

第二屆麗寶國際

THE 2nd LIH-PAO INTERNATIONAL SCULPTURE
BIENNIAL AWARDS

雕塑雙年獎

方圓之間

THE SUSTAINABILITY BETWEEN
CIRCLE AND SQUARE

永續

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序文

Preamble

吳寶田 Bao-Tien Wu

Phillip King



序文 Preamble



董事長的話

吳寶田

國際雕塑雙年獎 麗寶永續方圓間

麗寶文化藝術基金會(以下簡稱本會)與英國文化協會共同舉辦的「第二屆麗寶國際雕塑雙年獎」,從在地邁向國際,呈現當代雕塑多元創意與新視野,很高興在臺北、臺中展出期間均獲得各界極高評價,本活動除提供國內外雕塑藝術家一個國際性的專業展演平台,未來也期望持續納入更多元的文化創意,進一步激盪出藝術的燦爛火光。

本屆精神議題為「方圓之間」,主要思考人類與環境如何永續共存。國內外共有 26 國藝術家,總計 179 件作品參與競賽,本競賽除拓展國內專業人士的國際視野,也陶冶民眾鑑賞能力並培育國家未來優秀的人才,我們將會持續傳遞美感經驗和推廣文化藝術。

雕塑不僅具有視覺之美與觸覺之感,更可歷久彌新,所以本會非常感謝新北市政府文化局的指導,且在國內外知名雕塑專家與學者支持與響應下,讓新一代藝術家在雕塑藝術創作上能有更廣闊的舞台,透過產、官、學的合作,持續為拓展國際宏觀思惟和培育臺灣後起藝術家而努力。

麗寶集團基於企業對社會的責任與文化的關懷,以麗寶國際雕塑雙年獎作為推廣國際雕塑藝術的開端,期望結合基金會的專業和麗寶集團的企業資源,提供臺灣青年藝術家大展身手的地方,讓美麗寶島的藝術與文化得以更加繽紛多彩!我們期待各位麗寶之友們繼續支持麗寶,不斷地給予指教與鼓勵,讓麗寶更好,讓臺灣更好。

謝謝各位
敬祝平安

董事長



The Word from the Chairman

LIH PAO International Sculpture Biennial Awards

A continuity of the Circle and Square

The Second LIH PAO International Sculpture Biennial Awards is organized by LIH PAO CULTURAL ARTS FOUNDATION (LP CAF) and the British Council. Initiated as a local award, it has become an international event, attracting international artists to participate and showcase the diversity and creativity in contemporary sculptures. The exhibitions in Taipei and Taichung won extremely positive feedback. The Awards is an international professional platform for sculpture artists both in Taiwan and from overseas. It is expected to include more diversified culture and creativity to further promote the development of the art in sculptures.

The theme of the competition is Between a Circle and a Square with the main focus on sustainable co-existence of the human being and environment. Artists from 26 countries entered 179 pieces of art. The competition has successfully widened the horizon of local professionals, educated the public sense of aesthetics, and nurtured future talents. LIH PAO will continue to share the aesthetic experience and promote culture and art.

Sculptures can not only satisfy our faculties of sight and touch; their meaning could be renewed as time passed. LP CAF appreciates the assistance from the New Taipei City Government Cultural Affairs Department. Appreciation also goes to sculptors from home and overseas who supported this competition to encourage more creation from established and rising sculptors. With the collaboration from the industry, government and academia, we could contribute to the global thinking and success of the local rising artists.

To fulfill the CSR responsibility and care for culture, the Awards is a beginning of LIHPAO Group to raise awareness of art in sculpture internationally. With joint forces of LP CAF professionalism and LIHPAO Group resources, we can encourage more devotion from Taiwan young artists, adding splendor to the art and culture in Formosa. We look forward to more continuous support and guidance from friends of LIHPAO. Together we will make LIHPAO and Taiwan better.

Thank you.

I wish you all the best.

Sincerely yours,

Bao-Tien Wu
Chairman



序文
Preamble





藝術家的話

麗寶國際雕塑雙年獎是國際性的雕塑競賽，故評審與參賽者來自不同的國家，為求競賽評審過程中的便利性與時效性，主辦單位將每件雕塑作品透過網路以照片呈現，讓評審作為評析參賽作品的初選方式。

但對於處理雕塑的部分，將會有角度上的觀賞問題產生，畢竟這不是親自在現場透過雙眼去評析參賽的實際雕塑物體，當然，這個困難點我想其他評審也同樣會面臨到，所以未來我們可以朝向將雕塑作品 3D 化，或許可以更加地凸顯參賽作品的實際呈現，我相信特別是在雕塑領域，真實的呈現出藝術品的臨場感是有其必要性的。

最後，將本次麗寶國際雕塑展與我過往的經驗相比，有很多不錯的作品讓我驚訝，而這些有趣的作品真的讓我覺得特別的喜愛。

Phillip King

The Word from the Artist

LIH PAO International Sculpture Biennial Awards is an international competition with the jury and contestants from different countries. To facilitate an efficient time-bound judging process in the first run selection, the organizer presented every piece of sculpture in the format of pictures through the internet.

However, sculptures should be appreciated from different angles. I was not able to evaluate the real objects, which was a challenge that I think other judges faced as well. Therefore, in the future I would suggest that we try and present the entries in a 3-dimensional format to more effectively demonstrate every piece of work. In the field of sculpture particularly, feeling the presence of the art work is essential.

Finally, compared with my experience as a judge in the past, the Awards this year had a number of great entries that amazed me, and these were the interesting pieces that I enjoyed more than others.

Phillip King

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CIRCLE AND SQUARE

永續

簡介

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麗寶國際雕塑雙年獎

LIH-PAO International Sculpture
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財團法人麗寶文化藝術基金會

LIH-PAO Cultural Arts Foundation

英國文化協會

British Council

麗寶國際 LIH-PAO
雕塑雙年獎 INTERNATIONAL
SCULPTURE
BIENNIAL
AWARDS
The Sustainability Between
Circle And Square 方圓之間**永續**

雕塑雙年獎介紹

活動宗旨：

結合生活空間為創作展示場域，透過原創之藝術語彙，讓國際雕塑藝術創作在臺灣交匯，達到國際交流及文化藝術走入民眾生活之目的。

徵件主題：

方圓之間－永續

主題說明：

在東方，「圓」象徵永恆不滅、循環運轉；「方」代表井然有序，人事和諧。在西方，「圓中之方」、「方中之圓」蘊藏宇宙萬物中黃金比例的奧秘，象徵極致完美與永恆。在「方圓之間」表現「人類與環境如何永續共存」的思考，即為本屆雕塑獎之命題。

Activities Aim：

Aim to create an environment with no barriers between life and art. Through this international opportunity, we hope to provide a platform on which young emerging talent may thrive with their creative ideas, and which may encourage international cultural exchange.

Competition Theme：

The sustainability between a circle and a square.

Theme：

In the East, the circle symbolises eternal life and a continuous cycle, whereas the square represents harmony and order. In the West, one can find a mystery of the golden ratio in the universe between the circle and the square; this mystery symbolises perfection and infinity. The expression of how humans and the environment sustain their co-existence in between the circle and the square would be the topic of this year's sculpture award.

財團法人麗寶文化藝術基金會

關於麗寶集團

麗寶集團成立 34 年來，秉持「誠信的態度」、「穩健的經營」、「精良的品質」、「熱忱的服務」四大理念，事業版圖跨足建設營造業、連鎖飯店餐飲、休閒事業、不動產開發、生技產業及非營利組織。

關於麗寶文化藝術基金會

麗寶建設基於社會公民責任與關懷社會理念，於 2003 年獨家贊助成立「麗寶文化藝術基金會」。麗寶基金會整合麗寶集團資源，致力於建築美學、美感教育、文化藝術、社區營造及公益關懷五大領域深耕。

地區文化藝術推動

麗寶文化藝術基金會協助各地方政府之文化藝術展演活動，如：板橋文化音樂節、三峽藍染節、基隆中元祭、鶯歌陶瓷嘉年華、國慶雙十河堤文化節、臺北燈節、蘆洲文化音樂節、新莊感恩音樂會、臺中國際薩克斯風大賽...等等。

建築美學

麗寶文化藝術基金會主辦「麗寶幸福建築系列講座」，並與新北市政府文化局、學學文創合作，六年來已陸續邀請了 33 位在建築、設計、藝術、文創等領域的專家學者闡述建築空間美學，累計有 4 千多位民眾參與講座。

美學教育

麗寶文化藝術基金會與新北市教育局合作，扎根文化藝術種子，並推動「幸福家」觀念，鼓勵小朋友不論在什麼樣的成長環境中，都能從日常生活中去用心感受並發現家庭獨特的幸福。「美麗寶島幸福家」藝文徵件活動舉辦六年來，已超過 3945 多名國小學童參加，455 人獲獎。麗寶文化藝術基金會將得獎作品編輯成〈美麗寶島幸福家作品集〉，並致贈新北市政府各國民小學與新北市各圖書館收藏。

第一屆麗寶雕塑新人獎

為了挖掘並鼓勵青年藝術家對雕塑藝術領域的長期投入，首創針對雕塑新人及總獎金超過百萬之選拔。基於麗寶集團之建設優勢，提供青年藝術家嶄新的創作平台，委託麗寶雕塑新人獎第一名江孟禧於麗寶建設位於淡海新市鎮之新建案也是新人獎創作背景中設置公共藝術作品。此外，為了實現「藝術生活化，生活藝術化」目標，將得獎作品於麗寶社區舉辦巡迴展覽。

麗寶社區總體文化營造

麗寶社區約有四萬戶，麗寶基金會致力於社區總體文化營造，以建置最完善的生活環境、凝聚社區共識。五年來，麗寶基金會已舉辦 39 場社區大型展演活動，並於公設空間開設 286 堂、76 項各式課程，累計上萬人數參與，讓住戶在家也能幸福學習，體驗文化藝術之美，增進親子互動關係與情感交流。

公益關懷

2014 年贊助兩廳院圓夢計畫、2014 年贊助亞細亞中日韓雕塑展、2014 年贊助國立臺灣藝術大學美術學院雕塑展、2014 年捐贈彰化縣立秀水國中整修圖書館、2014 年捐贈以琳關懷協會與玉東國中木工班。



ABOUT LIH PAO GROUP

LIH PAO group has now been established for thirty four years. We aim to provide trustworthy attitude, steady management, high quality , and passion service. Our business empire stretches from construction, real estate development, leisure business, hotel resorts, fun Park, biotechnology and our famous art and cultural foundation.

ABOUT LIH PAO CULTURAL ARTS FOUNDATION(LP CAF)

In 2003 LIH PAO GROUP set up LIH PAO CULTURAL ARTS FOUNDATION due to our passion in CSR. The foundation aims to integrate and optimize all resources from LIH PAO GROUP. We are now focusing on areas such as architectural appreciation, art, culture, community building, and charity.

Regional Cultural Art Festival

LP CAF had been supporting and working with local government in Taiwan with great result. We have been involved with local projects such as in Panchiao Cultural Festival, San-Hsia Indigo Dyeing Festival, Keelung Mid-summer Ghost Festival, Yingge Ceramics Festival, The Double Ten embankments Cultural Festival, Taipei Lantern Festival, Luzhou Cultural Festival, Xinzhuang Thanksgiving concert, Taichung Saxophone Competition...etc.

Architectural Aesthetics

LP CAF has invited 33 experts and scholars from Taiwan architecture, art, design, cultural and creative field for the LIH PAO Architectural Aesthetics Lectures series. We have also worked with New Taipei City Government Department of Cultural Affairs, Xue Xue Institute, more than 4,000 people attended the Lectures.

Aesthetic Education

LP CAF in cooperation with the New Taipei City Government Department of Education to promote the concept of "happy home", to encourage children regardless of what kind of growth environment also can appreciate everyday life and a happy family. During the last six years we have host the 「Beautiful Taiwan , happy home」 arts competition, accumulated more than 3,945 elementary school students to participate and 455 winners had been created in the competition. The winner's art work has been created in to art books and been donated too all Taipei's elementary school and libraries.

The 1st LIHPAO Sculpture Young Artist Award

To encourage talented individuals to make long term commitment to create brilliant work in sculpture area LP CAF decided to hold "LIHPAO Sculpture New Artist Award" with total prize more than one million New Taiwan dollars. We create new creative platform for artist to showcase their work and the winner will continuously work with LIHPAO group with commission project work. For example: Last year's wining artist Jiang Mengxi, commissioned a set the Public Art in one of LIHPAO Construction building apartments, located in Danshuei. In addition to achieve the goal of bring art and culture in to everyday life. We always organize the winning pieces to be showcased in all LIHPAO's residence communities.

Comprehensive LIH PAO Community Building

LIHPAO group holds forty thousand Households in LIHPAO Communities. LP CAF devote our time in comprehensive community building. We are committed to build the perfect living environment for our residence. For the last five years, LP CAF held 39 large exhibitions and activities in the community's public space, 76 kinds of courses and 286 lessons opened, accumulated tens of thousands of people participated in the activities. We aim to bring in all our tenets to appreciate the art of learning, experience the beauty of art and culture, and to encourage better parent and children relationships.

Charity

Sponsorship for the 2014 Dreams Program of the National Theater and National Concert Hall. Sponsorship for the 2014 Asiatic Sculpture Exhibition for Taiwan, Japan and Korea. Sponsorship for the 2014 Sculpture Exhibition organized by the National Taiwan University of Art, Fine Art College. Donation of funding for the renovation of the Hsiu Shui Junior High School library in Zhanghua County in 2014. Donation to Elim Care Association and Yu Dong Junior High School Wood Craft Class.



簡介 Introduction

關於英國文化協會

英國文化協會於 1934 年由英國皇室設立，為英國專責推廣藝術文化關係並創造教育機會的國際組織，在全球超過 100 個國家擁有 160 個辦公室，藉由創意與知識的交流，促進不同族群與文化之間的信任與合作。於 1996 年在臺灣成立，致力於建立英國與臺灣之間的互惠合作關係。

英國文化協會於推動臺英藝術交流合作上十分活躍，2007 到 2010 年以「創意城市」為主題，藉由英國的創意經驗協助臺灣藝文工作者建立國際網絡，推動創意經濟。2010 年至今，多方促進臺英藝術單位合作交流，包括 2010 到 2011 年與臺灣創意設計中心協力邀請英國創意界的奧斯卡 D&AD 來臺展出近年的得獎作品；與臺北市立美術館於 2011 合作展出「倫敦超當代設計展」；2012 年與臺北藝術節共同邀請英國舞團來台演出；2013 年與麗寶文化藝術基金會攜手策劃「麗寶國際雕塑雙年獎」；2014 年與兩廳院合作邀請英國皇家芭蕾舞團及莎士比亞環球劇院來臺演出莎士比亞經典名劇，並與今週刊合作邀請大倫敦市文化戰略部長 Justin Simons 來臺主講「從倫敦文創看城市發展」。

在未來，英國文化協會將持續努力與臺灣夥伴建立合作的契機，推廣音樂、舞蹈、戲劇、文學、建築、設計等藝文活動，與臺灣觀眾分享當代英國精彩多樣且創意十足的文化風貌。更多英國文化協會相關訊息，請瀏覽網站 www.britishcouncil.org.tw。

British Council

The British Council is the United Kingdom's international organisation for cultural relations and educational opportunities. Founded in 1934, we currently operate in over 100 countries and territories worldwide.

For our work in the arts in Taiwan, we have worked with many other key local arts organisations to promote British arts in Taiwan. Examples of this were:

- Partnering Taiwan Design Centre to invite the UK based non-profit organisation D&AD (the Oscars of the creative community), to Taiwan in 2010 and 2011 to exhibit awards of outstanding work in advertising and design.
- Collaborating with Taipei Fine Arts Museum in 2011 in an exhibition named 「Super Contemporary – Designed in London」 promoting contemporary British art.
- Working with Taipei Arts Festival in 2013 to invite the British and Welsh performing groups to perform in Taiwan.
- Working with Lih Pao Cultural Arts Foundation in 2013 in the 「The 2nd International Sculpture Biennial Awards」 hoping to provide a platform for young emerging talent and to encourage international cultural exchange.
- Partnering the National Theatre in showcasing classical Shakespeare plays performed by the Royal Ballet and Shakespeare's Globe in 2014.
- Working with Business Today Magazine in 2014 in inviting Justine Simons, Head of Culture for the Mayor of London to give a keynote about the development of creative industry in UK.

The British Council promotes innovative and diverse aspects of the UK arts including visual arts, architecture, design, dance, drama, music, film, literature and creative economy. We enable UK-Taiwan collaborations creating new audiences and mutual understanding. For more information about the British Council, please visit www.britishcouncil.org.tw

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得獎者

Winners

Georgi Minchev

董明晉 Ming-Chin Tung

Kamen Tanev

Ilker Yardimci

Majid Haghighi

向光華 Kuang-Hua Hsiang

崔召東 So-Dong Choe

蔡爾平 Erh-Ping Tsai

Elena Saracino

林辰晏 Chen-Yen Lin

吳宗彥 Zang-Yen Wu

Alessio Ranaldi

羅 傑 Chieo Lo

張國耀 Kok-Yew Chong

許筑鈞 Chu-Chun Hsu

莊惠琳 Hui-Lin Chuang

羅東雄 Tung-Hsiung Lo

楊孟濠 Meng-Hao Yang

陳怡庭 Yi-Ting Chen



得獎者 — 金獎

Winners – Gold Medal Award



金獎 Gold Medal Award

Georgi Minchev / 1965

Experience :

Win the national competition for a monument of Vasil Levski in the town of Kardzhali / team / - the project was realized in October 2004

Award Margarit Tsanev / National Youth Exhibition - Sofia, Shipka 6.

