

TUNG HO STEEL

vol.07

#Artists

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第七屆
東和鋼鐵
國際藝術家
駐廠創作計畫

The 7th Tung Ho Steel
International Artist
Residency Program



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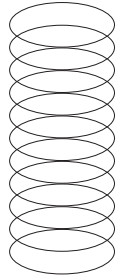
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簡介 Introduction

東和鋼鐵文化基金會 東和鋼鐵國際藝術家駐廠創作計畫

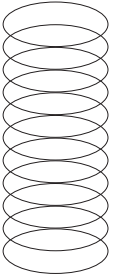


東和鋼鐵企業股份有限公司長期致力於關懷社會公益，彰顯與臺灣這塊土地共同成長的熱愛關切與責任。2009-2011 年間，東和鋼鐵與國家文化藝術基金會合作，實行為期三年的「東鋼藝術家駐廠創作專案」；該專案不僅幫助藝術家跨越創作限制，也透過企業的力量，打造藝術與工業生產之間的新連結，為鋼鐵藝術開創全新風貌，並曾獲文化部頒贈第十屆文馨獎最佳創意獎殊榮。

2012 年適逢東和鋼鐵創立五十周年，設立「財團法人東和鋼鐵文化基金會」，以提昇國人文化藝術素養為宗旨，積極培植藝術人才、推廣藝術教育、推動文創產業發展及辦理或贊助文化藝術活動。

基金會於 2013 年發起第一屆「東和鋼鐵國際藝術家駐廠創作計畫」，邀請國內外藝術家進駐，以東和鋼鐵苗栗廠區為創作場域，提供廢鋼材料、專業機具及技術人員支援，協助藝術家創作，並舉辦發表會展示創作成果。迄今已累計邀請 20 餘位藝術家，完成逾 500 件鋼鐵雕塑作品。近年更積極推廣駐廠創作成果，將作品推展至美術館、藝術園區及其他公共空間，進一步將藝術融入大眾生活中，落實藝術與美學推廣。

Tung Ho Steel Foundation Tung Ho Steel International Artist Residency Program



Tung Ho Steel Enterprise Corporation has always dedicated itself to various charity events in Taiwan, which demonstrates its passion and duty to grow together with this land. From 2009 to 2011, Tung Ho Steel Enterprise Corp. and National Culture and Arts Foundation (NCAF) cooperated and launched a three-year program—Tung Ho Steel Artists in Residence Program. The program not only helped artists overcome creative barriers, but also utilized the strength of the industry to forge a new connection between art and industrial production, exploring new possibilities for steel art. The program also won the Best Creativity Award at the Tenth Ministry of Culture's Arts & Business Awards.

Tung Ho Steel Enterprise Corporation celebrated its fiftieth anniversary in 2012, and established "Tung Ho Steel Foundation" with objectives of enhancing the level of cultural and art literacy of people in Taiwan, actively nurturing talents of arts, promoting education of arts, facilitating development of cultural and creative industries, and organizing or sponsoring cultural and art events.

The foundation launched the first "Tung Ho Steel International Artist Residency Program" in 2013, inviting both international and local artists to work at Tung Ho Steel Miaoli Works, where the foundation provided resources such as steel scraps, professional machines, and technicians, to help the artists complete creative works, and held a reception to exhibit their achievements of the residency. To date, the program has invited 20 artists over the years, completing nearly 500 works of steel sculptures.

In recent years, the Foundation has proactively promoted the creative achievements of the residency program, promoting works to art museums, parks, and other public spaces, further blending art with the public life and realizing the promotion of art and aesthetics.

鋼鐵般的創作精神與能量

東和鋼鐵文化基金會董事長 侯王怡文

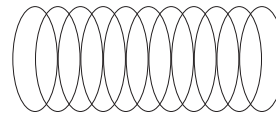
東和鋼鐵文化基金會自 2012 年成立，今年邁入第十年，十年間，基金會與國內外 20 餘位資深藝術家合作，在鋼鐵工業與鋼雕藝術之間跨領域對話，激盪創意與靈感，不僅推展國際文化交流，也開啟國內藝術環境的新頁。

「東和鋼鐵國際藝術家駐廠創作計畫」因疫情之故，停辦兩年，今年疫情稍有緩解，但因邊境管理的緣故，暫時無法邀請國外藝術家來台創作。考量創作能量力求延續不斷，特別邀請兩位國內資深藝術家駐廠創作，創作作品的爆發力與其間傳達的生命力，正如腳下這片土地一樣，無畏無懼、生生不息。

藝術家賴純純，長年從事藝術創作，善於運用幾何形狀製作雕塑，探討時空虛實、物質存滅的形而上議題，此次藉由廢鋼表現元宇宙 (Metaverse) 的虛實概念，重新詮釋「超度空間」的存在與變化，凝鍊哲理，饒富趣味。藝術家邱梁城，向以陶土雕塑作品著稱，在這次駐廠鋼雕創作延續一貫的時空哲學精神與性靈空間表現，作品宛然拔地而起，氣勢巍巍，描繪磅礴的空間美學，對創作媒材的掌握，收放自如。

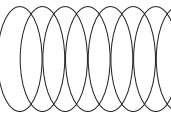
駐廠創作計畫的順利執行端賴藝術創作者與現場工作團隊間的密切溝通與合作，每個環節過程都凸顯創作計畫的精神與價值。在鋼鐵廠駐廠創作對藝術家無疑是一項挑戰與修練，與廠區工作團隊彼此跨領域合作與次次磨合，一同跨越並創作令人讚嘆的鋼鐵藝術作品，為異業結盟樹立典範。

感謝兩位藝術家在鋼鐵藝術創作的努力，也感謝現場工作團隊協助藝術家克服種種限制並順利完成創作計畫。基金會在疫情期間，仍然一本初衷支持鋼鐵藝術創作，期能為台灣文化注入鋼鐵般的精神與能量。



Embodying the Creative Spirit and Energy of Steel

Chairperson of Tung Ho Steel Foundation
Rosalind Wang Ho



Founded in 2012, the Tung Ho Steel Foundation is now entering its tenth year. In the past decade, the Foundation has had the opportunity to collaborate with over 20 distinguished artists both local and abroad, opening mutual dialogues of creativity and inspiration between the spheres of steelworking and steel sculpting. These projects have not only furthered international cultural exchanges but have also opened up a new page for the domestic art scene.

The Tung Ho Steel International Artist Residency Program was put on hold for two years due to the COVID-19 pandemic. This year, the outbreak seemed to be abating, but due to border control measures we were unable to invite artists from other countries to participate. Taking into consideration the importance of maintaining a steady flow of creative energy, we invited two esteemed Taiwanese artists to participate in our residency program. The explosive power of their creations and the vitality they convey echo that of the land we stand on—fearless and eternal.

Jun T. Lai, an accomplished artist with a long creative history, excels at fashioning geometric shapes into sculptures to explore the metaphysical topics of space and time and the being and nonbeing of matter. In this collaboration, Lai utilizes scrap steel to explore the relationship between the real and virtual worlds of the metaverse; her recontextualization of the being and transformation of the “transcendimensional space” compresses philosophy into a captivating, visible form. Artist Liang-Cherng Chiow, famous for his clay sculptures, continued his regular practice of expressing time-space philosophical spirit and spiritual space in the artwork he created during his residency. His towering creations stand majestic and proud, depicting the indefiniteness of spatial aesthetics, and displaying Chiow’s versatile mastery of the steel medium.

