



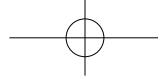
混種與擬生

——梁平正雕刻創作中的神話特質

Hybrid and Simulative Beings
—The Concept of Myth by Ping-Cheng
Liang's Sculpture

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摘要

當代藝術中的「混種」形象由來甚早，神話中常見人與生物、生物與生物之間，互相混雜而不限於固定形體變化，這些古老的傳說與記述，皆可說是初民將混種的「反常」作為「超常」的顯像來理解、崇拜的表現。

當代雕刻家梁平正（1958-）擅長以化輕、擬具象、擬實用與異媒材複合為創作手法，產生作品的「混種」與「擬生」特質。本文以梁平正創作生涯的多元面向為切入點，論及作品形式表現如同介於有機與無機之間，似有神靈附體的超自然生物，而其使用媒材的混搭也超越傳統與現代的邊界，擴充了雕塑的可能性。另外，梁平正順勢而雕的技法展現作品中流動光影的視觸感，將身體性重新召喚回以不鏽鋼為表現媒材的雕刻創作之中。梁平正透過媒介與形式解構了虛擬／真實、超常／日常、神話／歷史等二元論的界限，更進一步地呼應人類最本源的宇宙觀，在萬物與己身的生命聯繫中想像生命與藝術的各種可能。

關鍵詞：梁平正、雕刻、神話、混種、現代性

Abstract

The idea of “hybrid” comes into contemporary fine arts in a very early stage. In ancient mythology, it's often to see hybrids between human and creature, or between beings. These legends or anecdotes are a kind of worship that people at that time had toward the unusual phenomenon, in terms of interpreting as supernatural.

Contemporary artist, Ping-Cheng Liang (1958-), who is famous by using the techniques such as “quality-lightening”, simulative abstraction, simulative practice, and complex materials in his creations, has stands out by the concept of “hybrid” and “simulative beings” wrapped up in his pieces. This article is mainly focused on Liang's dynamic creating outcome. By discussing his techniques in presenting the art craft between organic and inorganic in a way of supernatural deific attaché, and applying complex material in transcending the lines between convention and avant-garde, we can explore the infinite possibilities for sculpture. His finesse of prototypical carving shows the fluid texture in his works, which has regained the concretion of the stain-less steel artistry. Liang's works have deconstructed the dichotomy of simulation vs. reality; supernatural vs. natural; mythology vs. history, and thus summoned the rawest cosmology in human being. By relating oneself to all the beings in the world, we can discover the infinite possibilities in life as well as art.

Keywords: Ping-Cheng Liang, sculpture, myth, hybrid, modernity