Award of UBA for drawing in a national exhibition of artists Teachers - Veliko Tarnovo.

Award of UBA / Regional Youth Exhibition Veliko Tarnovo.

作品名稱 : 未知的片段

材質 : 石

尺寸 : 100x50x50cm

Artwork Title : Fragment of something bigger

Materials Used : stone

Dimensions (L*W*H) cm : 100x50x50cm







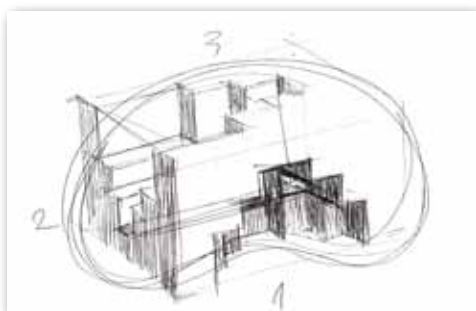
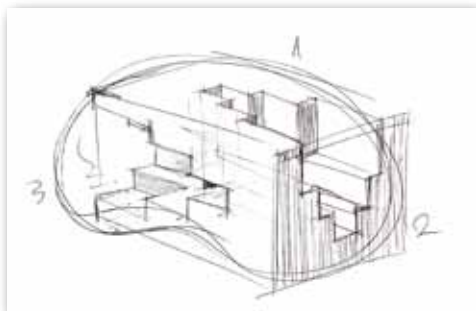
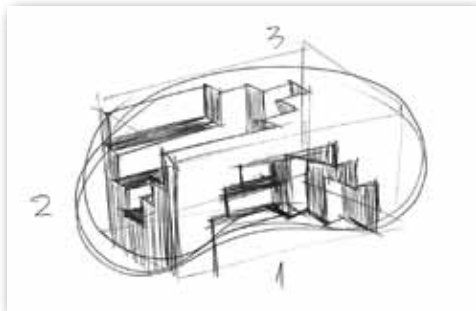
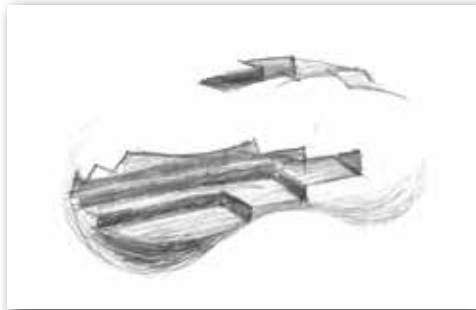
得獎者 — 金獎

Winners – Gold Medal Award

創作理念：

它包含了形態學的特有比例和原則，表達了物理和空間特徵。在很大的程度上，此設計著重於反相相拼及對立的原則和方法，去傳達其中包含的美學思想與形式。就以形式來說，此創作的理念是在簡單的幾何形狀中架構出彼此之間的關係－立方體和球體。在此計劃中是想透過比例和獨特的雕塑把這些簡單的幾何形狀改變其形並且再度重置。以橢圓勾勒出整個外部尺寸與雕塑的輪廓，由內而外地快速構建和發展。而它均勻膨脹的動力似乎來自於雕塑的核心，在腎形橢圓體的三個方向個別獨立切割出一個缺口，所有邊緣、轉角、牆壁和形狀由內去達到相同位置。此三個缺口是佔據整個由三個不同大小的平行六面體所組成的橢圓體積，整個作品的複雜部份將自然地由本體來實現，在預設路徑上因為三個不同大小的平行六面體會互相匯重疊在整個橢圓體的中央處，因而再把它們剩餘的可見部位去除後只留下其路線。反向缺口的主要用意是標出高度、寬度和深度三個空間尺度而形成三維形狀。此時，所有的壁面和溝槽將會是相同角度亦或與彼此相互平行。在這兩種情況下，它們將會導向出垂直和水平的間隔。當它們彼此在橢圓形板凳插槽的中央處匯集時，將會形成水平和垂直的空間就如建築的概念。





本作品第二要素是在主要空間裡由三個不同方向的開口去創造出縱向和橫向空間。這些空間定位的元素透過簡單的方式與觀看者溝通，此目的是為了去營造出在既有的環境中所遺留下來的規模和宏偉的感覺。另一方面，由每組的牆面、邊角、立方體及平行六面體所架構出的空間使人聯想起街道與廣場，反倒是都在裡面而不是在表面上。它們被切割及雕刻成一個橢圓，其目的是為了創造出空間改變的感覺。在傳統的認知上，東西是依附在物體的表面，但在此特殊情況下卻是顛倒過來。透過改變既定自然的認知，這些猶如建築的元素在「未知的片段」中經由強烈的對比去創造出另一種感官的衝擊。





Artist statement :

The project "fragment of something bigger" is traditionally exhibited sculpture. It contains its physical and spatial characteristics expressed through specific proportions and principles of morphology. To a large extent, the design is based on the juxtaposition of opposing, contrasting principles and approaches to the expression of form and aesthetic ideas contained in it. As a formula defining the vision of the project is put the relationship between simple geometric shapes - cube and sphere. These simple geometric shapes are modified and placed in coexistence through proportions and distinctive sculptures in this project. Oval outlines the external dimensions and the silhouette of the sculpture. It is positively built and developed from the inside out. She seemed evenly inflated by the power comes from the core of sculpture.





得獎者 — 金獎

Winners – Gold Medal Award

方圓之間永續 The Sustainability Between Circle And Square

In the volume of the kidney-shaped oval are cut three separate one from another hole. All edges, corners, walls and forms that they form inside are achieved in the same way. Each of the three holes made by the general oval volumes is taken in groups of three different sized parallelepiped. Complex section is achieved by itself, as a script because parallelepipeds groups meet and overlap in the core of the oval shape, and then removing them remained visible only their imprint.

Negative openings are targeted coordinates of the three spatial scales, forming three-dimensional shape: height, width and depth. All the walls, trench oval shape are at right angles or run parallel to one another. In both cases, they are oriented in spaced, vertical and horizontal. At their meeting in the heart of the oval bench slots formed horizontally and vertically oriented volumes that resemble architectural elements.





The orientation of the holes in the direction of the main spatial planes of vertical and horizontal is the second key element in the "Fragment of something bigger." Through simple, clear and easily communicate with the viewer, spatial orientation of these elements, the aim is to create a sense of scale and grandeur that is inherent in the built environment. On the other hand, this set of walls, edges, angles, cubes and parallelepipeds reminiscent buildings streets and squares are inside, not outside the surface. They are cut, carved into the common oval. The aim is to create a feeling of changed location. Something that is traditionally located outside of povurhnostta, in this particular case is vutre at the heart of something. With the change of natural places, these "architectural" elements in the "fragment of something bigger" create another level of impact based on sharpness and contrast.





得獎者 — 銀獎

Winners – Silver Medal Award



銀獎 Silver Medal Award

董明晉 / Ming-Chin Tung / 1980

經歷：

「靈與自然的延續」張富峻與董明晉雙個展，新思惟人文空間，高雄
「窺藝本色」駐村暨個展，故宮南院願景館，嘉義
「關係之外」，富貴三義館，苗栗&富貴陶園，新北市鶯歌
在 "un" 與「非」之間，東門美術館，臺南
造形藝術研究所畢業個展，國立臺北藝術大學
造形藝術研究所畢業個展，國立臺北藝術大學
第一屆麗寶雕塑新人獎 入選

作品名稱：方圓之間－過去、現在、未來

材質：樟木、檜木

尺寸：37x37x140cm

Artwork Title : Between Round and Square: Past, Present, and Future

Materials Used : camphar wood、cypress

Dimensions (L*W*H) cm : 37x37x140cm





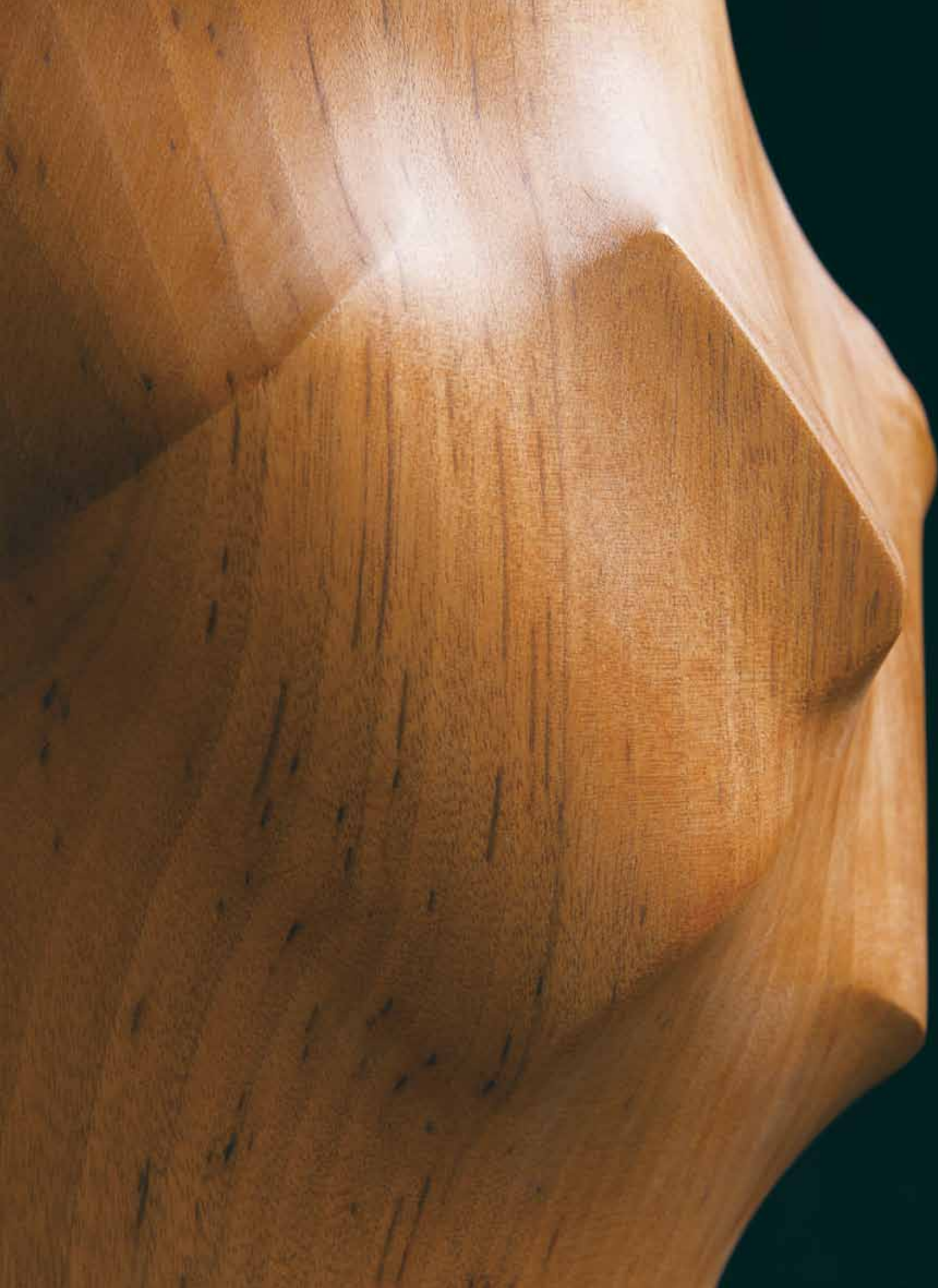
得獎者 — 銀獎

Winners – Silver Medal Award

創作理念：

「完璧」、「玉琮」是古代東方象徵天圓地方的器物，在「方」與「圓」的造形構成中，更蘊藏著規矩、秩序與循環運轉的涵義。時至今日，關於方、圓的形態，仍舊常見於日常生活之中，舉凡數學、建築、家具、陶瓷器皿到塑膠製品皆可看見方、圓的應用與延續。這次創作使用木頭材質，有感於樹木的養成動輒數十年、百年、千年，而其木紋更確實地記錄著過往氣候環境的變化，這種樹木與天地共養的過程，與自己的創作理念相契合。作品以柱狀形式呈現，其中的器物樣貌顯示時間的流轉，柱子下方是古代玉琮，頂端為塑膠瓶，中間隱藏的部分暗示著過往時間歷程中，方圓的發展與想像，柱身造型多為器皿，由器皿可看出時代變化以及人們的生活樣態，朝代雖會更迭，人事變化萬千，但有些真理與美感卻會永續留存。



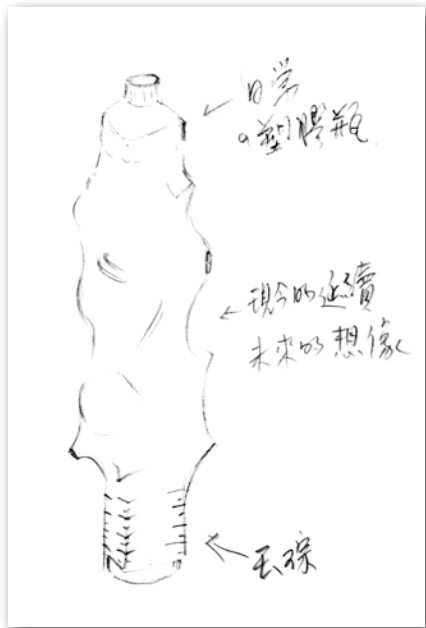




得獎者 — 銀獎

Winners – Silver Medal Award





Artist statement :

"Complete flat jade" and "jade cong" are the objects that symbolize the round sky and square land in traditional Chinese culture. In the constitution of "round" and "square" shape, the implications of rule, order, and circulation are hidden within. To this day, the shapes of square and round are still frequently observed in everyday life. From math, architectures, furniture, ceramic wares, and plastic products, the application and extension of square and round can be seen. This time, I use wood material for my artwork, in light of the fact that the growth of trees easily takes ten, hundred, or thousands of years and the wood grain assuredly recorded the climate changes in the past. This process of co-growth between trees and the world perfectly matches with my own creative concept. The work is presented in the prismatic form; the appearance of the object demonstrates the passing of time. The bottom of the pillar lays the ancient jade cong and the plastic bottle sits on the top. The hidden part in the middle implies the development and imagination of square and round during the course of time in the past. On the body of the pillar are mostly utensils, and from the utensils we can see the change of times and the lifestyle of people. Time passes and people change, but some truth and aesthetics will last forever.







得獎者 — 銅獎

Winners – Bronze Medal Award



銅獎 Bronze Medal Award

Kamen Tanev / 1973

Experience :

First prize - The 1st International Public Art Festival of Mudanjiang Jingpo Lake 2011, China

First prize - "Regard vers les V Jeux de la Francophonie"- National Fine Art Competition, Sredetz Gallery, Sofia, Bulgaria

First prize - 12th International Sculpture Symposium "Stone in Galilee", Ma'alot-Tarshiha, Israel Exhibitions

"Sculpture exhibition" - Carlos Woods Gallery, Guatemala city, Guatemala

"Genesis" - Fine Art Exhibition, National Public Gallery, Sofia, Bulgaria

作品名稱：創世紀

材質：大理石

尺寸：75x45x60cm

Artwork Title : GENESIS

Materials Used : marble

Dimensions (L*W*H) cm : 75x45x60cm







創作理念：

「GENESIS」是表現一種形成的過程，像大自然力量運作的一種結果，在混亂中創造次序。這個作品由數個球嵌入膜中組成，表面剩下球的痕跡，留下構築的過程，在第一眼看見時，是沒有形狀的。這個創作在最初胚胎發展即表現出這種方式，靜止的石頭使它消失，凍結我想創造一種移動的觀念、自由和幸福感。









Artist statement :

“GENESIS” represents the intensive process of formation, as an effort of the natural forces to create an order in the chaos. The sculpture consists of several spheres inserted in a membrane. Leaving traces on its surface, they remind of the construction, existing in a shapeless at first sight form. The creation in its initial (embryonic) stage of evolution is represented this way. By dematerialize and misbalance of the static stone block I create a sense of motion, freedom and happiness.