The success of the residency program rests on close communication and cooperation between the artists and their on-site work teams; every step of the process highlights the value and spirit within the program. It is undoubtedly a challenge and learning experience for artists to work in a steel factory. By working in partnership with their factory team members, they have combined their respective expertises to create amazing steel art works, setting an example for cross-industry alliances.

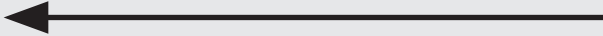
We would like to thank our two artists for their endeavors in realizing these steel creations, as well as their on-site teams for assisting the artists in overcoming various obstacles and successfully concluding the residency program. Despite the presence of the pandemic, the Foundation has continued to support the creation of steel art in keeping with our original intentions, hoping to spur on Taiwanese culture with the creative energy and spirit of steel.

藝術家簡歷
Biography



藝術家賴純純，1953 出生於臺北，畢業於文化大學藝術學系，於日本多摩美術大學藝術學院取得碩士，並參與美、法、瑞士等地的藝術家交流計畫。1977 年於東京展開首次個展，持續投入創作至今逾四十年，其形式風格多元，涵括新媒材繪畫、立體雕塑、空間裝置、觀念行動及公共藝術等各類創作。

她以藝術實踐人生的創作脈絡，自低限主義的精神觀念至探索內心存在狀態，乃至公共藝術的社會性議題；海洋美學的島嶼土地與人文脈絡連結等，始終折射出她對自由精神追求的美學信仰，作品展現氣闊、悠然自若不受侷限之格局。曾獲臺北市立美術館「現代雕塑展」首獎、「現代美術新展望」優選獎，及吳三連藝術獎等獎項；作品獲臺北市立美術館、國立臺灣美術館、高雄市立美術館、白兔美術館，雪梨，澳洲，沙加緬度市政府，加州，美國日本原美術館等典藏。



賴純純

Jun T. Lai



Jun T. Lai, born in 1953, graduated from the Dept. of Art, Chinese Culture University in 1974 and received MA degree from Tama Art University, Japan. She participated in several artist exchange programs in the US, France and Switzerland. The experiences from learning and living in these countries expanded her horizon. In the past 40 years of creative work, her experiments and renovation helped to develop the diversity of materials used in her art work, as well as to explore the arguments and evidence with respect to her aesthetic belief.

Her vigorous strength and passions for life can be seen from her over 100 exhibits in Taiwan, Japan, the US, Australia, France and Switzerland. Founder and Director of Studio of Contemporary Art (SOCA); Associate Professor of Institute of Aesthetics and Art management, Nanhua University, Taiwan; Director of Woman Art Association, Taiwan.



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| 2021 | 「奇花仙境」倫敦城市雕塑展行前展 | 高雄市立美術館·高雄·臺灣 |
| 2019 | 「絕對的光與亮 -- 賴純純的世界」巡迴展出;
「文化尋根建構台灣美術百年史」創價藝文系列展 | 彰化、高雄、桃園、臺北·臺灣 |
| 2018 | 「仙境：賴純純個展」，輕井澤新藝術美術館 | 長野·日本 |
| 2017 | 「賴純純：仙境」，國立臺灣美術館 | 臺中·臺灣 |
| 2013 | 「心·脈絡—2013 賴純純個展」 | 臺東美術館·臺東·臺灣 |
| 2009 | 「心·之間—存在與變化」 | 臺北當代藝術館·臺北·臺灣 |
| 2007 | 「佇春—都蘭」 | 都蘭糖廠二號倉·臺東·臺灣 |
| 2005 | 「春去春又來」 | 伊通公園·臺北·臺灣 |
| 2004 | 「色光美樂地新視野」 | 臺北市立美術館·臺北·臺灣 |
| 1992 | 誠品畫廊個展 | 臺北·臺灣 |
| 1988 | 「賴純純個展」 | 臺北市立美術館·臺北·臺灣 |
| 1988 | 「It and Itself」，CMS Gewerbenhaus 基金會 | 巴塞爾·瑞士 |
| 1986 | 「存在與變化」 | 春之藝廊·臺北·臺灣 |

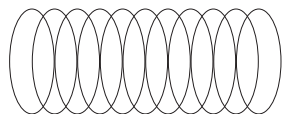
聯 展**

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| 2021 | 「第十屆倫敦城市雕塑展」 | 倫敦·英國 |
| 2020 | 「邊界都蘭：想像與實踐」 | 臺東美術館·臺東·臺灣 |
| 2019 | 「花之禮讚—四大美術館聯合大展」 | 國立台灣美術館·臺中·臺灣 |
| 2018 | 「華麗轉身—老靈魂的魅力重生」 | 台北當代藝術館·臺北·臺灣 |
| 2014 | 「女人一家：以亞洲女性藝術之名」 | 高雄市立美術館·高雄·臺灣 |
| 2012 | 「非形之形—臺灣抽象藝術展」 | 臺北市立美術館·臺北·臺灣 |
| 2001 | 「輕且重的震撼」 | 臺北當代藝術館·臺北·臺灣 |
| 1994 | 「一九九四臺北現代美術雙年展」 | 臺北市立美術館·臺北·臺灣 |
| 1993 | 「臺灣美術新風貌」 | 臺北市立美術館·臺北·臺灣 |
| 1986 | 「環境·裝置·錄影」 | SOCA 工作室·臺北·臺灣 |
| 1985 | 「超度空間」 | 春之藝廊·臺北·臺灣 |

公共藝術**

- | | | |
|------|-----------|----------------------|
| 2019 | 〈如風的行板〉 | 國道一號 95A.B 交流道·新竹·臺灣 |
| 2015 | 〈海天之心〉 | 高雄國際機場·高雄·臺灣 |
| 2014 | 〈綠晶典〉 | 國立臺灣美術館·臺中·臺灣 |
| 2013 | 〈自由詩篇三部曲〉 | 國立東華大學·花蓮·臺灣 |
| 2008 | 〈空中之河〉 | 捷運文湖線南港展覽館站·臺北·臺灣 |
| 2007 | 〈真善美的臨界點〉 | 嘉義地方法院·嘉義·臺灣 |
| 2005 | 〈海洋大觀園〉 | 香港機場快線抵達大廳·青衣站·香港 |
| 2003 | 〈美麗西湖〉 | 國道三號西湖服務區·臺灣 |
| 2003 | 〈北縣雙屏〉 | 〈北縣雙屏〉·臺北縣政府·新北·臺灣 |





Solo Exhibition**

- 2021 "Bloom Paradise", Preview of 10th edition Sculpture In The City, KMoFA, Kaoshiung, Taiwan
- 2019 "Discovering Cultural Roots and Constructing a Century of Taiwanese Art- Abosolute Light and Brightness : Jun T. Lai's World" Soka Association Taiwan, Changhua, Kaohsiung, Taoyuan, Taipei, Taiwan
- 2018 "Jun T. Lai: Wonderland" Karuizawa new Arts Museum, Nagano, Japan
- 2017 "Jun T. Lai :Wonderland" Solo Exhibition, NTMoFA, Taichung, Taiwan
- 2013 "Veins of Heart" 2013 Jun T. Lai Solo Exhibition, Taitung Art Museum, Taitung, Taiwan
- 2009 "Heart · In Between --- Being and Transformation," MOCA Taipei, Taipei, Taiwan
- 2007 "Standing in the spring, Dulan," Dulan sugar factory warehouse 2, Taitung, Taiwan
- 2005 "Spring either coming or going," IT Park, Taipei, Taiwan
- 2004 "New Vision the Melody of Color and Light," TFAM, Taipei, Taiwan
- 1992 "Jun T. Lai Solo Exhibition", Eslite Gallery, Taipei, Taiwan
- 1988 "Jun T. Lai solo Exhibition", TFAM, Taipei, Taiwan
- 1988 "He and Himself," CMS Gewerbenhaus, IAAB, Basel, Switzerland
- 1986 "Being and Transformation," Spring Gallery, Taipei, Taiwan

