Therefore, how to face the state of unpredictable fluidity is something one needs to learn in life." Liang's *Transevolution* series is his answer to the "movement" and "unpredictability" of life. In other words, as "movement" is what he has observed to be the essence of everything in the universe/ natural world, "rotation" (moving together with the universe) is how he responds to all the external movement.



轉進論 9AL1028-16-17

Transevolution 9AL1028-16-17

不鏽鋼、培林、銅 Stainless steel, bearing, copper
 最大運動範圍210cm | 靜止寬度128cm | 靜止高度165cm
 2018 高美館典藏



轉進論 12AH1021

Transevolution 12AH1021

不鏽鋼、培林、烤漆 Stainless steel, bearing, paint
 最大運動範圍170cm | 靜止寬度90cm | 靜止高度183cm
 2019



轉進論 18AN1027

Transevolution 18AN1027

不鏽鋼、培林、銅、耐候剛 Stainless steel, bearing, copper, corten steel

最大運動範圍104cm | 靜止寬度76cm | 靜止高度169cm

2019 大新美術館收藏



阿挪放送

Cosmic Flower

不銹鋼、培林、烤漆 Stainless steel, bearing, paint

最大運動範圍68cm | 靜止寬度37cm | 靜止高度87cm

2022



轉進論 14AL1030 1034

Transevolution 14AL1030 1034

不鏽鋼、銅、培林 Stainless steel, copper and bearing
最大運動範圍189cm | 靜止寬度140cm | 靜止高度190cm
2023

轉進論 15AV

Transevolution 15AV

不鏽鋼、銅、培林 Stainless steel, copper, bearing
長度70cm | 寬度50cm | 高度69cm
2023



轉進論 babyD01

Transevolution babyD01

鋁合金鍍鈦、木、不銹鋼鍍鈦、培林
底盤：不銹鋼粉底塗裝
Titanium-plated aluminum alloy, wood,
titanium-plated stainless steel, bearing
Base: powder-painted stainless steel
長：66 cm | 靜止高80 cm | 最大運動範圍106 cm
2023



平面繪畫

Paintings

超越時間性
與空間性

Beyond Time
and Space

在 2019 年「轉進論－梁任宏個展」荷軒新藝空間開幕前夕，梁任宏得知罹患大腸癌已近末期，接受電療與化療，期間開始以單色手繪稿來打發時間，並開始用更多的時間與平面繪畫相處。2019-2023 歷經生命洗禮的梁任宏，其平面作品，跳脫嚴謹的理性追求，依直覺創造，運用旋轉的線性形式和色彩，彷彿帶入自然音聲的律動，將細膩感知，轉化為超越時間性與空間性的單純元素，形塑獨出一格的藝術語彙。

梁任宏的立體作品，強調原理、結構性的協調與平衡狀態，藉自然風力擺動、輪轉，樹立自己獨特的語言風格。如今，將過去嚴謹繁瑣的定律、原理鬆動。藉由單純的線性、形與色光，轉化為超越時間性與空間性的平面元素，儼然，延異形成另一種「自我書寫性的語言」，依然可以見得梁對於立體空間概念的創造經驗，以及對場域感知轉化的律動性與諧調感之功力。

On the eve of the opening ceremony of Liang's solo exhibition, *Transformation: Liang, Jen Hung's Exhibition*, at Lotus Art Gallery in 2019, Liang was informed of his diagnosis with near-terminal colon cancer. During his chemoradiation therapy period, he tried the creation of monochrome drawings to kill time and then started to spend more time creating paintings instead of 3D works. In this unexpected turn of life from 2019 to 2023, Liang explored the art of painting, in which he set himself free from his pursuit of scientific/rational rigidity and followed his instincts to create his works with swirls of lines, forms, shapes, and colors as if incorporating the rhythms of sounds from nature and composing a unique language of art with pure elements that transcend time and space.

In Liang's 3D works, scientific laws and rules play a dominant role in achieving well-coordinated and balanced structures that move when applied with a force from the wind or other sources. This characteristic constitutes the unique language of Liang's earlier artistic creation. By contrast, his paintings shake up all the rigid and complicated laws and rules, turning simple 2D lines, shapes, forms, and colors into elements that transcend time and space and form his new "language of self-writing". Nevertheless, in his paintings, viewers can still appreciate Liang's earlier experiences from 3D installation work creation and his mastery of creating a sense of rhythmic and harmonious dynamism within a given space.