得獎者 — 入選獎
Winners – Judges' Award



入選獎 Judges' Award

Ilker Yardimci / 1974

Experience :

Qingdao International Sculpture Competition Final Exhibition-Qingdao/CHINA

Nanjing 2014 Youth Olympics International Sculpture Exhibition-Nanjing/CHINA

Gallery5 Group Exhibition-Istanbul/TURKEY

Young Masters/Group Exhibition, Artisan Art Gallery-Istanbul/TURKEY

Group Exhibition, Isik University Art Gallery-Istanbul/TURKEY

作品名稱：抒情交會

材質：不銹鋼

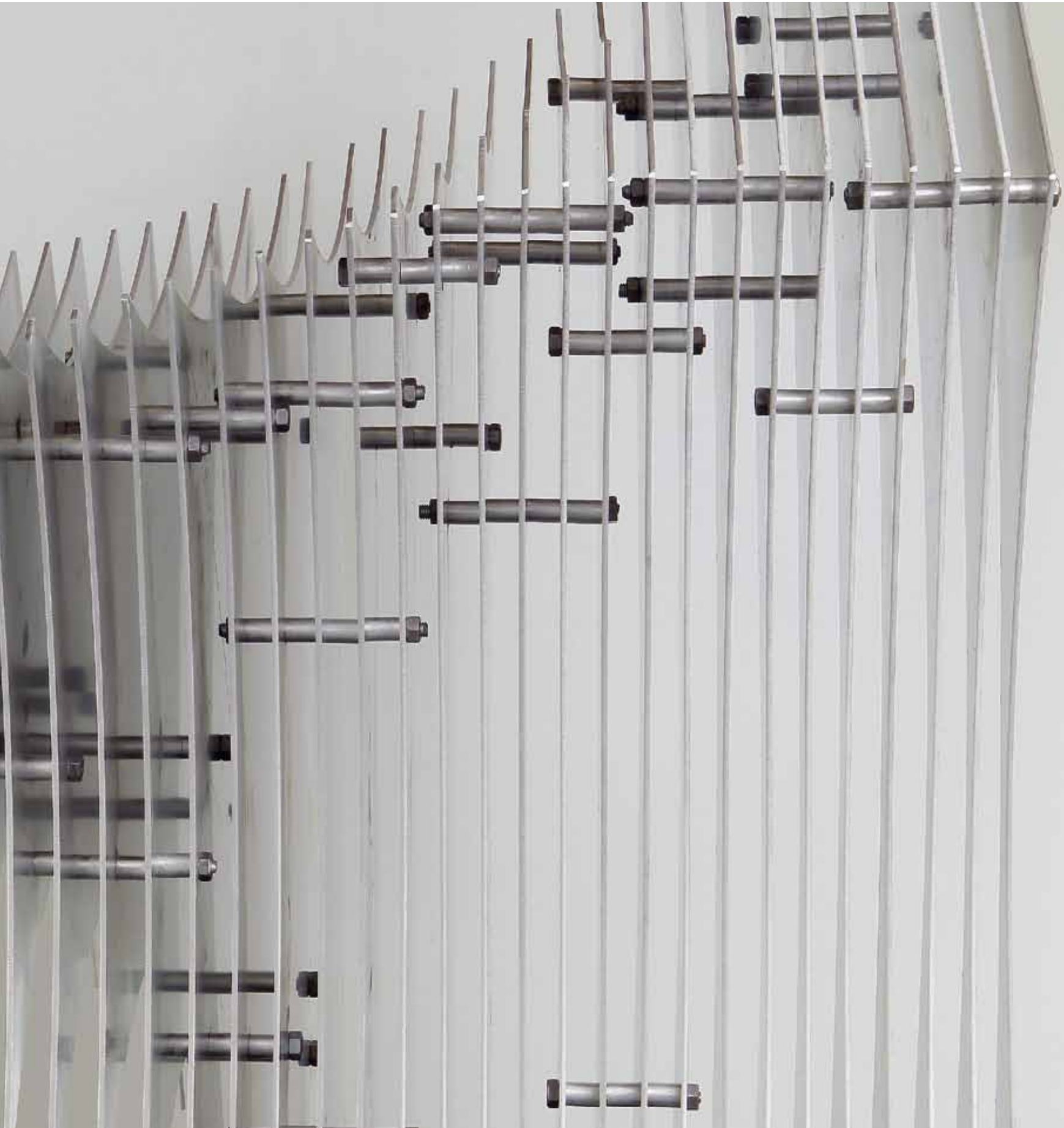
尺寸：65x65x65cm

Artwork Title : Lyrical Composition

Materials Used : stainless steel

Dimensions (L*W*H) cm : 65x65x65cm







得獎者 — 入選獎
Winners – Judges' Award

創作理念：

我這件作品呈現的是圓與方在空間中的交會，形塑成新的體積及外觀。圓與方均屬二度空間，然而在交會之後，卻出現了正負空間，可以看得到球體，也可以從不同視野觀看同一稜柱，也就是拋開根源，呈現了新的故事。身為藝術家，我深信根源是言語難以描述的。是南或北，是東或西，我相信人人都能看出差異，然而我們生活在同一個地球，這才是我們的主要根源。

Artist statement：

My sculpture shows intersections of circles and squares in space. And they create a new volume and a new shape. Circle and square are has two dimensions. However with this way they have a volume in positive and negative space. One can feel a sphere on it and also one can feel different views of a prism. I mean they build a new narration without their roots. As an artist I believe in that we have more than words with our roots. North or south, East or west firstly one can see differences However we are living on a sphere so this is the our main roots.







得獎者 — 入選獎
Winners – Judges' Award



入選獎 Judges' Award

Majid Haghighi / 1983

Experience :

One of the top five finalists for international public urban art competition, LA, USA

Winner of Carrara (Italy) award in international sculpture symposium of Grasse, France

The first award of large form for "Freedom" competition, Poland

International Stone Sculpture Symposium of Grasse, France

International Stone Sculpture Symposium of Differdange, Luxembourg

International Stone Sculpture Symposium of Caldash, Portugal

作品名稱：永恆回憶

材質：樹脂玻璃纖維、金屬

尺寸：50x50x125cm

Artwork Title : Memories never die

Materials Used : resin fiberglass&metal

Dimensions (L*W*H) cm : 50x50x125cm







得獎者 — 入選獎
Winners — Judges' Award



創作理念：

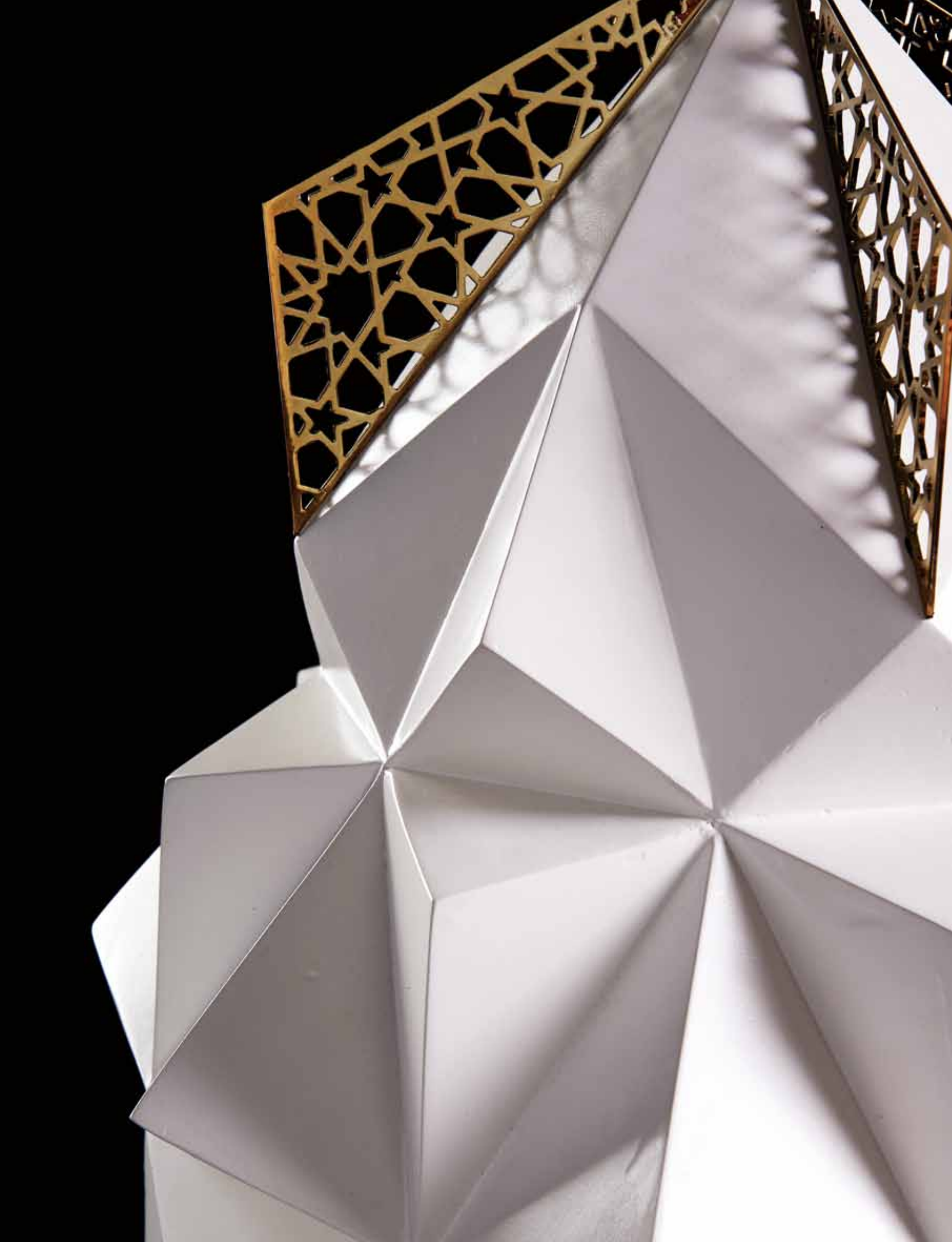
在此系列作品，我運用了伊斯蘭建築，以及名為「Mogharnas」的紋飾等創作元素。在伊朗宗教建築裡，尤其是清真寺與陵墓，Mogharnas 是其中一種重要的裝飾元素。伊朗傳統建築包含兩個部分：四方代表地，圓象徵天，Mogharnas 裝飾圖案用來連結天地，在兩者之間逐步轉化改變。

Artist statement：

In this series, I have worked by inspiration of Islamic architecture and decorative pattern that call it, MOGHARNAS.

MOGHARNAS is one of the architecture decorative elements which has an important role in beautification of Iranian monuments specially in mosques and tombs.

Iranian traditional architecture is composed of two parts. The square symbolizes of the earth and circle symbolizes of the sky and also Mogharnas is a decorative pattern that it's duty is gradual changing and also connecting one geometry to another one.





得獎者 — 入選獎
Winners – Judges' Award



入選獎 Judges' Award

向光華 / Kuang-Hua Hsiang / 1961

經歷：

第二屆蕪湖劉開渠獎國際雕塑大展入選典藏《守護》
土耳其 Hasandede 第四屆雕塑創作營選手《洄瀾視窗》
牡丹江鏡泊湖國際雕塑大賽二等獎《江波》
北京清華大學百年校慶國際校園雕塑大展入選獲典藏
戶外作品《人文視窗》

作品名稱：三月飛白

材質：白大理石

尺寸：71x32x77cm

Artwork Title : A sonata of spring

Materials Used : white marble

Dimensions (L*W*H) cm : 71x32x77cm







得獎者 — 入選獎
Winners – Judges' Award



創作理念：

三月間白蝶嬉戲，漫舞林間，時而群舞，時而單飛，百花盛放，自由芬芳，是春暖花開的好時節。然而現代過於忙碌與一味追求發展的想法，讓人遠離了與自然共生的田園風光，如果這樣恬靜悠閒的記憶能被喚醒，是否能期待一個更有機的未來早日來到？

Artist statement：

In March, white butterflies were playing. They dance through the forest, sometimes in a group, sometimes just alone. Flowers bloomed in profusion with ease and fragrant. It is spring, a season of comfortable. However, People today always too busy for development. Human alienated from the life linked with Mother Nature. If the memory of such peaceful harmony could be recalled, then maybe it wouldn't be too far away for a more organic future life.





得獎者 — 入選獎
Winners — Judges' Award



入選獎 Judges' Award

崔召東 / So-Dong Choe / 1965

Experience :

Turkey Karsiyaka Symposium, Izmir, TURKEY
Qingdao Horticulture EXPO, CHINA
International Symposium of Sculptures 2012,
Mumbai, INDIA
(Silver Prize Award) Second Wuhu
China2012"Liu Kaiqu Award," CHINA
The 13th China Changchun international
Sculpture Symposium, CHINA
2nd China (Tongling) International Copper Art
Exhibition, CHINA

作品名稱 : The 2100 A.D

材質 : 白、紅大理石

尺寸 : 104x52x44cm

Artwork Title : The 2100 A.D

Materials Used : white 、 red marble

Dimensions (L*W*H) cm : 104x52x44cm







得獎者 — 入選獎
Winners – Judges' Award

創作理念：

所有生物皆是由細胞所組成，而圓形可以代表一個細胞的基本形狀。在此，我試圖將生命的永恆性和細胞的衰敗做對比。透過一個圓和另一個圓的串聯，表達人類共同希望的象徵－尋求永恆以及永恆的世界。和諧的發展可以帶我們走向這樣的永恆，我們盼望著、夢想著永恆的發展，但在此之前，我們必須先達到和諧。



Artist statement：

Living things are composed of cells, and a circle can represent the basic shape of a cell. I seek here to juxtapose the permanency life against the disintegration of cells. Through the connection and repetition of one circle after another, I attempt to express and symbolize our shared human hope: striving for permanence and a permanent world. Development in harmony can lead to such permanence. We hope and dream of endless development – but harmony attendant to this is vital.





得獎者 — 入選獎
Winners – Judges' Award



入選獎 Judges' Award

蔡爾平 / Erh-Ping Tsai / 1950

經歷：

美國 Jewelry 10 品牌創始人

國立歷史博物館 - 蔡爾平的原鄉陶夢陶藝

美國國立手工藝展

美國紐約林肯中心藝術 & 手工藝展

臺北故宮博物院乾隆潮返鄉歸雁雕塑展

作品名稱：風情萬縷情長倚

材質：鋼、彩色玻璃珠

尺寸：115x45x80cm

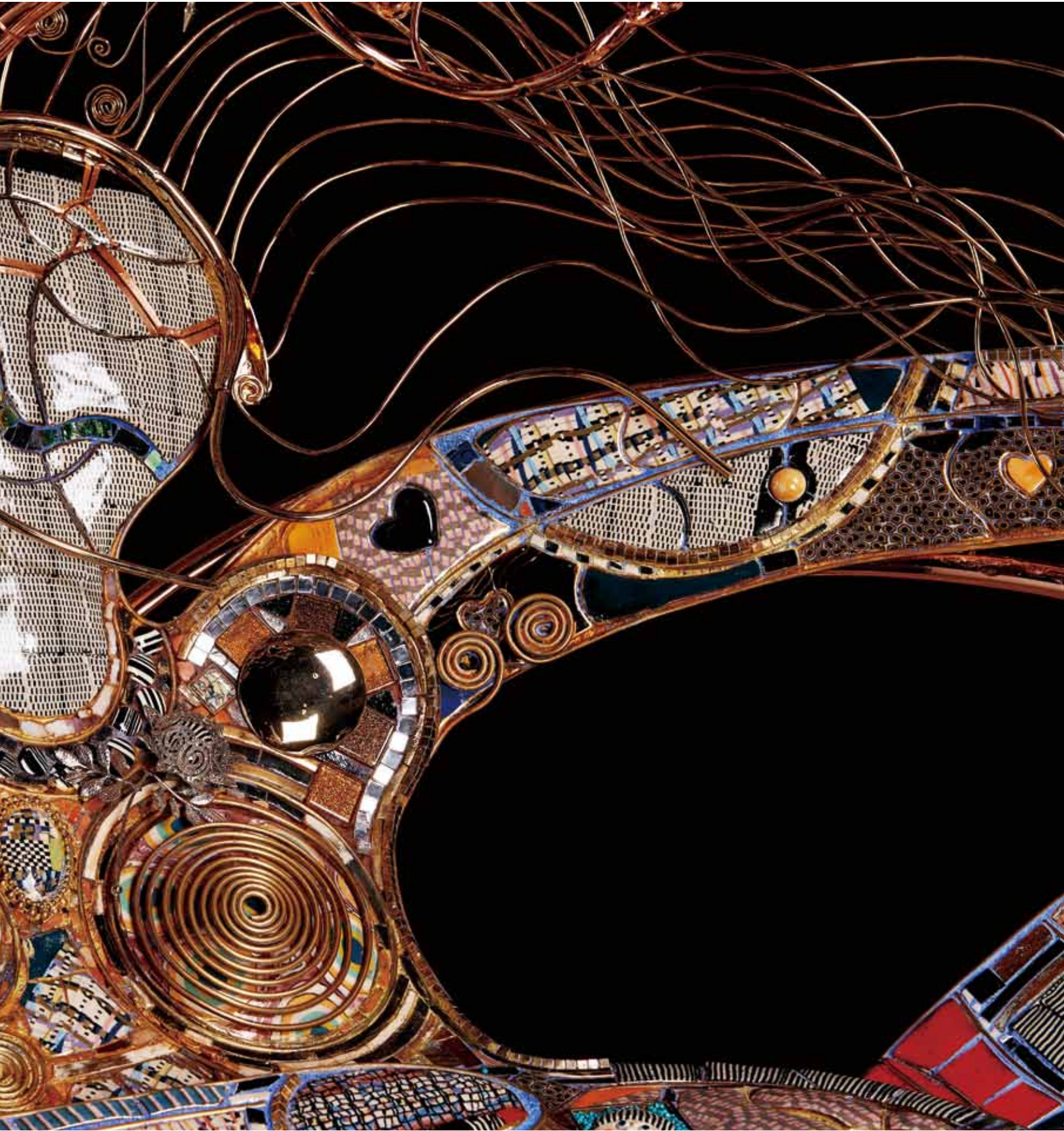
Artwork Title : DREAM

Materials Used : steel 、 colorful glass

Dimensions (L*W*H) cm :