Group Exhibition**

- 2021 "10th Edition Sculpture In The City", London, United Kingdom
- 2020 "Bordering Dulan- Imagination and Practice", Taitung Art Museum, Taitung, Taiwan
- 2019 "Flowers of Immense Charm - A Masterpiece Exhibition by Four Major Museums", NTMoFA, Taichung, Taiwan
- 2018 "The Charismatic Rebirth of Yore", MOCA Taipei, Taipei, Taiwan
- 2014 "WOMEN - In the Name of the Asian Female Artists," KMoFA, Kaohsiung, Taiwan
- 2012 "Formless Form," TFAM, Taipei, Taiwan
- 2001 "The Gravity of the Immaterial," MOCA Taipei, Taipei, Taiwan
- 1994 "Sculpture of Taipei," TFAM, Taipei, Taiwan
- 1993 "The New Look of Taiwan Art," TFAM, Taipei, Taiwan
- 1986 "Environment / Installations / Video Exhibition," SOCA, Studio of Contemporary Art, Taipei, Taiwan
- 1985 "Play of Space II," Spring Gallery, Taipei, Taiwan

Public Art**

- 2019 "Windy Board—Wisdom Light point/Landscape rhythm", commissioned work, Sun Yat-Sen Expressway Interchange 95A/B, Hsinchu, Taiwan
- 2015 "Heart of the Sea and the Sky," commissioned work, Kaohsiung International Airport, Kaohsiung, Taiwan
- 2014 "Green Splendid," first prize of open selection, NTMoFA , Taichung, Taiwan
- 2013 "The Dong Hwa Plaza, Freedom Poetry Trilogy," first prize of open selection, the Dong Hwa University, Hualien, Taiwan
- 2008 "River in the Sky," first prize of open selection, Nangang Exhibition Center Station of Taipei Metro, Taipei, Taiwan
- 2007 "The greatest beauty of true morality," first prize of open selection, Chiayi District Court, Chiayi, Taiwan
- 2005 "Ocean Garden," commissioned work, Airport Express Line Arrival Hall, Tsing Yi Station, MTR Corporation, Hong Kong
- 2003 "Beautiful Shihu," first prize of competition invitation, Shihu Service Area of the Second Highway, Taiwan
- 2003 "Taipei County Double Screen," first prize of open selection, Taipei County Government, New Taipei City, Taiwan



「超度空間 2.0」

存在與變化

賴純純

Jun T. Lai

延續 1985 年 由林壽宇策劃「超度空間—存在與變化系列」於春之藝廊發表，「超度空間」在觀念演化下直探超乎理智的不可知：「超理智是在具備了理智之後，又不限定於理智活動範圍之內的一種心智活動，那是包含了理智以外更龐大的東西，那是一種未知。藝術之有其物，必須以超理智去掌握它，故它的範圍是無限與不可知的。」

東和鋼鐵苗栗廠駐廠創作基本上採用世界各地回收鐵材再加以煉製成工業建築用工型鋼骨，這些回收廢鐵材記載著建構著 20 世紀工業及大城市的成長。就如同已經存在的人造自然，在如此自然的邂逅下，而所以然。在這 21 世紀這涵蓋著某些現實與宿命，這之間的物質與虛擬空間穿梭與翻轉，感應了現實最夯的空間想像拓展與實踐—「超度空間」存在與變化。



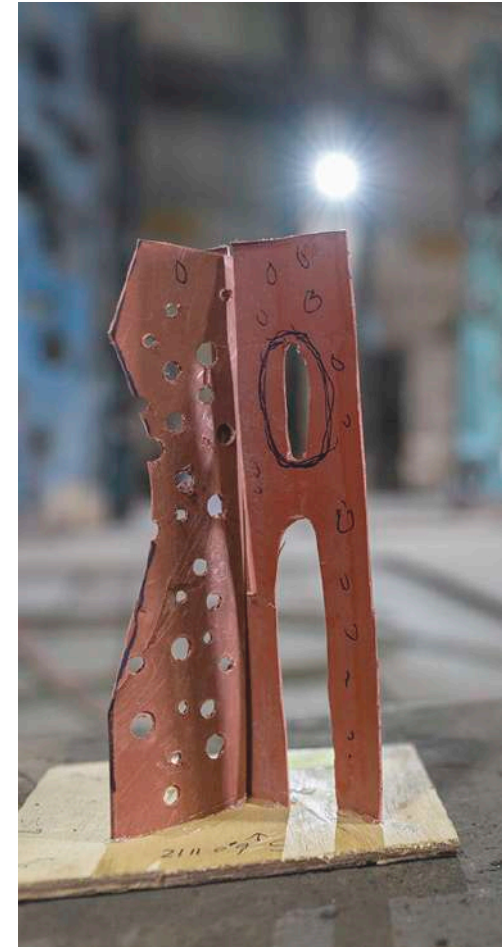
「空間」無上無下如空氣，永恆性，空間的未來性。

「色彩」皮膚如陽光概念，時間性，詩意的情感性。

「結構」人的尺度，人的結構與自然的數理關係。

「自然」非外界自然，而是宇宙的自然，是人類的痕跡。

建構一套藝術語彙，將結構加以組合變化解構，透過秩序性的虛實旋轉。呈現當下時空間結構互動條件。以巨大尺寸占據空間的表現形式、主張身體的介入、強調觀者於作品周圍移動時的身體經驗等，雖趨近於低限藝術常見的創作語彙及概念，但以更為自由的姿態及形式語彙，以「存在與變化」創作系列一空間結合時間的表述及虛實宇宙，開創一條獨特的實踐脈絡。