第 5 作用力
The Fifth Force

壓克力顏料、油性簽字筆、畫布
Acrylic and oil-based paint marker on canvas
227×364 cm (二聯件)
2023



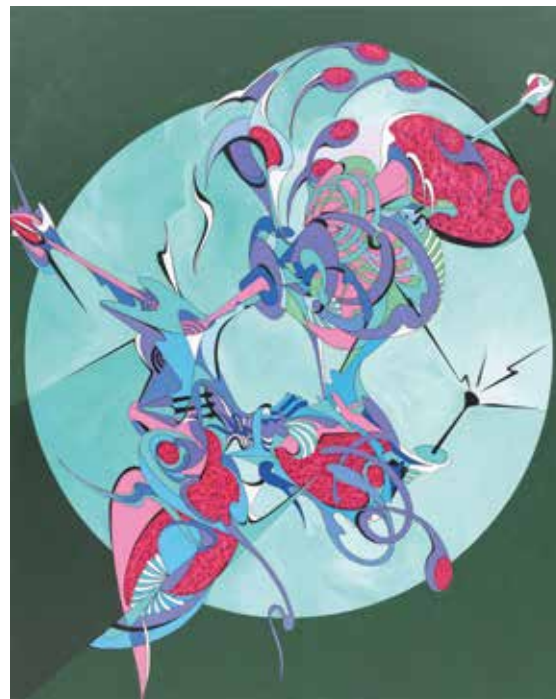
波粒作用
Wave-particle Dynamics

壓克力顏料、油性簽字筆、畫布
Acrylic and oil-based paint marker on canvas
162×260 cm
2022



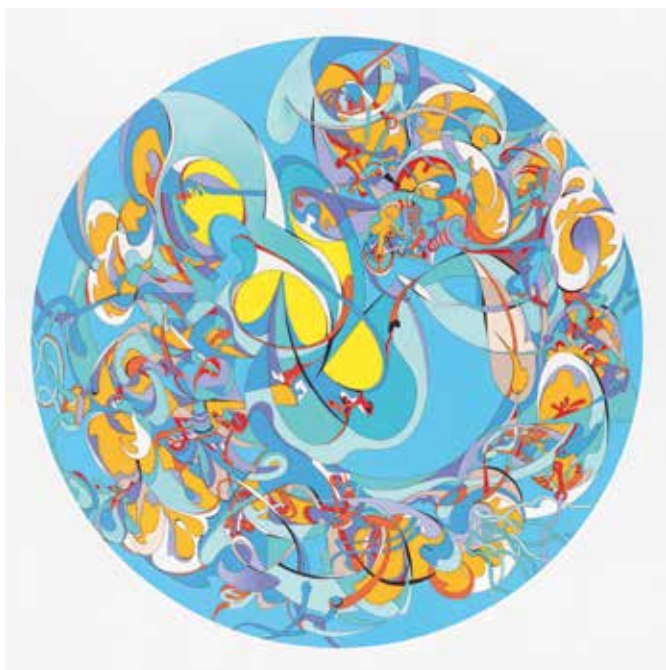
波粒 A07
Waves and Particles A07

壓克力顏料、油性簽字筆、畫布
Acrylic and oil-based paint
marker on canvas
90×90 cm (直徑90cm)
2022



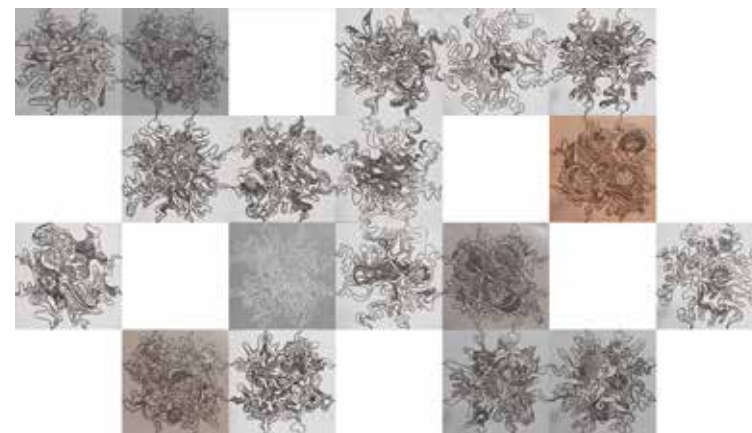
流於形 A01
Stream of Shapes A01

壓克力顏料、油性簽字筆、畫布
Acrylic and oil-based paint
marker on canvas
162×130 cm
2020



奇粒世界 A02
*The World of Strange
Particles A02*

壓克力顏料、油性簽字筆、畫布
Acrylic and oil-based paint marker on canvas
180×180 cm
2021



浮生游記
Stream of Life Fragments

壓克力顏料、油性簽字筆、畫布
Acrylic and oil-based paint marker on canvas
20×20 cm / 18件 自由拼貼延展
2019

流於形式—

梁任宏個展 (1999-2024)

Stream of Forms:

LIANG Jen-hung Solo Exhibition

2024.3.30-7.28

導覽手冊 Guidebook

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