115x45x80cm





得獎者 — 入選獎

Winners – Judges' Award

創作理念：

在天圓地方之間，有兩大關係我最為珍惜：一是人與自然天地的緊密共生關係，在作品裡我以樹作為象徵；另一是人與父母天倫之愛的親蜜關係，我以母性軀體代表。

我感念樹木像天地人之間的臍帶，蘊育萬物、庇蔭眾生，像是老榕樹，獨木而成林，曾是我成長流連的小天地。我對樹木的美也情有獨鍾，尤其是風情萬種的樹，白樺、白楊、金柳、垂櫻、桂樹...我很享受隔窗遠看，在風中招搖飄絮的柳絲，在風中送別最後繽紛而逝的櫻雨，藏身在柔情心葉斑斕如霞的愛染桂樹帳裡，但我真正最懷念的是在當年已白髮銀絲的母親身旁聽她才學唱的日文〈千風之歌〉，我覺得母愛如樹，永遠的愛之樹...慈愛的母親已如千風遠去了，

長留心中的是永遠迴盪的旋律歌韻和已化身千風的慈母身影，無需感傷，我僅滿心感恩來緬懷千風撫面宛如慈母隔海萬哩也情萬縷的永遠慈母愛，願天下子女能多珍惜與白髮父母的倒數歲月，更願敬重珍惜方圓天地之間的自然地母之愛。



Artist statement :

I once had a dream about mother of nature leaning on a birch tree spread like a bed. The birch tree had faded leaves, which became white clouds floating like a dream in the breeze. Mother of nature left her vibrant dress of colors lying spread far across our fertile fields. Her dress is far longer and fairer than any dress known to man. All over our land, her dress grew with a variety of flowers and leaves

When I am waiting patiently for a moment of art to capture, no matter where, I am always using my Ipad to sketch my dream. I used the mother of nature scene and made it real in my vision. I created my own Birch tree trunk to look like a bed for her to rest. She is my inspiration. The roots of the birch tree are the base of the reclining bed she rests on. I can always enjoy this beauty in solitude, gazing at the stars within a green field. I sleep in the caressing hands of dear mother of nature.

I feel my mother is like a tree, always there. I have a connection with the trees. I enjoy watching through the windows to see the Kazula, Weeping Cherry and the Birch willow hiding behind heart shaded leaves. I always remember my gray haired mother singing her heart warming Japanese song, "The Song of a Thousand Winds." She now soars with the sun-warmed winds while singing to me. I have so much to give thanks for and I am always appreciative that my mother is always there.

I also believe that mother is like the great land. She nurtures us. When children know how to appreciate mother's love, land will be forever green, mother's love will forever lasting. I hope this sculpture will inspire the harmony between man and land.





得獎者 — 入選獎
Winners – Judges' Award



入選獎 Judges' Award

Elena Saracino / 1976

Experience :

"Studi aperti" group exhibition, 31/5-1/6. Carrara (Italy)
Group exhibition "Bookmark" 21 december-6 february 2014. "Il Gabbiano" gallery, La Spezia (Italy).
Geumgang Nature Art Pre-Biennale, Gongju City (Korea). 1st October-15th November.
Group exhibition "Matinaka 7 - Rediscovery" in Ibaraki Prefecture, Joso City (Japan). 12-27 october.

作品名稱：逆轉

材質：黑大理石

尺寸：109x23x49cm

Artwork Title : Reverse

Materials Used : black marble

Dimensions (L*W*H) cm : 109x23x49cm







得獎者 — 入選獎
Winners – Judges' Award

創作理念：

我主要是透過對比元素平衡的塑型來創作這件作品。大自然在我尋找靈感的過程中扮演著關鍵的角色，我相信我的作品很適合放在風景之間，並自然反射於其中，為它帶來視野和真實的光輝。

總的來說，我遵循以簡單為基礎的和諧想法，循著一條允許即時情緒的美學的線，這樣俏皮的特質或許更接近公共藝術。關於這一點，我想補充，在任何有可能的地方，互動的元素能使關係更感官，我對美學的研究特別著重親密、靈性的創作過程，它導向我理想的平衡之一，因為有光和影、連續性和間斷性等反差，以環境藝術的創造來講，尤其是場域藝術，在我的美學理想中佔著日益重要的地位，因為它融合了和諧、俏皮和靈性等元素。

在此，這件作品是一個封閉的圓，其中一個空洞的點呼應一個完整的型，這個元素似乎透過永續的圓呈現不間斷地自我創造，而它的概念是生命永恆的循環。



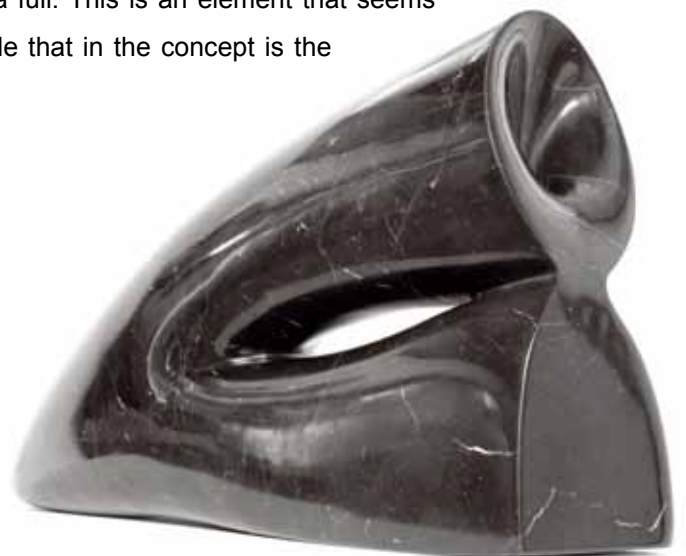


Artist statement :

I conceive the sculpture through a plastic essentiality of contrasting elements that are the same time balanced. Nature plays a key role in the search expressive of my work. The context of the landscape welcomes the work in my opinion and is reflected in it, giving at the entire vision an aura of authenticity vital and unusual.

In general I follow the idea of harmony founded on simplicity, according to an aesthetic line that allows an immediate emotional impact, these qualities probably come closer to an ideal playful of public art. To this I add, where it is possible the feature of the interactivity, so within a relationship full sensory. In particular, my aesthetic research is closely linked to a creative process that in intimately spiritual sense, it leads to one of my ideal balance, due to the contrast between light and shadow, continuity and discontinuity, etc...

The creation of works of environmental art and in particular of site-specific interventions increasingly represent my ideal way to express an aesthetic that brings together those features that include harmony, play, spirituality In this case the work is a closed circuit where to an empty point, corresponds to a full. This is an element that seems self-produce through the ideal representation of a continuous cycle that in the concept is the endless cycle of life.



得獎者 — 入選獎

Winners – Judges' Award



入選獎 Judges' Award

林辰晏 / Chen-Yen Lin / 1967

經歷：

中國杭州西湖國際博覽會臺灣藝術家精品展
藝之森 九九峰生態藝術園區 公共藝術競賽 獲作品設置
作品【延伸】明基友達南科廠戶外設置
BenQ 國際雕塑創作營臺灣獲選進駐藝術家

作品名稱：延伸

材質：大理石

尺寸：64x63x61cm

Artwork Title : Expand

Materials Used : marble

Dimensions (L*W*H) cm : 64x63x61cm







得獎者 — 入選獎
Winners – Judges' Award



創作理念：

當意念不受空間形式與世俗枷鎖鉗制，想像可以馳騁在浩瀚無限的天空，而無限延伸。

Artist statement :

When ideas are not being diverted by the yoke of spatial and temporal, imagination can soar in the endless sky. and expand.





得獎者 — 入選獎
Winners – Judges' Award



入選獎 Judges' Award

吳宗彥 / Zang-Yen Wu / 1988

經歷：

- 「彰化縣第 15 屆磺溪美展」，入選
- 「《虛空實間》吳宗彥創作個展」，國立臺灣藝術大學 國際展覽廳，板橋
- 「《交流》吳宗彥創作個展」，國立臺灣藝術大學 大觀藝廊，板橋
- 「新北市美展 - 雕塑類全國組」，入選

作品名稱：虛體交集

材質：白大理石

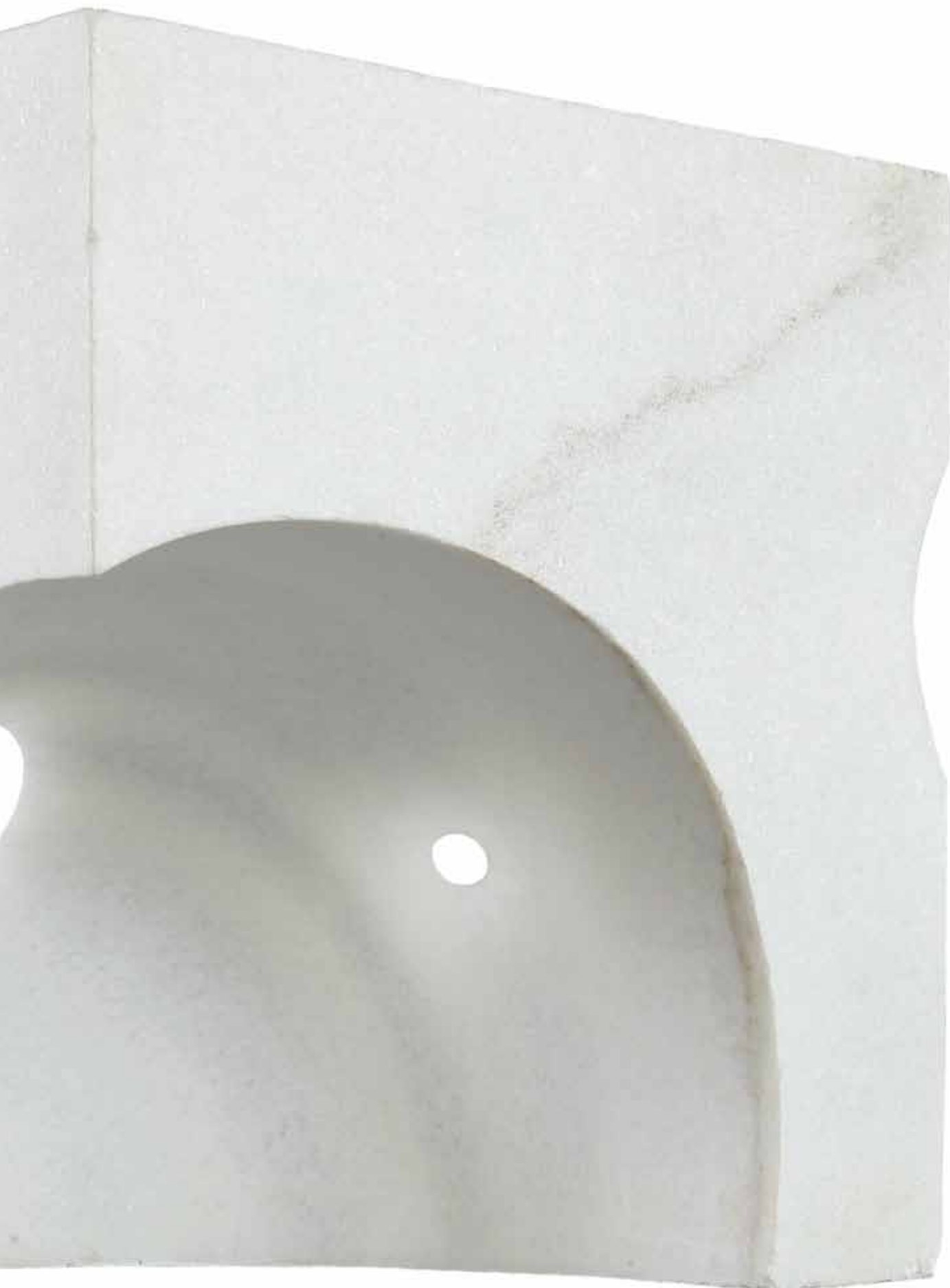
尺寸：60x60x60cm

Artwork Title : The intersection of the virtual body

Materials Used : white marble

Dimensions (L*W*H) cm : 60x60x60cm







創作理念：

以方正且穩定的白色大理石正方體作為實體空間，並視為某種已存在許久的環境或某種永恆的狀態。再將圓球體深入正方體內，以負空間的方式於正方體中，而正方體逐漸被圓球壓縮且消失其形體，本是虛體的球反而轉變成為主體。而當球與球交集後，隨著交集的深度不同，有著穿透的效果。除了形體的改變，藉由造形的變化突顯石材的特性，再經過厚薄的處理後加上了光的照射，能夠產生透光的效果，也使得整個形體減弱。

現代環境中會有著人與人的互動關係，不以具體直接的方式，反而以最簡化的方式呈現。便以幾何造形中看似不斷移動的圓呈現，試著表現出人與環境之間互動與影響的狀態。以及表達人與環境自始至終都需不斷的接觸，如作品中於圓與方之間尋找不同的變化，也在圓與圓之中不斷穿透後，產生視覺上的不斷轉移，並對人於現代生活中的本質是否漸漸消失提出疑問。



Artist statement :

Marble cube stands as a symbol of the environment. In three of the sphere into the cube and make penetrate. Add to sphere, in addition to physical changes, but also highlights the characteristics of the stone. In itself, the use of white marble material properties - light, as the sphere into the cube shallow to deep.

Start to finish people and the environment continuous need in contact, such as the works amongst circle and the square looking for different variations, but also among circle and the circle continued penetrate, visually continuous transfers.





得獎者 — 入選獎
Winners – Judges' Award



入選獎 Judges' Award

Alessio Ranaldi / 1974

Experience :

Prize OSDE bienal Chaco (Argentina)
First prize National Museum Gilena (Spain)
Exhibition Agora Gallery - New York
Exhibition Padova Expo (Italy)
Exhibition Khanty-Mansisk (Russia), Chess Olympiad 2010
First prize International sculpture symposium competition Tehran (Iran)

作品名稱：以方填圓

材質：鐵

尺寸：80x64x80cm

Artwork Title : Squaring the Circle

Materials Used : metal

Dimensions (L*W*H) cm : 80x64x80cm







得獎者 — 入選獎
Winners – Judges' Award

創作理念：

西方許多國家都有「以方填圓」之說，意謂遇到不可能完成的工作。其古代源由為有些數學家嘗試解決一個難題，就是畫出一個和某個圓形面積相同的四方形。我的創作目的是把兩種不同意涵融入一個作品，《東方與西方》則代表著圓與方。幾何結構的遊戲讓你從前方看到一個完美圓形嵌入在四方形中，但從側面則看到一個三維雕塑。

Artist statement：

"Squaring the Circle" is a term well known in the Occident and used a lot in my country. The meaning is to "groped a hard task", like the theme of sustainability, which involves the entire globe. The etymology has an antique origin, where mathematicians strove to resolve the dilemma of how to build a square of area equal to that of the circle. My intent is to combine in a single work two different meanings, that Oriental and Occidental relative to the circle and the square. The game of geometries let you see front a perfect circle inscribed in a square, but watching him laterally opens three-dimensional sculpture.







得獎者 — 入選獎
Winners – Judges' Award



入選獎 Judges' Award

羅傑 / Chio Lo / 1966

經歷：

- 《運轉》/ 法務部行政執行署士林分署作品設置
- 《美好流轉》/ 財政部中區國稅局苗栗分局作品設置
- 《共鳴》/ Rosonance 麗寶國際雕塑雙年獎入選展出
- 《中山年華》最靡國際 - 中山意象創作展 - 臺灣、日本藝術家聯展
- 《契合》太子建設臺中七期徵選案
- 《象限》第一屆麗寶雕塑新人獎 - 優選

作品名稱：共鳴

材質：黃銅

尺寸：109x39x42cm

Artwork Title：Resonance

Materials Used：copper

Dimensions (L*W*H) cm：109x39x42cm







得獎者 — 入選獎
Winners – Judges' Award

創作理念：

藝術的呈現，形體及圖像是接觸的第一個印象，然而外現的表現形式，雖已先決定了它的訴求及表現方法，但真正的內涵及精神意義，在於和觀賞者完成交流後，所產生一種「共鳴」現象。這種傳遞可跨越形式、文化上的感染力，也無須語言的潤飾及再表述，是可直接透過情感上的昇華，衍生為一種形而上的深層意義。

Artist statement：

The shape and the image are the first two impressions of the art form. However the outside presentation decided its demand and presentation way, the real thinking and spiritual meaning is depend on the "resonance" phenomenon that after exchange with viewer. This communication can cross the form and cultural influence, need noting language to express also can through the emotions to making the deep meaning.