「存在與變化」 超度空間

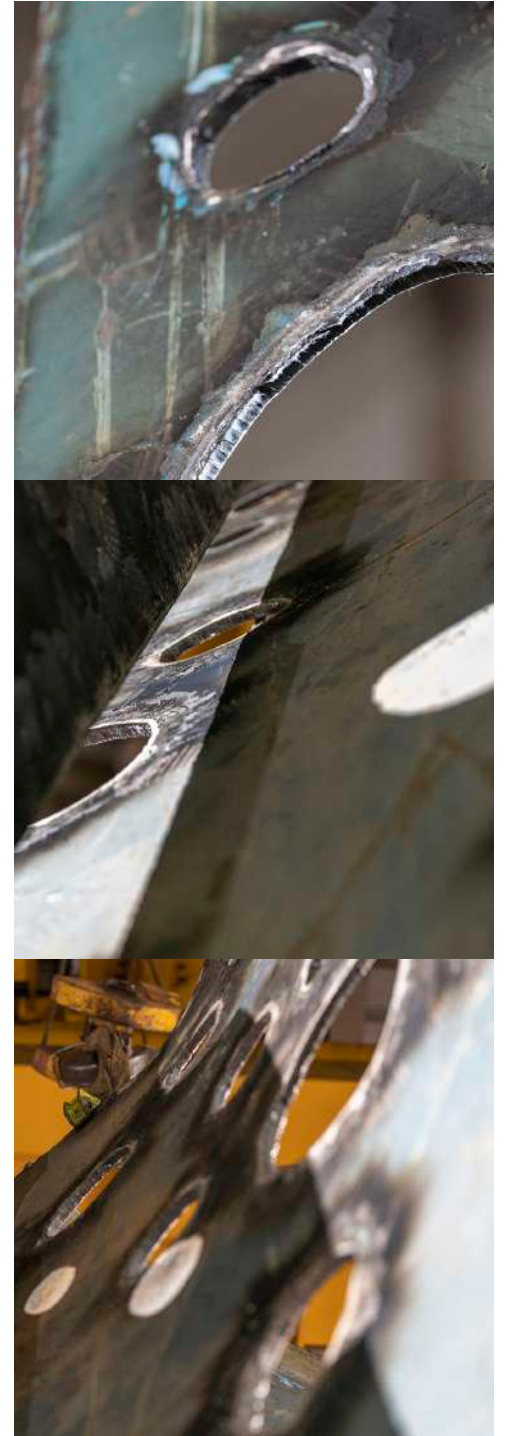
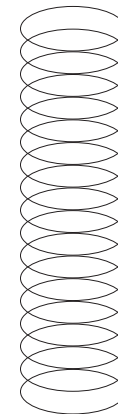


形而上的另一種闡述或理解：本體論

本體論或目的論出現的較晚，但是它跟形上學關係密切，甚至有些哲學家認為本體論就是形上學，即便沒有形上學範圍大，指代廣，至少也是形上學的重要組成。從狹義上講，本體論就是關於「存在」的理論，這些理論或觀點注重對「現象」與「本體」的雙向同時研究。可以這麼說，西方哲學中，只要有人追問普遍一般的東西，只要他們對變化（赫拉克利特的哲學主張，認為萬物處於永恆的變化之中。在對立與衝突的背後有某種程度的協調或均衡，而這種協調或均衡本身並不引人注目。引人注目的是衝突與變化，衝突與變化使世界充滿生機與活力，而經協調或均衡後的和諧使世界歸於寧靜與永恆。

雖然萬物處於變化之中，但是變化之中孕有尺度和規律。很多人知道他，還因為他的那句名言——人不能兩次走進同一條河流，指的是：河裡的水是不斷流動的，你這次踏進

河，水流走了，你下次踏進這河時，流來的是新水。河水川流不息，所以你不可能兩次踏進同一條河流。這句名言幫我們揭示出了「萬物皆動」「萬物皆流」「萬物皆處於變化之中」的真理及事物的存在形態，後世的很多哲學家都從中深受啟發。）之中的不變感興趣，他們實際上就進入了本體論，如果他們還希望發現絕對永恆的真理，那麼存在就會很自然地成為形上學的組成及研究對象。除了本體論、存在，形上學還有更多名字，因為它研究和追問的是一種宇宙萬物最普遍、最根本、也最高級的知識，所以它的對象可以是「實體」（上帝）或「本體」（存在），也可以是一種「精神」或「絕對」。





The Being and Transformation of Play of Space 2.0

In continuation of the Richard Lin curating Play of Space: Being and Transformation Series exhibition held at Spring Gallery in 1985, the concept of “transcendimensional space” has continued to evolve into one of reality transcending rationality: “Transrationalism is a means of thinking beyond the restrictions of rationality, despite the possession of human reason. It is of a scope that supersedes yet also includes the rational; it is something unknown. Art, which only exists due to transrationalism, has to be understood through this lens. The scope of art, then, is infinite and indeterminable.”

Art pieces created at the Tung Ho Steel Miaoli Works are principally made of recycled scrap from all over the world, which is then refined into structural steel H-sections. The recycled scrap bears witness to the growth of industry and metropolises in the 20th century. Under such natural circumstances, this has become an accepted fact, just like with existing man-made nature. In the 21st century, this has evolved to encompass concepts of reality and destiny. The constant alternating and shifting between the material and virtual worlds embody the most currently popular extension and actualization of spatial imaginings: the being and transformation of “Play of space.”

Space: Like air, it lacks a distinct shape or form; eternal; the future of space.

Color: Skin tones are like sunlight; temporal; a poetic emotionality.

Structure: The human scale; the mathematical relationship between human structures and nature.

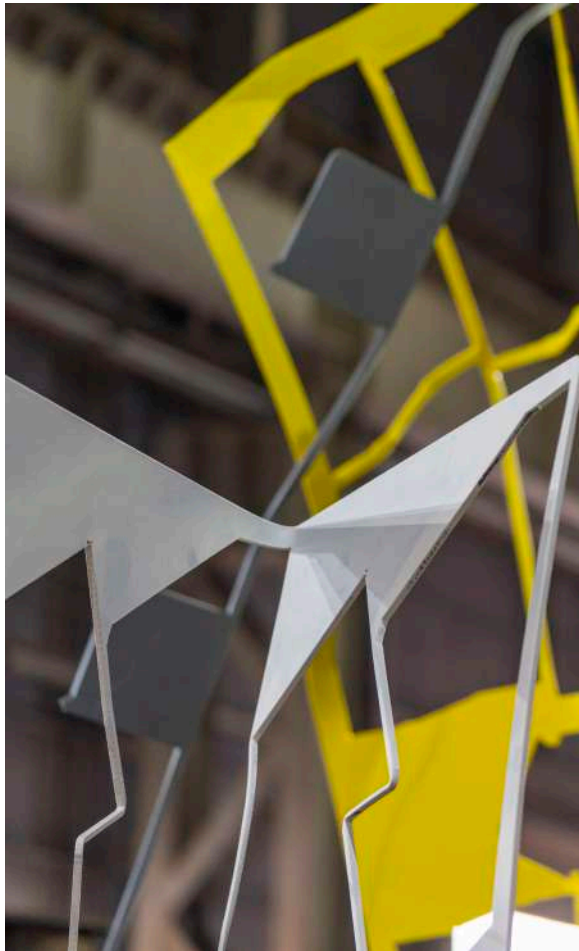
Nature: Not the natural world but rather the nature of the universe; the remnants of human life.

I forged my own artistic vocabulary by combining, altering, and deconstructing structures through an orderly shifting between the virtual and the real, to display the conditions influencing interactions within the current time-space structure. I utilize huge, space-occupying forms that require the viewer to take physical action in their appreciation of my art, having to move their bodies around. Although similar to the artistic vocabulary and concepts common to minimalist art, the creations belonging to the Being and Transformation series utilize freer shapes and form language to depict the combination of space and time as well as the real and virtual universes, to forge a unique approach of my own.