得獎者 — 入選獎

Winners – Judges' Award



入選獎 Judges' Award

張國耀 / Kok-Yew Chong / 1981

經歷：

「國立臺灣藝術大學美術學院第六屆《大藝獎》」，
立體創作類，首獎

「2013 臺灣國際木雕競賽」，入選

「第四屆藝鼎杯中國木雕現場創作」，團體組，優選

「國立臺灣藝術大學美術學院第三屆《大藝獎》」，
立體創作類，首獎

「建國百年國際木雕藝術活動」，當代組，優選

作品名稱：循環·梯

材質：檜木

尺寸：60x60x60cm

Artwork Title : Cycle-ladder

Materials Used : camphar wood

Dimensions (L*W*H) cm : 60x60x60cm





得獎者 — 入選獎

Winners – Judges' Award

創作理念：

雕塑創作是賦予物質、材質生命，持續創作是一種延續生命的行為。以木材質透過一貫的創作方式與表現手法，呈現上下流動與扭曲的韻律感，表現出物體的質感與量感、形與空間的關係，藉由它而確認自己的存在。對於材質和形式的美學想一直探索下去，希望自己的創作能夠維持一種純粹，屬於自己的形與美。

Artist statement：

Square contains a circular form, corridor through infinite loop ladder exhibit sustainable relationship between people and buildings. To a consistently manner and performance practices, to creation. Simple exhibit a sense of texture and volume of objects, shape and spatial relations, represent a purely shaped and beauty.







得獎者 — 入選獎
Winners — Judges' Award



入選獎 Judges' Award

許筑鈞 / Chu-Chun Hsu / 1991

經歷：

- 「半自動 SEMI-AUTOMATIC」聯展 · 兩倆 · 臺南
- 「孵夢者的腹瀉 The Dream Hatchers' Diarrhoea 」 · 華山文創園區 1914 · 臺北
- 「零度 Zero」, 敦南誠品店, 臺北

作品名稱：行風

材質：玻璃纖維

尺寸：104x32x48cm

Artwork Title : Wind

Materials Used : FRP

Dimensions (L*W*H) cm : 104x32x48cm





得獎者 — 入選獎
Winners — Judges' Award

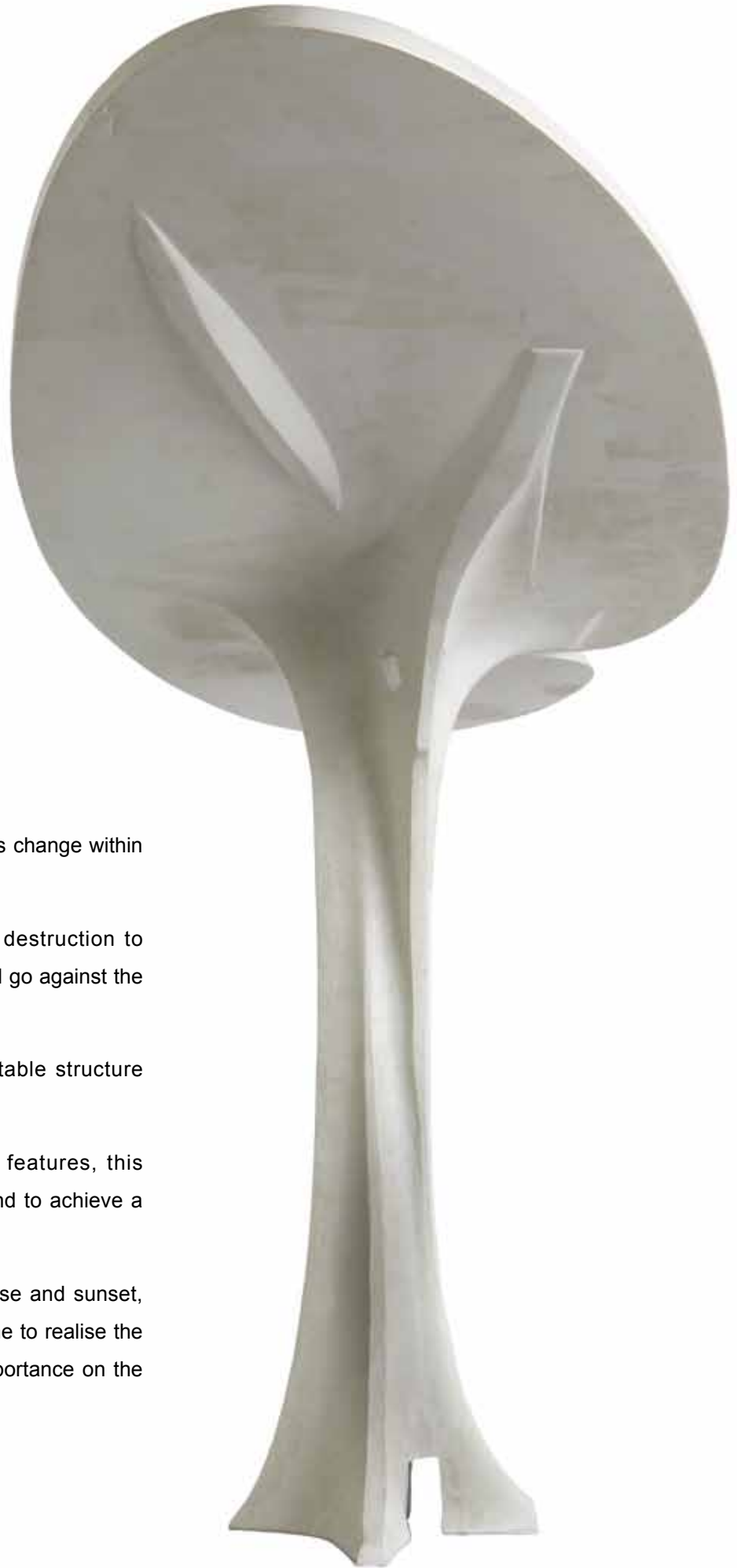
方圓之間 永續 The Sustainability Between Circle And Square



創作理念：

風的流動帶動萬物的循環，是毀滅汰換與生養的推動力。在天地中，人們在駕馭與順運之間，無不折服於風的力量。

作品在創作的精神性上想像一個可居住的形體，佇立於天地之間。作品在垂直水平中，順應風的力量，達到雕塑的美感與平衡。風拂流過的每一個日升月落，人們生息於其間而體認生命循環的軌跡，珍惜並正視自然環境與人的關係。



Artist statement :

The flow of the wind is the cycle that leads change within all that bear life beings.

It is the force that brings change from destruction to regeneration. One cannot be in nature and go against the force of the wind.

This piece spiritually represents a habitable structure between heaven and earth.

Presented with horizontal and vertical features, this sculpture conforms to the force of the wind to achieve a sense of beauty and balance.

As the wind bears witness to every sunrise and sunset, there is the aspiration that people will come to realise the circle of life, and to cherish and place importance on the relationship between nature and man.



得獎者 — 入選獎
Winners – Judges' Award



入選獎 Judges' Award

莊惠琳 / Hui-Lin Chuang / 1979

經歷：

新竹縣尖石鄉新光國小，駐校藝術家，臺灣
「勾勾纏－探索纖維藝術」，高雄兒童美術館，
高雄，聯展
「石化時代」，朱銘美術館，臺北，聯展
臺北國際藝術村駐村交流計畫－韓國仁川藝術
平台，駐村藝術家，韓國
臺灣美術新貌展－立體創作系列，入選