“Being and Transformation”



— Play of Space



創作理念 Artist Statement

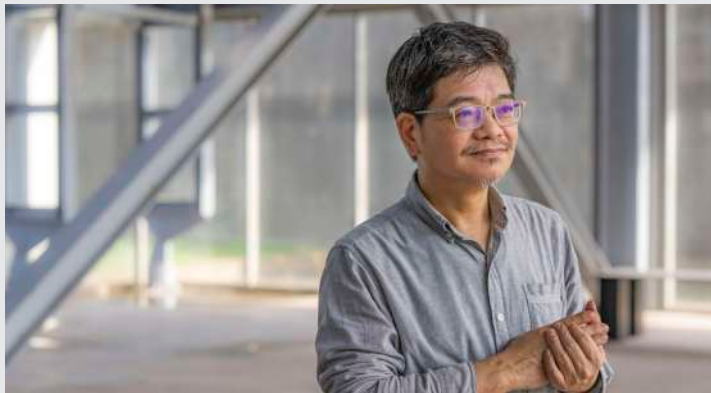
Another explanation or understanding of this concept is ontology.

Despite appearing later on, ontology and teleology are closely related to metaphysics, with some philosophers theorizing that ontology and metaphysics are actually one and the same; even if it doesn't apply to as broad a scope than metaphysics, ontology can still be used in various applications, or at the least is an important component of metaphysics. In a narrow sense, ontology is the theory of “being,” and these theories or viewpoints focus on the simultaneous mutual study of “phenomena” and “ontology.” In Western philosophy, then, it can be said that whenever someone asks a question, as long as it pertains to constant change (Heraclitus believed that all things in the world existed in ever-present change. Behind conflicts and variations there exists a certain degree of synergy

or balance. What attracts attention isn't the synergy and balance, but rather the conflicts and variations—the latter fills the world with life and vitality, whereas the former returns the world to a peaceful and perpetual state. Although everything is in constant flux, there are scales and rules that govern this change. Many people know Heraclitus for his saying, “No man ever steps in the same river twice.” This metaphor refers to the fact that, since the water in a river is constantly flowing, once you step into the river, the water has already run past you; the next time you step into the river, you are stepping into new water. Because rivers flow continuously, it is impossible for you to step in the same river twice. This proverb succinctly reveals the truths and existence of things in the world—pantha chorei [everything moves], panta rhei [everything flows], and flux. Numerous later philosophers were deeply influenced by his ideas, they had entered into the scope of ontology. If they wished to further delve into the absolute and eternal truth of existence, then they would naturally advance towards a metaphysical ideology. Metaphysics has many other names in addition to ontology and the study of being, because it studies and investigates the most universal, fundamental, and advanced questions regarding all things in the universe. Therefore, the subject of metaphysical investigation can range from an “entity” (God) to “ontology” (existence), to that of the “spirit” or “absolutes.”



藝術家簡歷
Biography



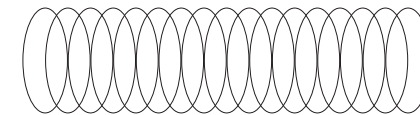
出生於臺灣嘉義。

2011年至2012年，曾以交換研究生身分赴日本沖繩縣立藝術大學專攻雕塑。2015年，國立臺北藝術大學美術創作研究所畢業。

近年來以陶塑創作而備受矚目的邱梁城，在投入純藝術創作前，是藝術領域知名的美術設計工作者。早期他的創作透過繪畫描繪記錄城市生活的經驗與感知，主要關注於人與土地的疏離關係，幾經嘗試，最後選擇陶土作為創作的媒材，其質樸可塑的特質，呼應著邱梁城的創作需求。透過陶土，可用直接以雙手形塑不具備特定指涉的造型，可能來自於另一個時空，或像是建築結構的片段或場域及超越形象的語言。

從2011-12《非器》、2014《築地》、2016《他方》、2017《浮光微塵》到《賦光》、2021《如光漫漫》等系列，討論關於印記、空間組構與光影，試圖讓時間性的感受進入作品。從白天到黑夜，黑夜到天明，山巒下的工作室裡，邱梁城靜默的在陶土上刻畫著，揉捏著陶土，觀察著緩緩滲透著火焰高溫窯燒時，釉料澆淋出的時光刻痕。

邱 梁城



Chio, Liang-Cherng

Chio, Liang-cherng was born in Chiayi, Taiwan in 1962. In 2011-12 he attended Okinawa Prefectural University of Arts in Japan as an exchange student, specializing in sculpture. He subsequently completed a Master of Fine Arts degree from the Taipei National University of the Arts in 2015.

Attracting particular notice for his ceramic sculpture work in recent years, prior to pursuing pure artistic creation Chio was renowned in the art field as a fine art designer. Early in his career he used painting to depict and record the experiences and sensations of urban life. focusing on the alienation between humans and the earth. After some exploration, he ultimately selected clay as his preferred creative medium, its simple and malleable qualities echoing his creative demands. Clay enables Chio to use his hands to directly form shapes with no particular references - perhaps coming from another time and space, or transcending the language of imagery, like fragments or spaces of architectural structures.

From Beyond the Vessels (2011-12), to Mindscape (2014), In the Other Place (2016), Dust in the Light (2017), to Dim Light, and 2021's Boundless Time, the artist discusses marks and impressions, spatial arrangements, and shadow and light in the attempt to introduce the feeling time into his works. From daytime to nighttime, deep night to daybreak, Chio silently etches away at the clay in his studio at the foot of the mountains, kneading and pressing the clay, and observing as the heat of the kiln brings out traces of time in the glaze.

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獲獎經歷

- 2013 大型赤燒作品設置：非器－文化拓印 II，
学校法人アミークス国際学園，沖繩，日本
- 2011 國家文化藝術基金會美術類創作補助
- 2007 台北市文化局創作補助
- 2006 入選第十二屆中華民國版畫素描雙年展



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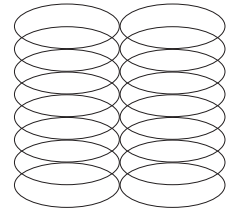
個展

- 2021 如光漫漫－邱梁城個展 非畫廊，臺北，臺灣
- 2018 流焰燦燦－邱梁城個展 索卡藝術中心，臺灣
- 臺南賦光－邱梁城 台新銀行文化藝術基金會，臺北，臺灣
- 2017 浮光微塵－邱梁城個展 非畫廊，臺北，臺灣
- 2016 於他方－邱梁城，黃品玲雙個展 真善美畫廊，臺北，臺灣
- 2014 築地－邱梁城個展 非畫廊，臺北，臺灣
- 2011 非器－邱梁城個展 貝瑪畫廊，臺北，臺灣
- 2008 城市飛行－邱梁城個展 麗品藝術，臺北，臺灣
- 2007 城市變異，時空飛行 駁二藝文特區，高雄，臺灣