作品名稱：束珊瑚

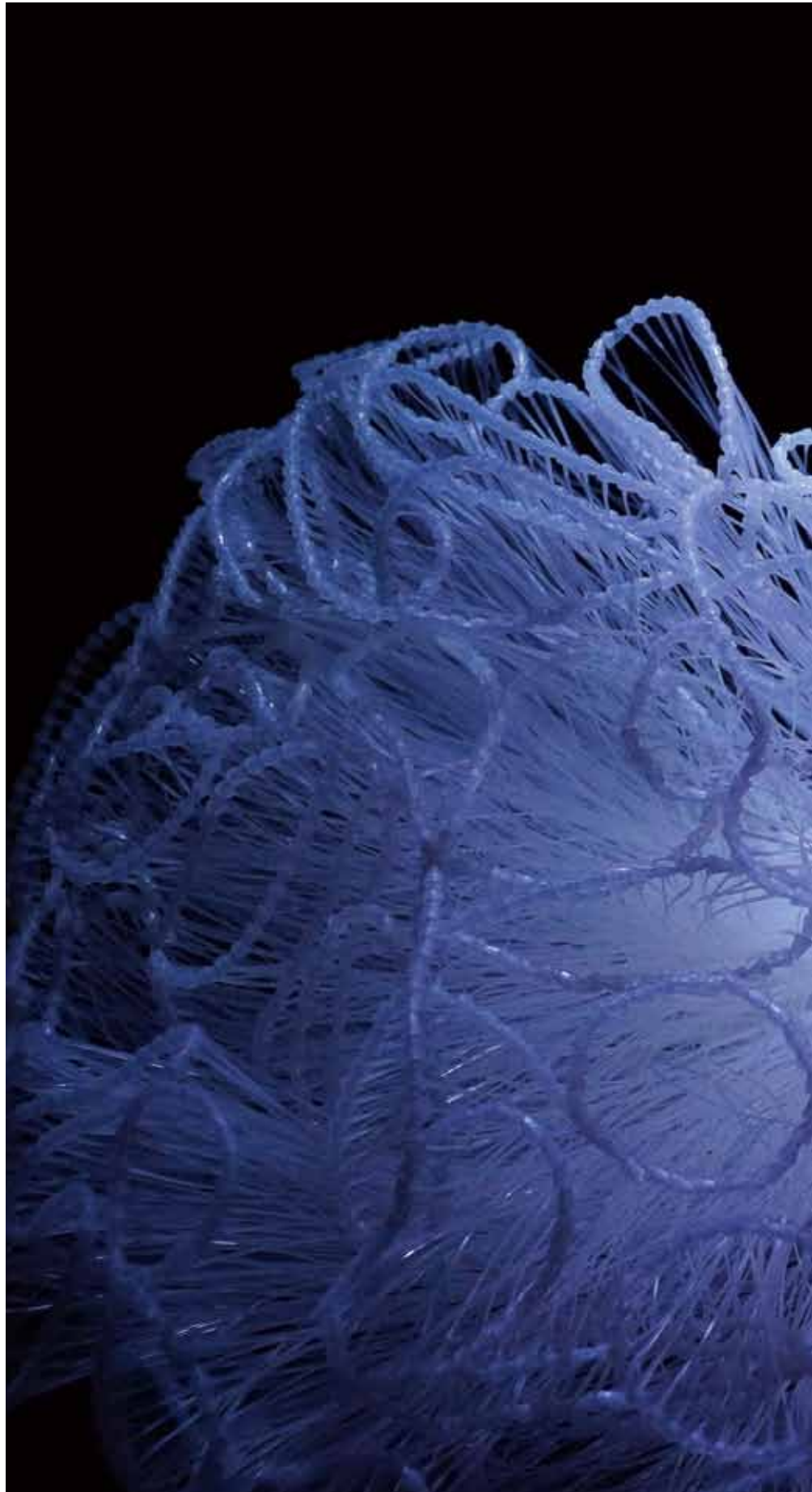
材質：塑膠（束線帶）

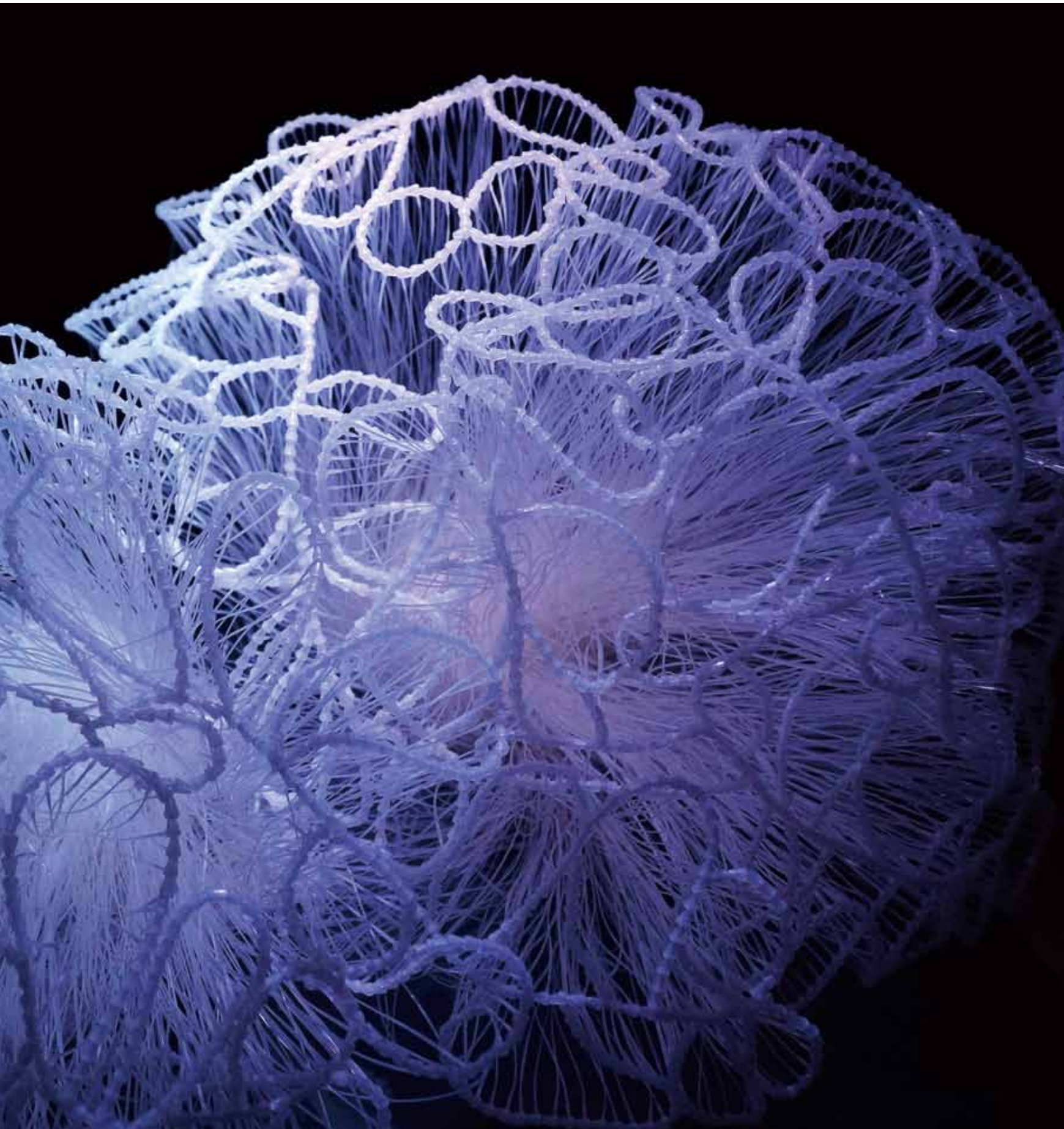
尺寸：100x60x60cm

Artwork Title : Nylon Coral

Materials Used : plastic

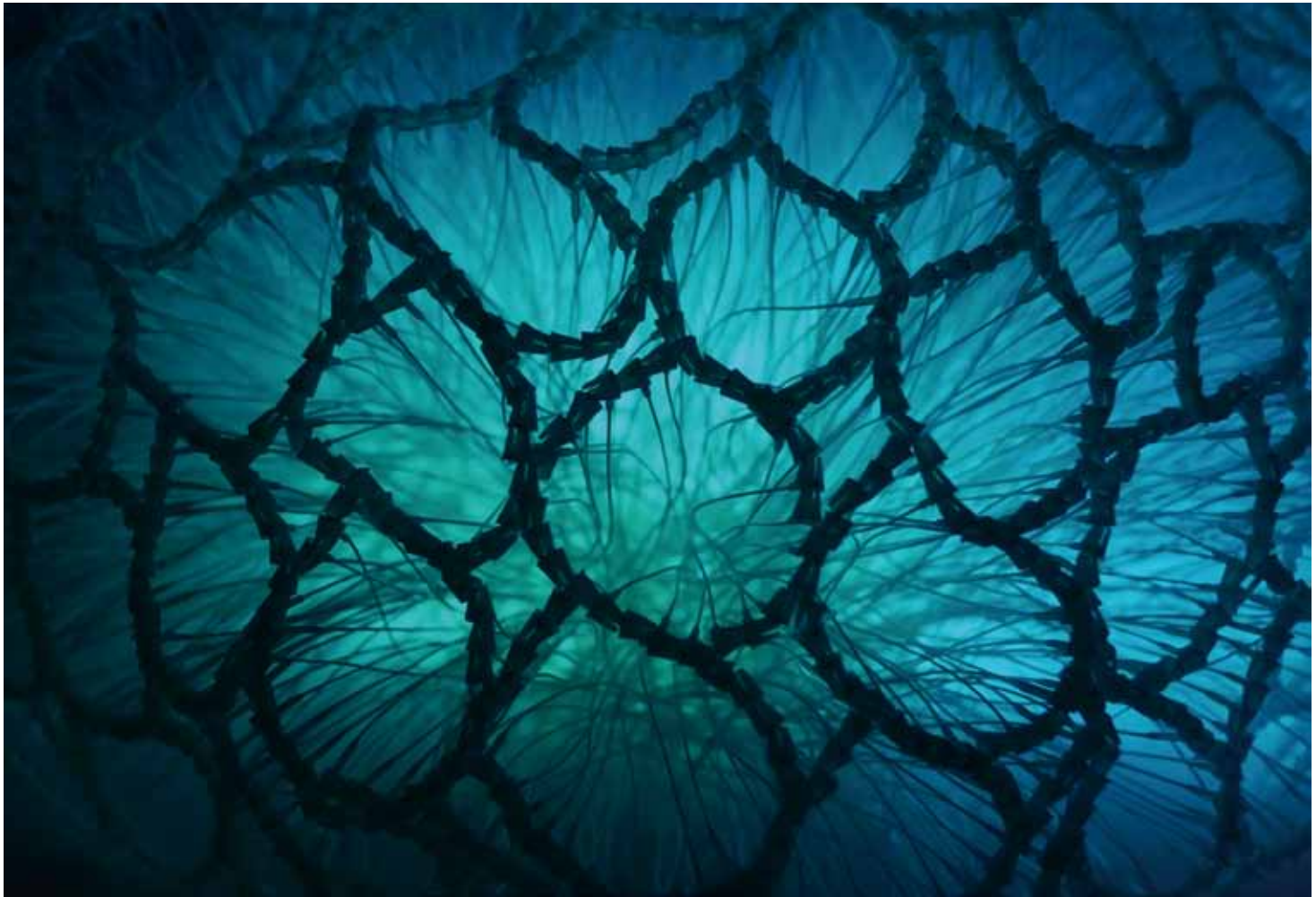
Dimensions (L*W*H) cm : 100x60x60cm







得獎者 — 入選獎
Winners – Judges' Award



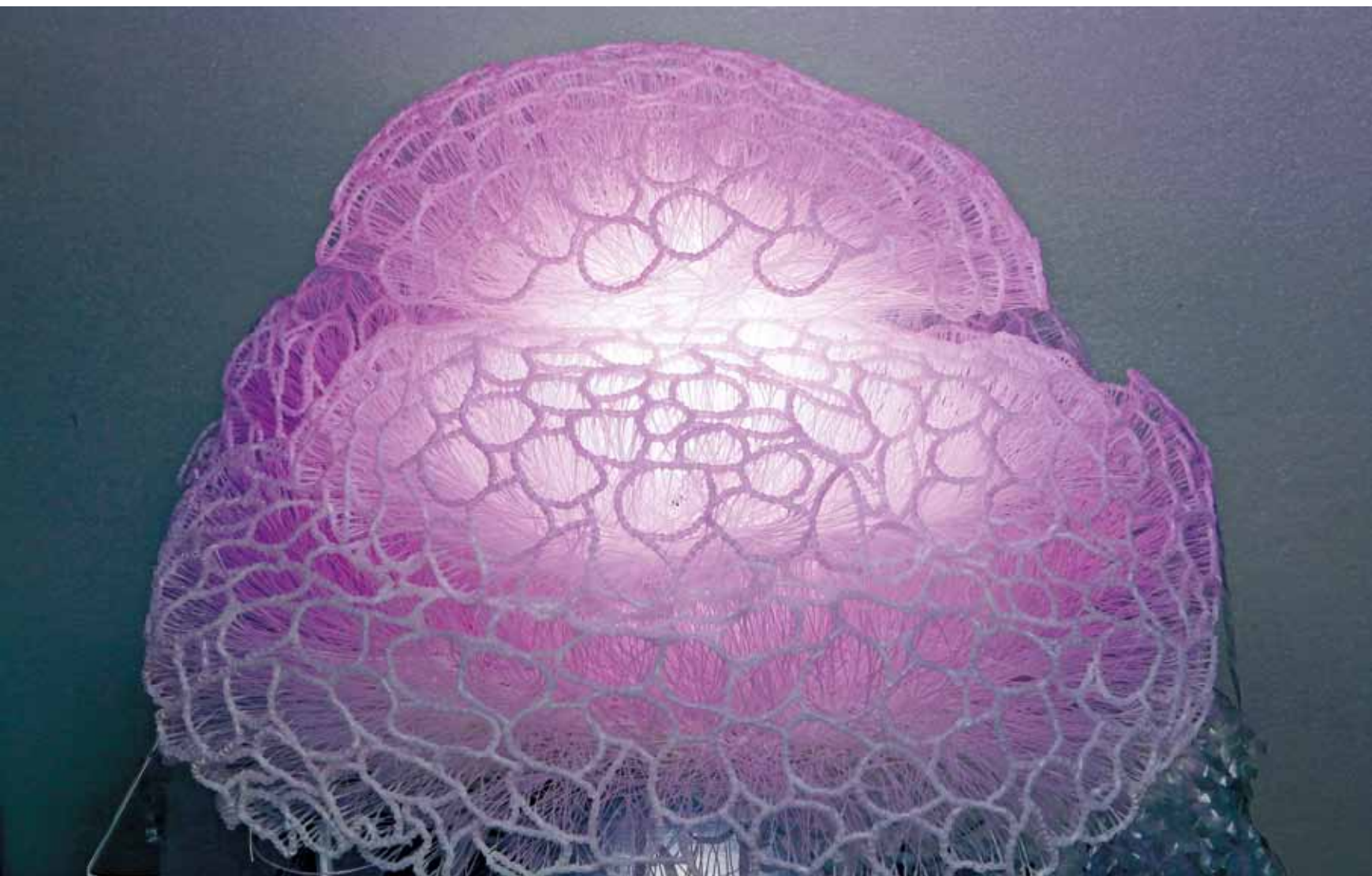
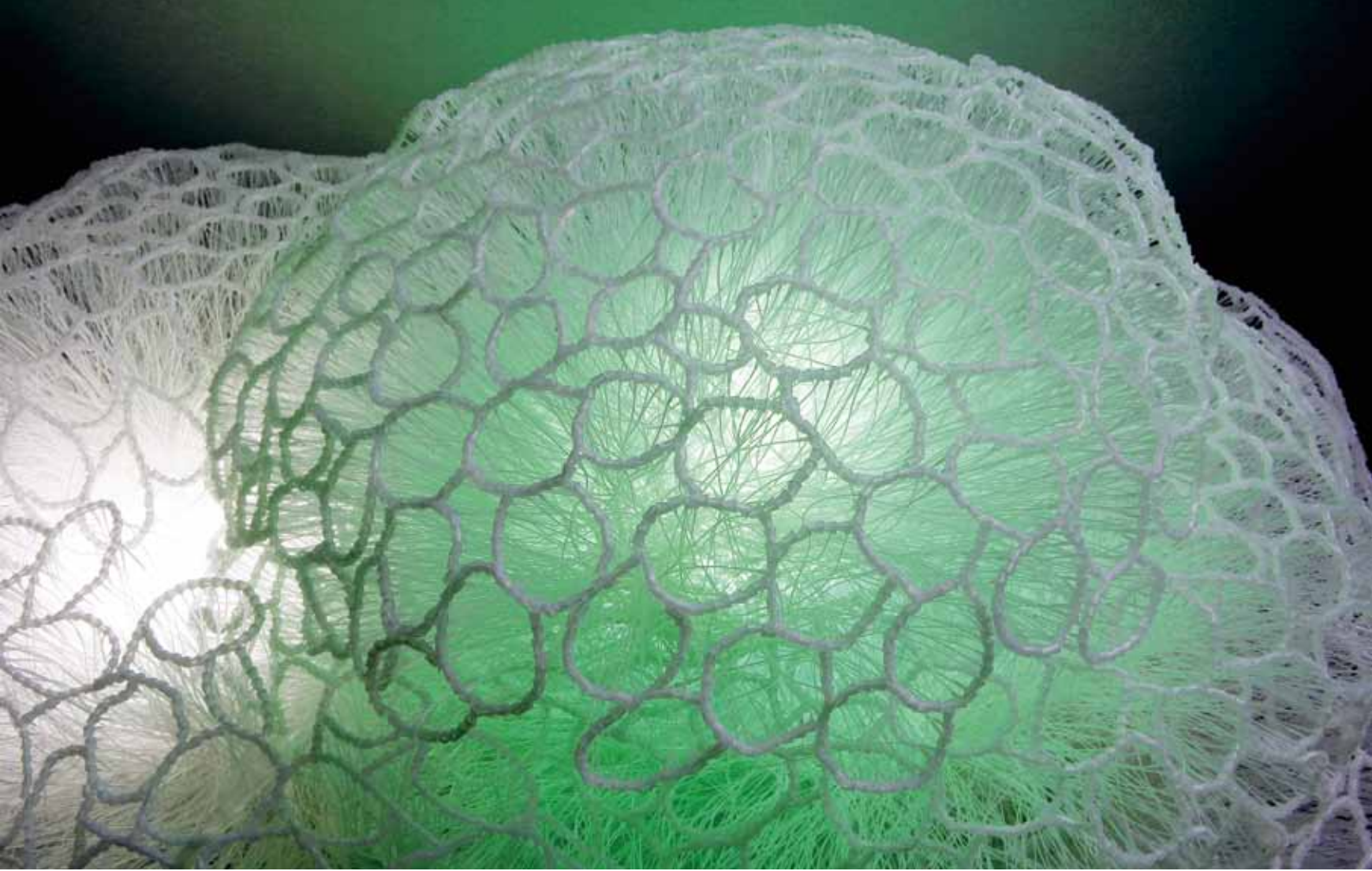
創作理念：

此次參賽作品《束珊瑚》是現階段創作《塑膠羅曼史》的作品之一。為求城市生活之便利，塑膠產品應運而生，使得臺灣的塑化產業日漸龐大，面對這個充斥塑膠的生活環境，我們是否能用不同角度思考與觀看這導致環境汙染之惡。於是，我選擇和「他」戀愛。透過綿密的手工編織，將日常束線帶轉換為仿生物的肌理；將工業製程中的單一造形，拼組成繁複的組織結構。就這樣，藉由創作，我們持續對話著，就像小說情節那樣，我們持續發展著某種關係。

「事情總是這樣發生的。在一個寂靜的夜晚，落單的人獨自走在霓虹閃爍的街道上，手中把玩著鑰匙，沒特別想開啟或關閉什麼，一切動作都是順性而為。瞬間，眼角似乎撇過點點閃光，仔細端詳，原來在路燈蒼白色光的照耀下，讓平凡無奇的物質都在發亮。接著，落單的人走進白色光中，伸手觸摸那些發亮物質，腦中想著『原來如此！』，心卻不自主地著迷了。」

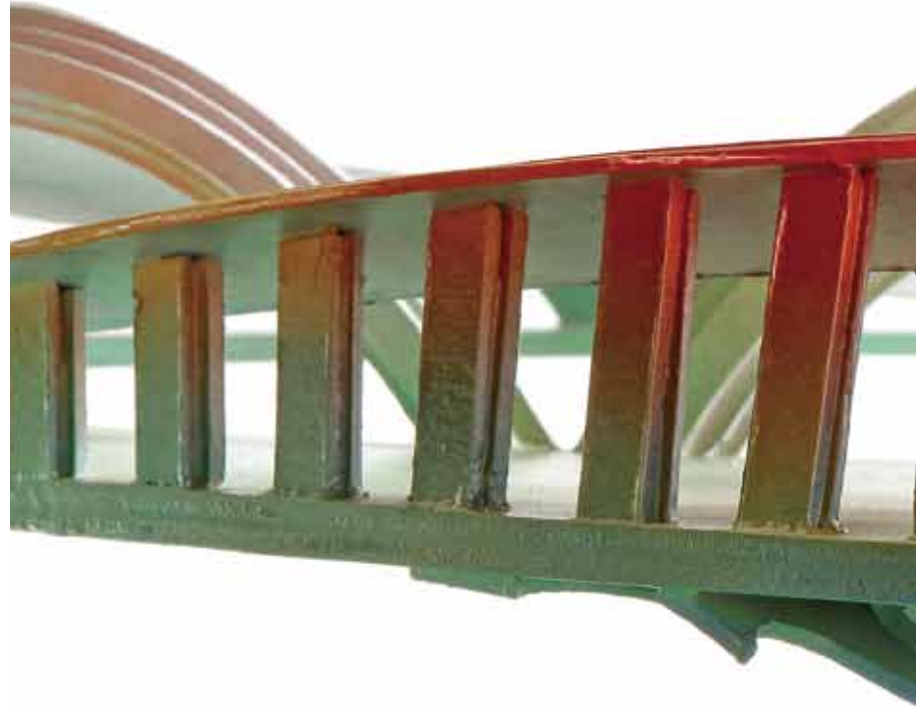
Artist statement：

My artwork starts off from my personal feelings and life experience. I express the subtle feelings of individuals under the greater environment via 3D & spatial forms. My work originates from some sort of psychological deficiency and also the outcome of cross interactions between memories, sensations and emotions. For my part, this is an Odyssey of digging inward and exploring outward.





得獎者 — 入選獎
Winners – Judges' Award



入選獎 Judges' Award

羅東雄 / Tung-Hsiung Lo / 1954

經歷：

參加日本主辦之第 14 屆國際中日書畫展，榮獲第一獎
參與臺灣省政府教育廳舉辦之全國第五屆造型藝術展覽比賽第一名
臺東森林公園入口地標「山與海的對話」
卑南鄉地標「心之飛躍」
臺東縣議會整體環境改造及空間藝術設計「飛翔願景」
東海岸國家公園東河地標「太平洋之眼」
臺東莫拉克災後藝術紀念碑

作品名稱：方圓之間

材質：紙板、木材

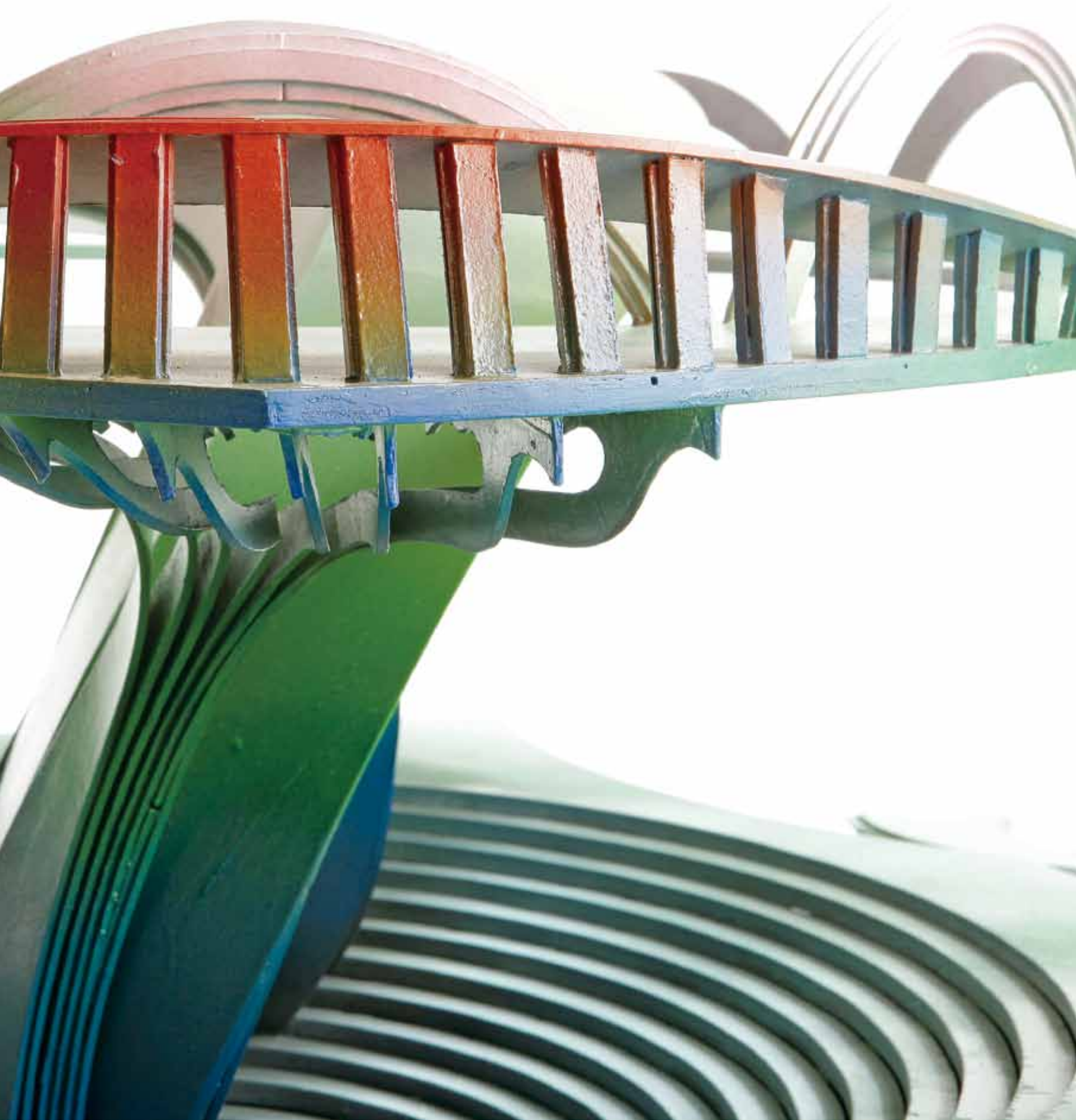
尺寸：93x78x68cm

Artwork Title：Between Round and Square

Materials Used：cardboard、wood

Dimensions (L*W*H) cm：93x78x68cm

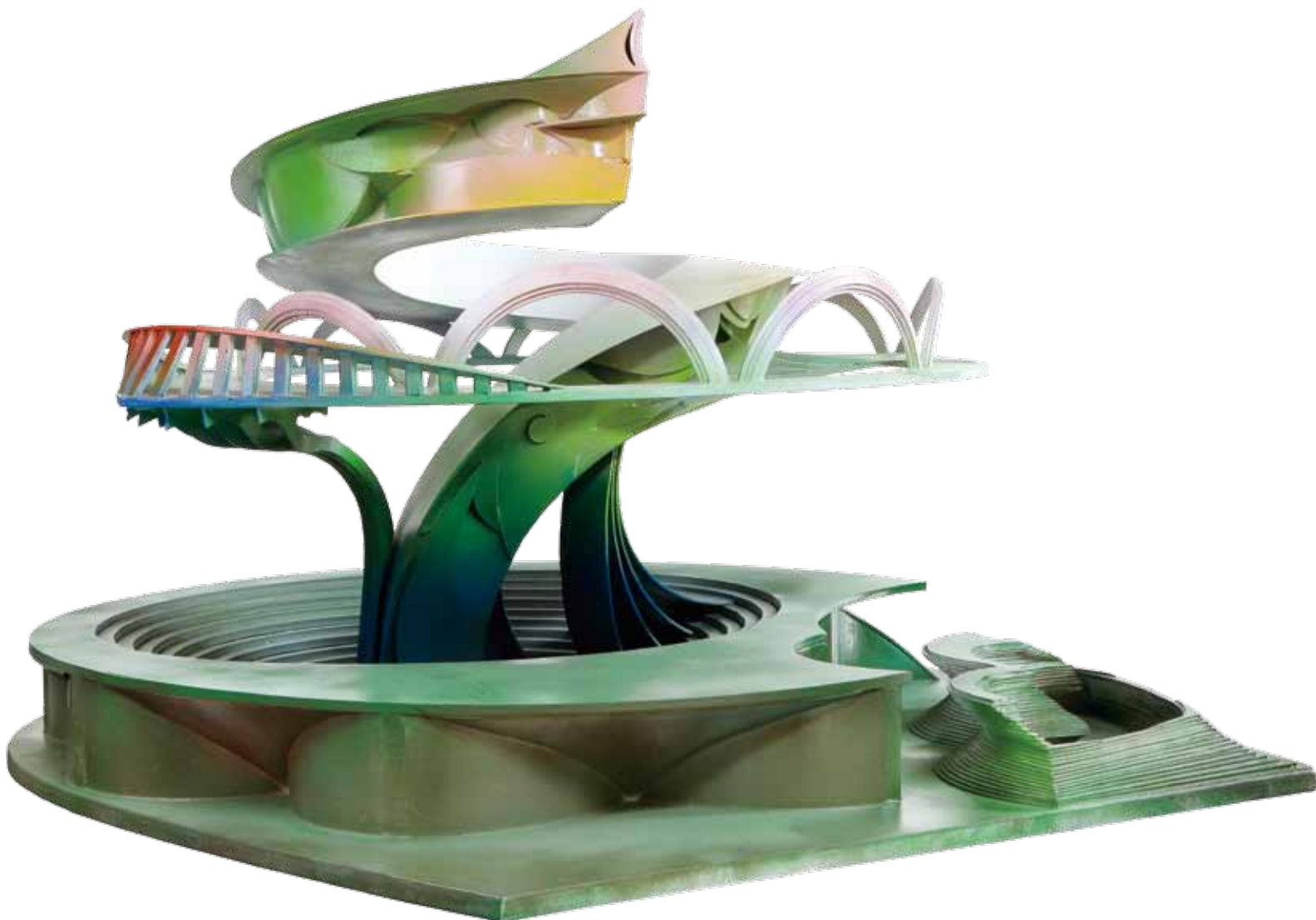






得獎者 — 入選獎

Winners – Judges' Award

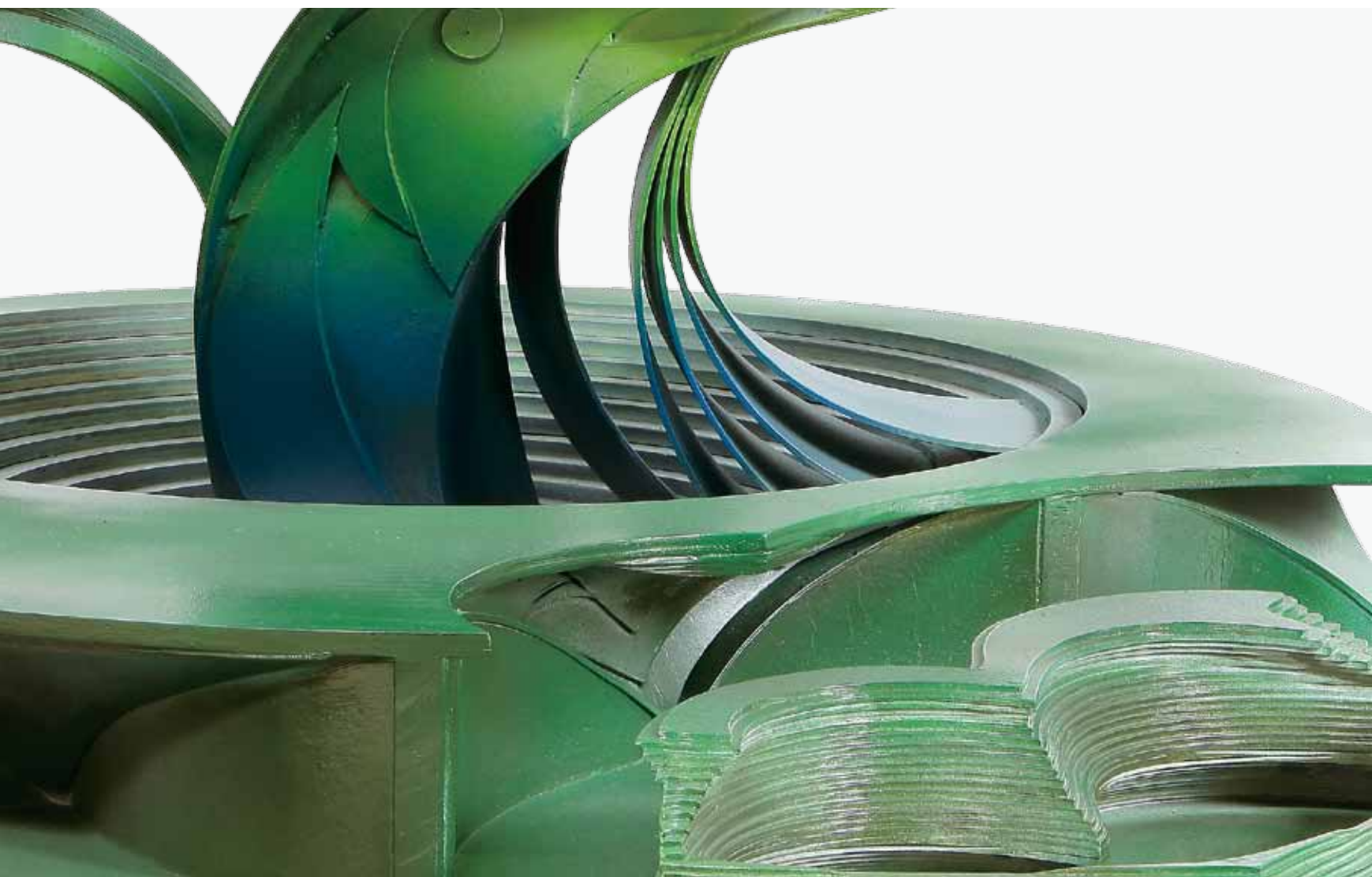


創作理念：

蒼穹之下、天地之間，萬物有生命週期卻也生機盎然 - 這是大地的生命力。四域八方與象限方位，是空間軸線；如梭歲月的宇宙分秒都在曲流運轉，這是時間軸線。承襲過往，而現存在；未來的存在，是因傳承。大地生生不息，人群汲汲營生，卻也相應相生，環環相扣。現世資源能量，可以研發、灌溉耕耘而滋長，但資源內涵卻有其可貴性而應善加珍惜，才能「源頭有活泉，永續生命力」。

Artist statement：

He present owes its existence to the past, while the future to the present. The land is full of life, the society full of human energy - all living beings are interconnected, and their existences intertwined. The energy resources within our land can be cultivated and sustain life, but they are not limitless in nature. We must treasure them, so that "the spring continues to well forth, sustaining life for eons to come.



得獎者 — 入選獎

Winners – Judges' Award



入選獎 Judges' Award

楊孟濠 / Meng-Hao Yang / 1987

經歷：

- 第十九屆大墩美展 雕塑類 第一名
- 第十四屆磺溪美展 立體工藝類 入選
- 第十六屆裕隆木雕 創新獎 入選
- 第十五屆裕隆木雕 創新獎 入選
- 第十四屆裕隆木雕 創新獎 入選
- 鹿港創意商品設計競賽 第二名

作品名稱：織夢－永續

材質：木、壓克力顏料

尺寸：40x30x150cm

Artwork Title :

Weaving the dream - Sustainable

Materials Used : wood 、 acrylic

Dimensions (L*W*H) cm : 40x30x150cm







得獎者 — 入選獎
Winners – Judges' Award

方圓之間 永續 The Sustainability Between
Circle And Square



創作理念：

藉由作品線條傳達自然界的循環與永續，服裝代表生活的軀殼，線條的延伸，永不間斷；線條由下而上的延伸是象徵大地的能量孕育，只有人類共同維護環境，才能編織出夢想永恆的軀殼。作品為模型圖，呈現方式以木雕刻呈現，主色系為藍色和綠色，象徵著天與地的織合。

Artist statement：

Works by lines convey the cycle of nature and sustainability, clothing represents life body, curved lines, extension lines, always-on, bottom line extension is a symbol of the energy of the earth gave birth, only humans and jointly safeguard environment in order to weave a dream of eternal shell. Works as a model diagram, showing the way to wood carved now, the main color is blue and green, symbolizing the weaving together of heaven and earth.





得獎者 — 入選獎、人氣獎

Winners – Judges' Award · Popular Award



入選獎 Judges' Award

人氣獎 Popular Award

陳怡庭 / Yi-Ting Chen / 1991

經歷：

國立臺灣藝術大學美術學院雕塑大展 -

銅獎《我在，你也在》

國立臺灣藝術大學雕塑系師生美展 -

寫實塑造獎《隱》

苗栗縣美展 - 優選《意象·伸展》

作品名稱：180°

材質：玻璃纖維

尺寸：49x26x153cm

Artwork Title：180°

Materials Used：FRP

Dimensions (L*W*H) cm：

49x26x153cm







得獎者 — 入選獎、人氣獎
Winners — Judges' Award · Popular Award



創作理念：

只剩半身的軀體，臉部呈現似陶醉似痛苦的面容，身體的部份連接了翻轉的意象城市，即將被消融的感覺，但消逝的是自己還是城市？拉長的手臂垂至底下，形成一個穿透性的、想像的空間，可看見另一邊的景象，與環境相呼應，而景象正在被消逝著？

雖然我們創造並主宰著城市，但相反的，也許是城市正在消融著我們，更或者是大自然的環境，而我們正被這些複雜的氛圍所圍繞，可能陶醉其中，可能麻痺，也可能無力反抗任其宰割。





得獎者—入選獎、人氣獎

Winners – Judges' Award · Popular Award



Artist statement :

Have only the upper part of human; his face makes a show of infatuated or painful features, the body connected with an overturning imagery city, which demonstrates the fading. But is it dissipating him or the city? The elongated arms which hanging down forms a penetrative and imaginative space that allows us to see the scene of the other side. It responds with the environment which is also vanishing.

We may have been wearing down by the city and the environment as we dominating it . Surrounded by the complicated atmosphere, some intoxicates, some paralyzed, and some just categorically accept the situation.

第二屆麗寶國際

THE 2nd LIH-PAO INTERNATIONAL SCULPTURE
BIENNIAL AWARDS

雕塑雙年獎

方圓之間

THE SUSTAINABILITY BETWEEN
CIRCLE AND SQUARE

永續

金獎創作實錄

Gold Creation Record



金獎創作實錄 Gold Creation Record

方圓之間永續 The Sustainability Between Circle And Square

我叫喬治·明切夫·保加利亞人·今年48歲·是特爾諾沃大學的雕塑教授。我有一些充滿興趣和熱情的學生·和年輕人打交道對我來說很有意思·他們的能量·對工作的積極和熱忱鼓舞了我。

我的靈感來自很多不同的地方·比如從生活中。我嘗試著觀察生活中發生的事情·以及很多不同的地方·從書裡·科學發現等等。藝術是沒辦法讓你在上次邂逅它的地方重新發現的·它永遠是不同的·每一次或多或少會有些驚喜。

我認為雕塑應該放置在室外·在公開且開放的空間。因為雕塑應該是紀念碑似的物品·所以要被放置在開放的環境。不管是在公園裡·或是某座建築周邊·這是雕塑和建築間的互相聯繫。或許由來已久·所以我不瞭解雕塑和建築哪個先誕生·也可能同時誕生·如同一對雙胞胎·它們似乎互相牽掛·在一起的時候顯得很有意思。建築是居住的房子·根本來說建築是當代人不可或缺的·但世界變了·變得讓雕塑好像有些多餘·也許雕塑的本質就是如此·所有藝術都是如此·即專注於精神領域·而非生活必需品。它有點在精神領域屈居二線·儘管不該如此·但或許雕塑和建築真的是一對雙胞胎。



我的雕塑作品名為《未知的片段》，這是一座橢圓狀的外部輪廓，體積龐大，呈圓形，裡面則是一些方形的雕刻，讓人想起牆壁、粗糙的平行六邊形。在這個橢圓形裡也創造了某種內部結構，如同作品名稱－未知的片段。這名稱與雕塑本身並不直接相關，因為名字是一種導入，不光是對我而言，對其他藝術家來說也是，藝術家給雕塑作品起的名稱是一種導入，等於開一扇門給觀賞者提供了方向和原點。這樣的話就有些哲學色彩了，或許起始是開一扇門吧！我給我的作品起這樣的名字並沒有什麼特別的緣由，未知的片段就是這樣的。或許未來還有更具哲學色彩的名字出現，但作品名稱只是一個導入，是我們所看到的雕塑作品本身的導入，也許有些偏離主題、有些抽象。但對我來說，創作這樣一種從各個角度看起來，都能讓人聯想到街道、廣場、屋簷與牆壁的造型很有意思。它讓人們想到城市或者某種建築吧！置身於造型之中的某種建築。

在這整個 25 年間，或許更多吧...我也記不清具體多長時間了，這期間我一直在做雕塑，我的人生和雕塑分不開了。我用過不同種類的材料，相對比較經典的材料，有木頭、石頭、金屬和紅陶。隨著時間的推移和年歲的增長，我也經歷了不同的階段，這也很自然。剛開始的時候我用的是軟質材料，像粘土、紅陶等等，做的也是超過兩米的大型創作。我烤過粘土，也去了一家專門燒製材料的烤磚廠，不過這是我大學剛畢業時發生的事情。此後相當長一段時間裡，我都是用金屬材料—銅鑄材料、焊錫、黃銅、青銅、鎳鉻和黑色金屬...等等。我使用過木頭，但最近幾年偏向於用石頭進行創作。有想法並找到合適的材料將想法呈現出來，對我來說是很重要的。這種情況下，我來這裡的緣由也就很清楚了，使用石頭的原因當然也不難理解了。

參加了麗寶雕塑國際雙年獎比賽，我在這次比賽中獲得了金牌。很榮幸、很高興能獲得這個獎項，但也很好奇他們會怎麼評判這次展覽。展覽中我看到了很多很好的雕塑作品，他們也是這一獎項的有力競爭者。或許對於所有參加這次展覽的雕塑家來說，能夠參加這次活動本身就是一種獎勵。而第三名同樣為保加利亞雕塑家贏得，這讓我很意外也很高興，這可能足夠證明保加利亞的雕塑作品水準。但我認為，保加利亞的雕塑作品，正如臺灣或者日本的雕塑作品一樣，在世界上都是很獨特的。

我認為這次雙年獎活動舉辦地非常完美，不僅一切安排地很有規範、很合理，活動的目的也非常明確，正因如此，選擇最終展出的作品才都具有這麼高的水準。將雙年獎活動辦成國際賽事是一個很好的想法，因為這提供了機會讓雕塑家們開拓視野，也吸引雕塑界更廣泛的參與。

My name is Georgi Minchev. I am 48 years old and I am from Bulgaria. I am a professor in sculpture in the University of Veliko Turnovo. I have some motivated and enthusiastic students. Working with young people is awesome. Their energy, motivation and devotion inspired me.