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聯展

- 2021 臺灣當代陶瓷的力量聯展 岐阜縣現代陶藝美術館，日本
- 2020 在場－二零二零台灣境派藝術聯展 伊通公園，臺北，臺灣
- 2019 無界－朱銘、袁慧莉、邱梁城、黃錦華聯展 真善美畫廊，臺北，臺灣
- 2018 造山－邱梁城、黃錦華、徐瑞謙聯展 真善美畫廊，臺北，臺灣
- 跨界·東方 IAC 國內展－陶響世代：探索臺灣當代陶藝 國立臺灣藝術大學，新北，臺灣
- 2017 形塑無疆－臺灣當代陶藝進行式 鶯歌陶瓷博物館，新北，臺灣
- 非凡－索卡 25 週年大展 索卡藝術中心，臺北，臺灣
- 2016 陶觀－2016 臺灣國際陶藝雙年展 鶯歌陶瓷博物館，新北，臺灣
- 種一畝心田－裝置作品 法鼓山農禪寺，臺北，臺灣
- Stunning Edge-2016 亞洲當代陶藝交流展 國立台灣工藝研究發展中心，臺北，臺灣
- 2015 花想聯展 泰郁美學堂，嘉義，臺灣
- 2014 2014 亞洲當代陶藝展，釜山金海陶瓷博物館 釜山，韓國
- 韓國大器非凡陶藝聯展，鶯歌陶瓷博物館 新北，臺灣
- 2013 再嘉一點聯展 泰郁美學堂，嘉義，臺灣
- 亞洲當代陶藝展 金澤 21 世紀美術館，金澤，日本
- 日本亞洲當代陶藝展 愛知縣陶瓷美術館，愛知，日本
- 日本崎山 × 關渡－台日雕塑交流展 也趣藝廊，臺北，臺灣
- 微動能 12 人雕塑展 伊通公園，臺北，臺灣
- 2012 卒業展 沖繩縣立藝術大學，沖繩，日本
- HOME 這群人－藝術家園計畫聯展 淡水文化基金會，新北，臺灣
- 淡水流轉－邱梁城、蔡宗隆雙個展 方圓雕塑，臺中，臺灣
- 看，山水，看聯展 泰郁美學堂，嘉義，臺灣
- 新城－東亞當代陶藝交流展 鶯歌陶瓷博物館，臺北，臺灣
- 2011 雕刻五、七、五一國際藝術大學交流展 關渡美術館，臺北，臺灣
- 1998 意象中的風景聯展 愛力根畫廊，臺北，臺灣
- 1997 李文賓、邱梁城雙個展 梅嶺美術館，嘉義，臺灣



*** Awards**

- 2016 Nominated in the International Competition of the Taiwan Ceramics Biennale 2016, Taiwan
- 2011 Fellowship Support by National Culture and Arts Foundation, Taiwan
- 2007 Fellowship Support by Department of Cultural Affairs Taipei City Government, Taiwan
- 2006 Nominated in the 12th Annual International Biennial Print and Drawing Exhibition, Taiwan

*** Solo Exhibition**

- 2021 Boundless Time-Chiow Liang-Cherng Solo Exhibition, Beyond Gallery, Taipei, Taiwan
- 2018 Illuminated Flame-Chiow Liang Cherng Solo Exhibition, Soka Art Center, Tainan, Taiwan
- Dim Light- Chiow Liang-Cherng, Taishin Bank Foundation for Arts and Culture, Taipei, Taiwan
- 2017 Dust in the Light-Chiow Liang-Cherng Solo Exhibition, Beyond Gallery, Taipei, Taiwan
- 2016 IN The Other Place - Chiow Liang Cherng / Huang Pin Ling, Dual Solo- Exhibition, Kalos Gallery, Taipei, Taiwan
- 2014 Mindscape - Chiow Liang-Cherng, Beyond Gallery, Taipei, Taiwan
- 2011 Beyond the Vessels - Chiow Liang Cherng, Pemalamo Gallery, Taipei, Taiwan
- 2008 City Travel: Chiow Liang Cherng Solo Exhibition, Lipen Art Galerie, Taipei, Taiwan
- 2007 Changing of the City, Time Travel—Solo Exhibition by Chiow Liang Cherng, The Pier-2 Art Center, Kaohsiung, Taiwan

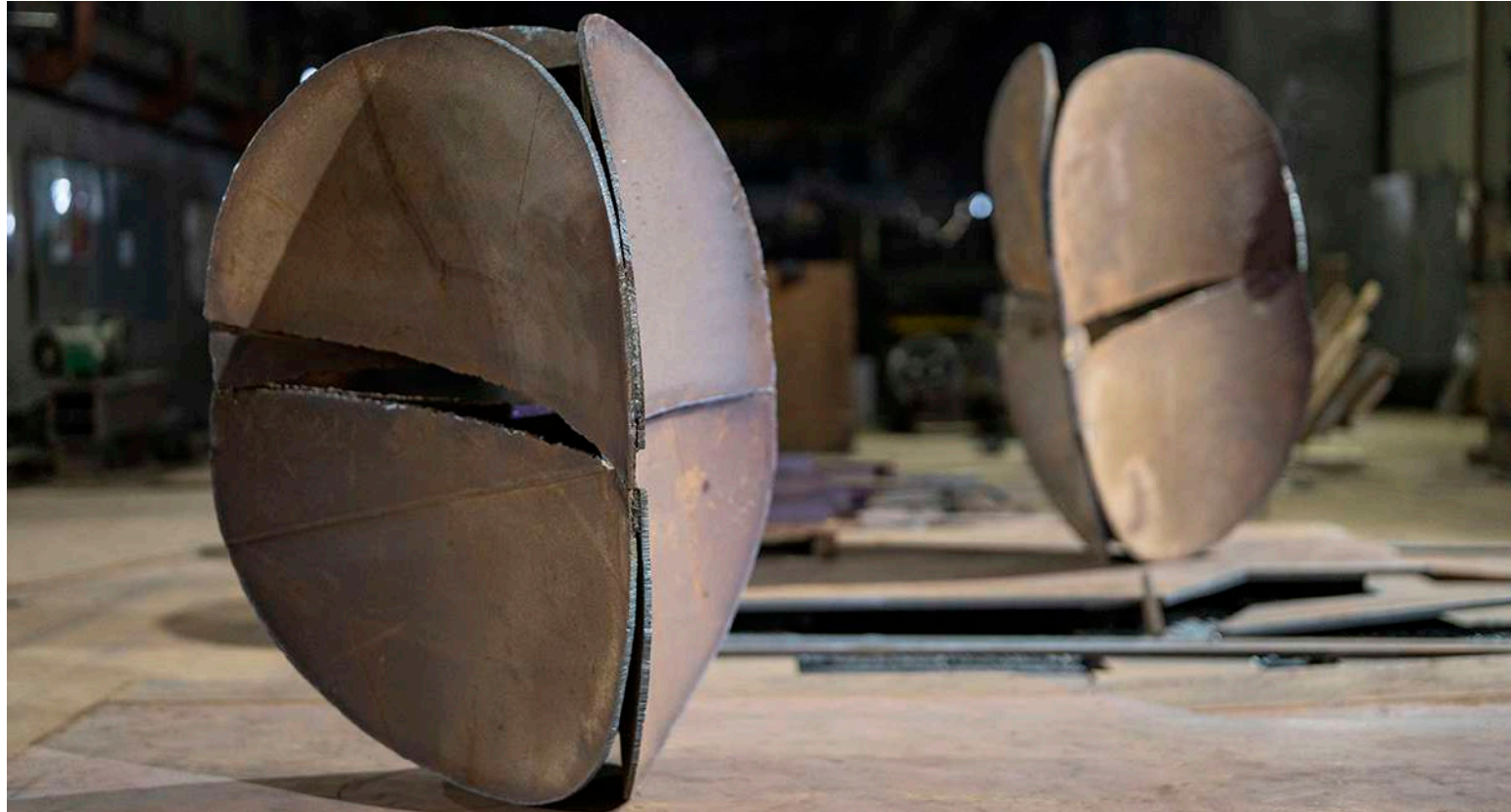
*** Group Exhibition**

- 2021 The Power of Contemporary Taiwanese Ceramics, Museum of Modern Ceramic Art, Gi- fu, Japan
- 2018 Orogeny, Liang-cherng Chiow, Chin-Hua Huang and Jui-Chien Hsu group Exhibition, Kalos gallery, Taipei, Taiwan
- New Orientalia 2018 IAC, IAC National Exhibition, Ceramics Generations- Exploring Taiwan Contemporary Ceramics, National Taiwan University of Arts, New Taipei City, Taiwan
- 2017 Infinite Forms-The Contemporary Ceramics in Taiwan, Yingge Ceramics Muse- um, New Taipei City, Taiwan
- Extraordinary- 25th Anniversary of Soka Art, Soka Art Center, Tainan, Taiwan
- 2016 Concepts-2016 Taiwan Ceramics Biennial, Yingge Ceramics Museum, New Taipei City, Taiwan
- Stunning Edge-2016 Asian Contemporary Ceramics Exhibition, National Taiwan Craft Research & Development Institute, Taipei, Taiwan
- 2015 Flowering Group Exhibition, Tai Yu Arts Salon, Chiayi, Taiwan
- 2014 2014 Contemporary Ceramic Art in Asia Clayarch Gimhae Museum, Korea Great Talents, Great Scope-A Cross-field Exhibition of Vessel Art, Yingge Ceramics Museum, New Taipei City, Taiwan
- 2013 Re-Chiayi. Group Exhibition, Tai Yu Arts Salon, Chiayi, Taiwan
- Contemporary Ceramic Art In Asia, 21st Century Museum of Contemporary Art, Kanazawa, Japan
- Contemporary Ceramic Art In Asia, Aichi Prefectural Ceramic Museum, Aichi, Japan
- Sakiyama x Guandu Taiwan-Japan Sculpture Exhibition, AKI Gallery, Taipei Micro Kinetic sculpture, IT PARK, Taipei
- 2012 Graduation Exhibition, Okinawa Prefectural University of Arts, Okinawa, Japan This Group Of People: Artist's Home Design Group Exhibition, Tamsui Cultural Foundation, Tamsui, Taiwan
- Circulation - Chiow Liang-Cherng and Tsai Tsung-Lung Double Solo Exhibitions, Fang Yuan Sculptures, Taichung, Taiwan
- Seeing Landscape Group Exhibition, Tai Yu Arts Salon, Chiayi, Taiwan
- New Site-East Asian Contemporary Ceramics Exhibition, Yingge Ceramics Muse- um, New Taipei City, Taiwan
- 2011 Haiku-Sculpture 2011: International Exhibition for Art Academies, Kuandu Mu- seum of Fine Arts, Taipei, Taiwan
- 1998 "Images of landscapes" Group Exhibition, Galerie Elegance, Taipei, Taiwan
- 1997 Lee Wen-Bin / Chiow Liang-Cherng, Dual Solo-Exhibition, Meiling Fine Arts Museum, Chiayi, Taiwan

如光 漫漫 漫漫 漫漫 漫漫 鋼鐵篇

邱 梁城

Chiou, Liang-Cherng



光之如銀灑落大地，緩緩在大地上移動，光線平移的過程，時間與空間交織著。赫曼·赫塞的流浪者之歌，悉達多最後望著潺潺流水，體悟了時空的更迭流動，流水一如永恆姿態依舊，然已非原本。

時常思索著創作是什麼，或想表達什麼，至今仍不知為何喜歡上創作，只是日復一日地面對這項工作，而作品自日常中完成。

東鋼駐村的創作系列，延續自2011年以來陶塑創作之語彙脈絡。重複的直線、曲線、曲面、塑造出作品結構。而線與面的組構，交織出環繞作品觀看的造型語彙。無論是單一形體的連續轉折、或是連續多個形體的造型序列，都試圖傳達時間綿延的特徵——這些由造型所創造出的時間感，彷彿是多種屬於視覺語言的節奏感或韻律。



創作理念 Artist Statement

陶塑作品以高溫窯燒方式表現出的金屬光澤，在這次東鋼駐廠創作中直接轉換為鐵材、不鏽鋼之金屬材質，延續著陶塑作品的造型切面，鐵材略帶鏽蝕的色澤竟傳達出溫暖與靜謐。

作品本身的穿透性、包覆性，即界定又模糊空間內與外。當光線穿過作品，落在地面形成陰影，作品彷彿創造著屬於自身的場域。堅硬的金屬質感，融合柔性延展的奇妙張力，在粗獷的材質語言中，只是表達著物性中早已潛在的詩性氛圍。

如光漫漫、如光映照，如班雅明的靈光。既是遠山朦朧樹影的靈光，更是內在的清明透晰。午后陽光遍照大地，遠方層層疊疊的山巒，時而明亮時又暗沈，如雲行過、如光遍灑，沒有分別沒有偏袒、無有定色。

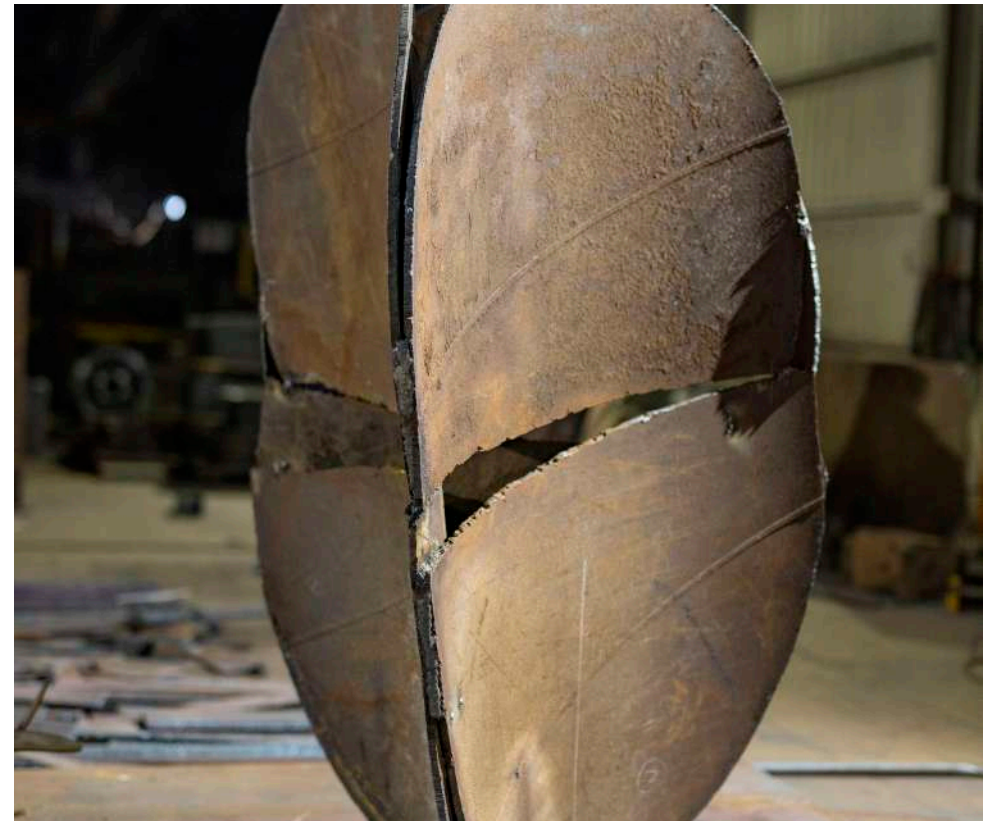
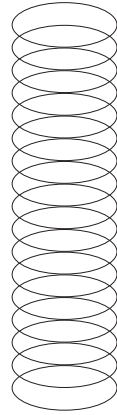


自然造化本不需要以色彩、
聲響去刻意表達，
大地始終如一。
但也時刻變異，
每個時刻皆為獨一無二。
即如古詩：
空山不見人，
但聞人語響。
返景入深林，
復照青苔上。



Boundless Time

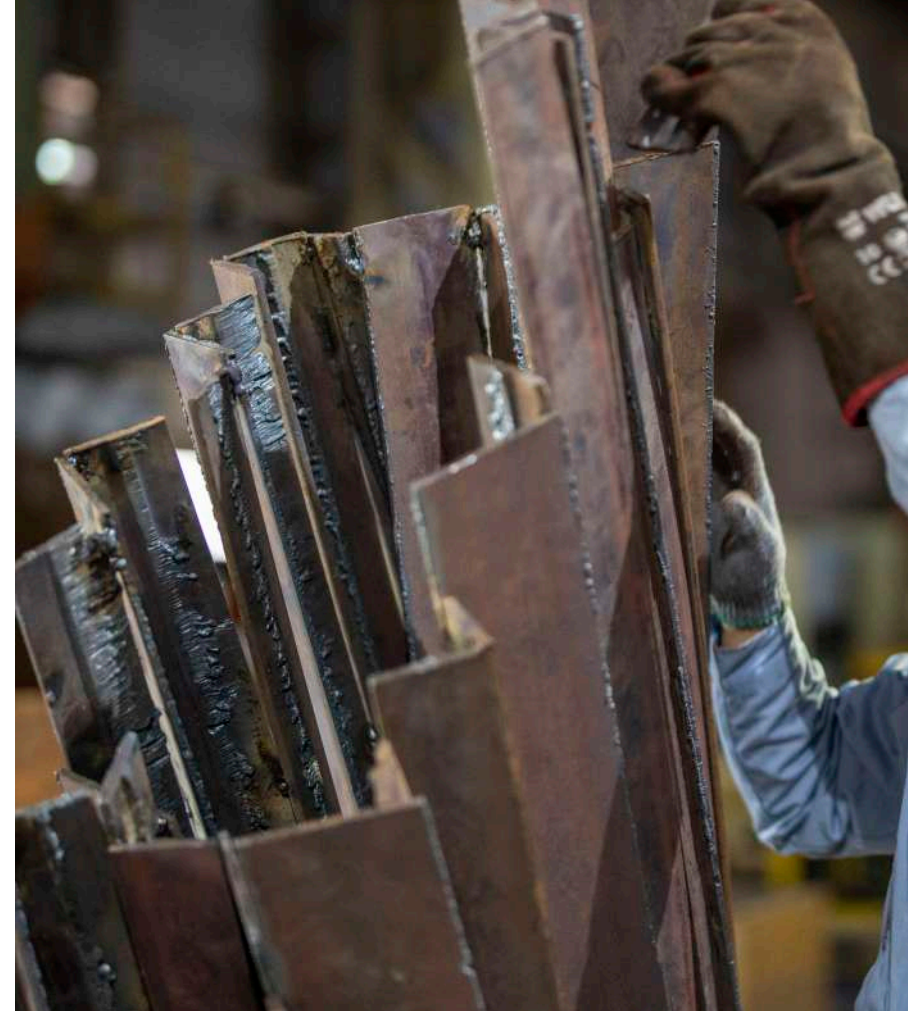
— Steel articles



Sunlight is scattered upon the earth like silver shards, moving slowly as the day progresses. As the sun moves across the horizon, time and space become intertwined. In Hermann Hesse's *Siddhartha*, listening to the gurgling river allows Siddhartha to finally realize the changing flow of time and space; the flowing water may maintain an immutable appearance, but it is no longer the original water one first encountered.

I often mull over what creation is or what I want to express. Even today, I still don't know why I like creating things. It's just me facing this work, day in, day out, and my artwork being finished in the course of daily life.

The series of creations I produced as part of the Tung Ho Steel Residency Program is a continuation of my use of clay as a creative medium since 2011. The structures of these sculptures are formed out of repeated lines, curves, and curved surfaces, whereas the interweaving composition of lines and surfaces offer various designs for viewers to survey. Whether be they a successive rotation of a single shape or a sequence of several shapes, what I tried to convey in all of these pieces are the characteristics of boundless time—the sense of time created by these sculptures seems to resemble a sort of visual rhythm or cadence.



The metallic sheen of clay artworks fired in high-temperature kilns is directly converted to the iron and stainless steel used in this series of works. They preserve the cross-sectional form typical of my clay creations, while the slightly rusted color of the iron conveys a sense of warmth and tranquility. The penetrability and enveloping nature of these designs simultaneously define and blur the inner and outer boundaries of space. When light passes through them and forms shadows on the ground, it seems like these works are drawing their own boundaries. By combining hard metal textures with a wonderfully flexible tension, I hope to reveal the latent poetic potential of these rough mediums.

Like boundless time, like reflected light, like Walter Benjamin's aura. It is the aura surrounding the hazy trees in the distant mountains, and it is also inner clarity and transparency. The afternoon sun illuminates the earth, while the vast and faraway mountain range is sometimes bright and other times

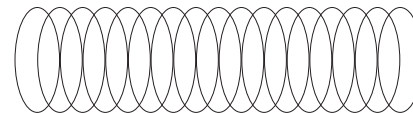
dark. Such like the clouds passing by or the bathing of the world in light, they do not harbor distinctions or favorites, nor do they maintain fixed colors.

Natural creation does not call for deliberate colors or sounds; the earth is always the same. However, it is also constantly changing, making each moment unique. As an ancient poem once said, "In vacated mountain, trace of man is not visible, yet chatting voices of them are clearly audible. At depths of forests, waning sunlight cuts across and reflects onto the green moss."



第七屆東和鋼鐵國際藝術家駐廠創作計畫

The 7th Tung Ho Steel International Artist Residency Program



主辦單位
Organizer

東和鋼鐵企業股份有限公司 Tung Ho Steel Enterprise Corp.
財團法人東和鋼鐵文化基金會 Tung Ho Steel Foundation

參與人員
Participants
in Tung Ho Steel

劉明宗 副總 夏兆明 課長 莊和平 班長 袁漢成 技術員
蕭耀楹 廠長 王志文 課長 羅春木 班長 田景毅 技術員
駱文展 處長 劉慶彬 股長 林博文 技術員

攝影團隊
Photographer

也行影像製作有限公司
Yessing Production Co, Ltd

翻譯
Translator

陳怡如 Ada Chen

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Tung Ho Steel Miaoli Works

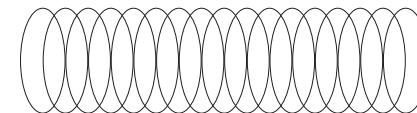
CONTACT US

▲ 財團法人東和鋼鐵文化基金會
Tung Ho Steel Foundation

▲ 台北市 10441 長安東路一段 9 號 6 樓
6F., No.9, Sec.1, Chang-an E. Rd. Taipei City 10441, Taiwan

▲ Tel : +886-2-2551-1100
Web : <http://foundation.tunghosteel.com>

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主辦單位
Organizers

 東和鋼鐵企業股份有限公司
TUNG HO STEEL ENTERPRISE CORP.

 財團法人
東和鋼鐵文化基金會
TUNG HO STEEL FOUNDATION