My inspiration came from different sources. For example, I often try to observe things that happened in everyday life. Books and scientific findings are also sources of inspiration. Arts could never be the same in every experience. They are always different, and they amaze you more or less in each encounter.







In my opinion, sculptures should be placed outdoors in the public open space. Sculptures should be like monuments in an open environment, be it a park or somewhere close to architecture. Sculpture has been associated with architecture for a long time although I am not sure which of them came into existence first. They could be twins, associated with each other, and their co-existence could be very meaningful. Architecture is housing, essential for the modern world. But the world changed. Sculpture has become dispensable, and perhaps that is the nature of it. So are all kinds of art which focuses on the spiritual discipline; they are not necessity of life. Although this is not what is supposed to happen, perhaps sculpture and architecture are real twins.

Named "Fragment of something bigger", my sculpture is oval in its appearance. Inside of it are some square-shaped carvings, reminding us of walls and rough hexagon. Some kind of internal structure was created in the oval, as it was named "Fragment of something bigger." The name and the sculpture are not directly related. A name is an induction, both for me and for other artists as well. Artists name sculptures as an induction to the viewers, providing a direction and a starting point. It sounds philosophical, but it opens the door for the viewers to understand the work. Maybe there will be more philosophical names in the future. The name is just an induction, and it can be deviated or abstract. For me, creating a shape that is associated with the streets, squares, bottom edges of roofs and walls is an interesting experience. It reminds the viewers of a city or a kind of architecture where we have been inside!





I've been sculpting for 25 years, or maybe longer than I can remember. My life could no longer be separated from sculpture. I have used a variety of materials, including relatively classic materials such as wood, stone, metals and clay. As time passed, I naturally experienced different stages as well. In the beginning, I adopted soft materials like dough and clay and once created a gigantic piece larger than two meters. I went to a brickyard to bake the dough. These were experiences when I graduated from the university. For a long time after that, I used metals, including tin, copper, brass, bronze, nickel, chromium and black metals. I used wood before, but in recent years I have tended to use stone. It is important to find the appropriate material that can demonstrate my thoughts. Therefore, it is clear why I have chosen stone for my sculpture here.

I entered the LIH PAO International Sculpture Biennial Awards and won a gold medal. It is a great honor, but I am also curious how the jury assessed the sculptures. I saw many great works in the exhibitions that were qualified for the title of the gold medal. Maybe participating in the contest itself was an honor already for all of the sculptors. The third prize also went to a sculptor from Bulgaria, which surprised and delighted me. It is proof of the high standard of sculptures created in Bulgaria. However, I think that sculptures from Taiwan and Japan are no less unique than those from Bulgaria.

I feel that the Awards event was perfect. All of the arrangements were defined and reasonable. The objective of the event was clear. Maybe these are the reasons why the outstanding sculptures selected reached such a high standard. Making the Biennial Awards an international competition is a brilliant idea. It has given sculptors a great opportunity to broaden their perspectives and attracted wider participation from the sculpture discipline.

第二屆麗寶國際

THE 2nd LIH-PAO INTERNATIONAL SCULPTURE
BIENNIAL AWARDS

雕塑雙年獎

方圓之間

THE SUSTAINABILITY BETWEEN
CIRCLE AND SQUARE

永續

獎盃

Trophy

藝術家簡介與獎盃設計概念

Artist Introduction and Concept of the
Trophy Design



宋璽德 His-Te Sung

現職：

國立臺灣藝術大學雕塑學系 專任副教授

學經歷：

中原大學商業設計系畢業

日本國立埼玉大學教科教育研究所美術教育 碩士

日本國立東京藝術大學美術研究科設計領域 博士

日本 AIM 金屬加工株式會社就職

國立臺灣藝術大學視覺傳達設計系 助理教授

日本環境藝術學會

第一屆公共藝術獎 最佳人氣獎

類別專長：

機動藝術、造形與雕塑、公共藝術

主要創作媒材為不鏽鋼

Current position：

Full Time Associate Professor of Department of Sculpture,
National Taiwan University of Arts

Experience：

Bachelor's Degree in Commercial Design, Chung Yuan University,
Taiwan

Master in Arts Education, Saitama University, Japan

PhD in Arts Research and Design, Tokyo University of the Arts

Employment at AIM Metals Processing Company, Japan

Associate Professor, Department of Visual Communication
Design, National Taiwan University of the Arts

Employment at the Japan Environmental Arts Association

Award winner of the Most Popular Public Art in the First Public
Art Competition

Specialty：

Kinetic Art, design and sculpture, public art

Stainless steel as the main medium of creation



獎盃設計概念

Concept of the trophy design

此次麗寶國際雕塑雙年獎以「方圓之間－永續」為主題，因此我將獎盃的概念聚焦在如何表現永續「方」「圓」的漸變過程之間，因為方與圓不僅是西方美學中幾何的對立形態，也是東方哲學中重要的規與矩概念，就造形而言可以說是很好表現的主題。

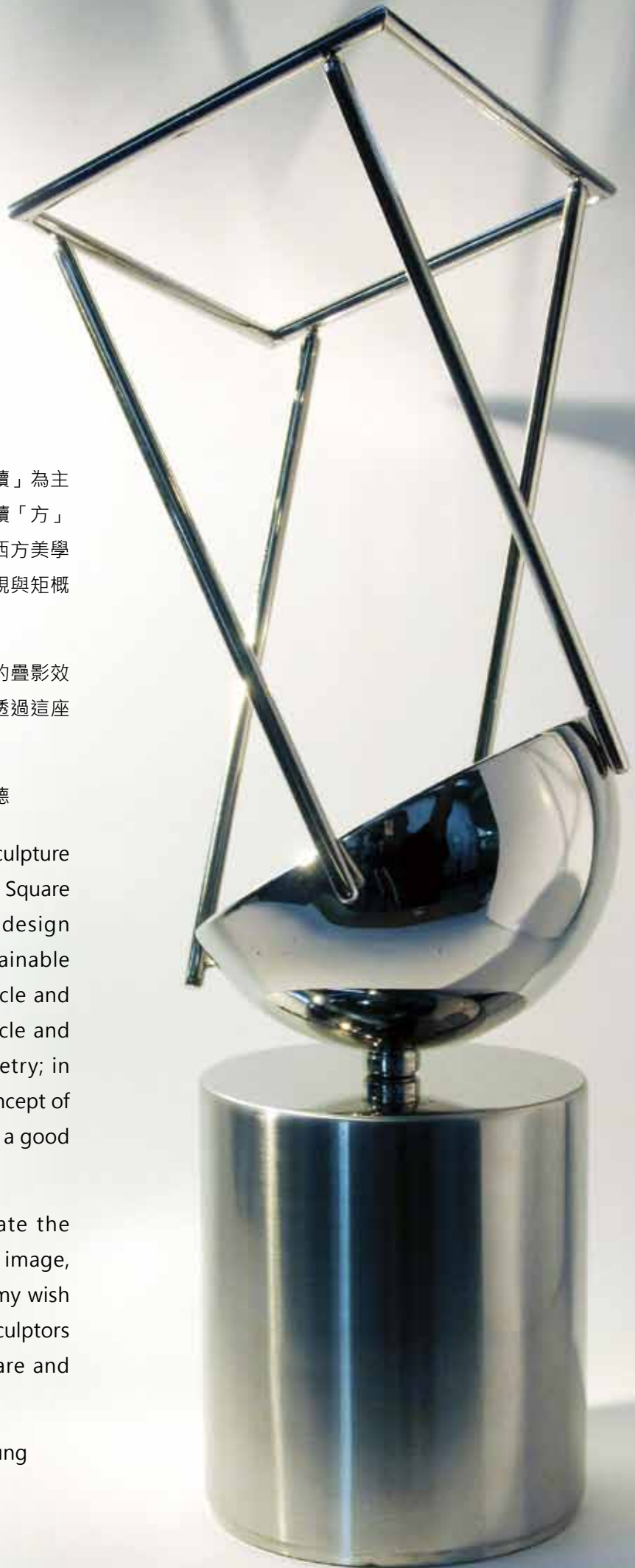
我也以動態呈現永續的概念，透過動鎖形成的疊影效果，圓與方融合，我希望受獎的雕塑同好能透過這座獎盃，在不久的未來也能和他們一起交流。

宋璽德

The theme of the LIH PAO International Sculpture Biennial Awards is Between a Circle and a Square – Sustainability. The concept for the design of the trophy also focused on the sustainable transformation process between the Circle and the Square. In western aesthetics, a circle and a square are opposite shapes in geometry; in eastern philosophy, they represent the concept of a compass and a ruler. Hence, it has been a good theme to design a shape for the trophy.

I also used the kinetics to demonstrate the concept of sustainability. By a multiple image, fusion of the circle and the square, it is my wish that in the near future, Award winners, sculptors and I could have an opportunity to share and exchange ideas on sculpture.

Hsi-Te Sung





巡迴展

Exhibition Tour

松山文創園區：臺灣創意設計中心 - 臺灣設計館

Songshan Cultural and Creative Park :

Taiwan Design Center - Taiwan Design Museum

臺中市大墩文化中心

Taichung City Da Dun Cultural Center



第二屆麗寶國際

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THE SUSTAINABILITY BETWEEN
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永續



巡迴展 Exhibition Tour

展覽協辦簡介

臺灣創意設計中心

臺灣為發展文化創意產業，於 2004 年正式啟動臺灣創意設計中心，定位為臺灣創業發展整合服務平台，其主要任務為提升設計人才的原創能力、促進國際交流、加強產業市場競爭力，並藉此向世界宣示 Design in Taiwan 的時代已經來臨。2011 年成功辦理 2011 臺北世界設計大會暨設計年相關活動：IDA 國際設計論壇、臺北世界設計大展、新世代交叉設計營與設計年認證活動，帶動設計領域和其他領域更多的交流互動和前瞻性的思考突破，吸引國內外超過 136 萬人次的參觀人潮。

About Taiwan Design Center

An Integrated Service Platform for Creative Design and Economic Development Promotion in Taiwan. To promote the creative design industry, In 2004, TDC officially started to operate as an integrated service platform for creativity development. Carrying the mission to elevate design talent's originality, promote international exchange and strengthen market competitiveness, TDC was also a statement showing the world that the era of "Design in Taiwan" has come. In 2011, Taipei hosted IDA Congress and other "Design Year" related activities including IDA's International Design Forum, Taipei World Design Expo 2011, 2011 Young Designer Workshop and the Design Year Certification Programs. Through these activities, more exchange and interaction between the design industry and other industries were realized and many pioneering breakthroughs were achieved. Over 1.36 million people attended these activities.





展覽場域介紹

松山文創園區 - 臺灣設計館

臺灣設計館為全球華人第一座以設計為展示主軸之專業博物館。全館共 512 坪，展出超過 300 件來自臺灣及世界各地的優秀設計作品，兼具產業互動、輔導、研發、育成、行銷多種功能，藉由展示與互動平台規劃，提升全民美學設計體驗，帶動設計產業發展，為國內文創及設計產業最具亮點之全新聚落！

Songshan Cultural and Creative Park - Taiwan Design Museum

The first design-dedicated museum in the Chinese community. TDC relocated here, this site became a place to showcase, exhibit, cultivate, and promote Taiwanese design. The 2011 IDA Congress also took place here. Aiming at revitalizing historical sites, the government established the first ever design-dedicated museum in the Chinese community-Taiwan Design Museum. Songshan Cultural and Creative Park expects to become the gathering place of design elites in Taiwan and a base for the development of cultural and creative industries. The 512 ping Taiwan Design Museum houses over 300 pieces of design works in 7 exhibition zones. .





展覽協辦簡介

臺中市大墩文化中心

臺中市素有文化城之美譽，文風鼎盛，教育事業發達，對於各項文化活動的推展不遺餘力。民國 65 年，由名企業家何永先生於雙十路捐建文化中心一座，開臺灣文化中心之先鋒，俟英才路臺中市立文化中心成立，乃併為分館，改稱文英館。102 年 1 月 1 日中心因應組織修編，由臺中市政府文化局所屬機關，改制納編為一級單位，定名為「臺中市政府文化局大墩文化中心」，簡稱「臺中市大墩文化中心」。

Taichung City Da Dun Cultural Center

Taichung City has been regarded as a city of culture with numerous cultural and educational activities. Promotion of the cultural development is an objective of the city government. In 1976, Mr Yung Ho, a well-known entrepreneur, donated a cultural center building on Shuang-shi Road to the city government, making it one of the first cultural centers in Taiwan. Later on when the Taichung City Cultural Center on Ying-cai Road was opened, the now Da Dun Cultural Center became a branch of it, renamed as Wen-ying Branch. On January 1, 2013, the Taichung City Government Cultural Affairs Bureau subsumed it due to organizational restructuring, and renamed it as Taichung City Government Cultural Affairs Bureau Da Dun Cultural Center. Its brief name was also determined to be Taichung City Da Dun Cultural Center.





第二屆麗寶國際

THE 2nd LIH-PAO INTERNATIONAL SCULPTURE
BIENNIAL AWARDS

雕塑雙年獎

方圓之間

THE SUSTAINABILITY BETWEEN
CIRCLE AND SQUARE

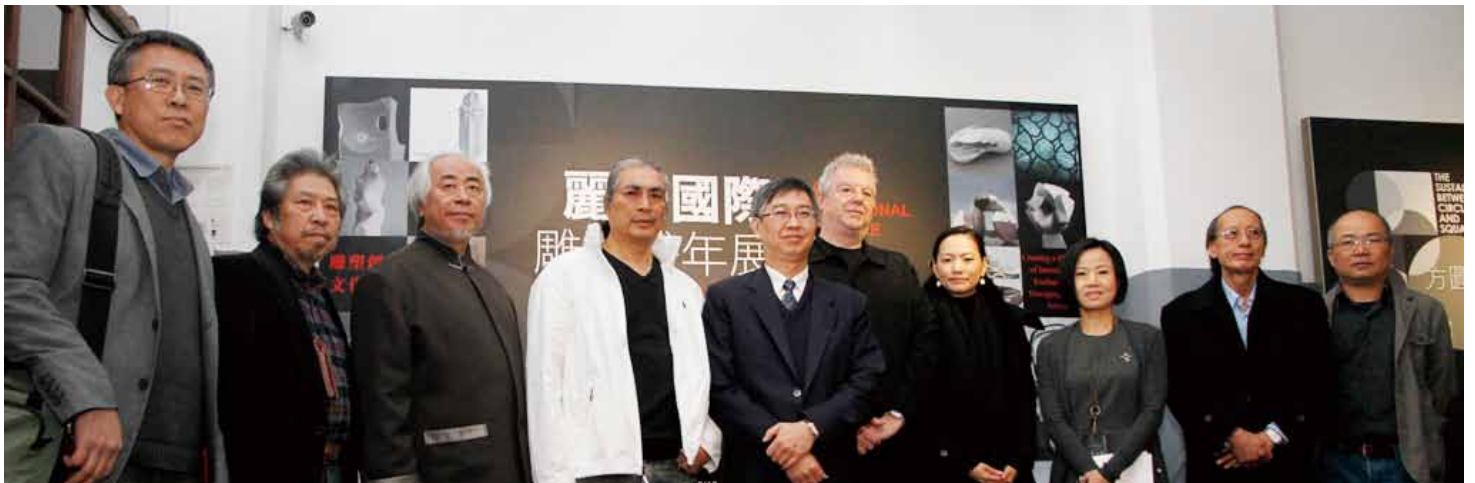
永續

第二屆麗寶國際雕塑
雙年獎全紀錄

Lih Pao Second International
Sculpture Biennial Awards
for Record

開幕茶會 Opening Reception

頒獎典禮 Award Ceremony





第二屆麗寶國際雕塑雙年獎全紀錄 **方圓之間永續** The Sustainability Between Circle And Square
Lih Pao Second International Sculpture Biennial Awards for Record Award Ceremony 頒獎典禮



第二屆麗寶國際雕塑雙年獎全紀錄

Lih Pao Second International Sculpture Biennial Awards for Record





評審感言

Reviewer comment

Benjamin Warner
Chris Wainwright
楊奉琛 Feng-Shen Yang
楊柏林 Po-Lin Yang
陳 銘 Ming Chen
劉柏村 Po-Chun Liu
賴永興 Yun-Hsin Lai
劉俊蘭 Chu-Lan Liu
蔡 根 Ken Tsai
石瑞仁 J. J. Shih



第二屆麗寶國際

THE 2nd LIH-PAO INTERNATIONAL SCULPTURE
BIENNIAL AWARDS

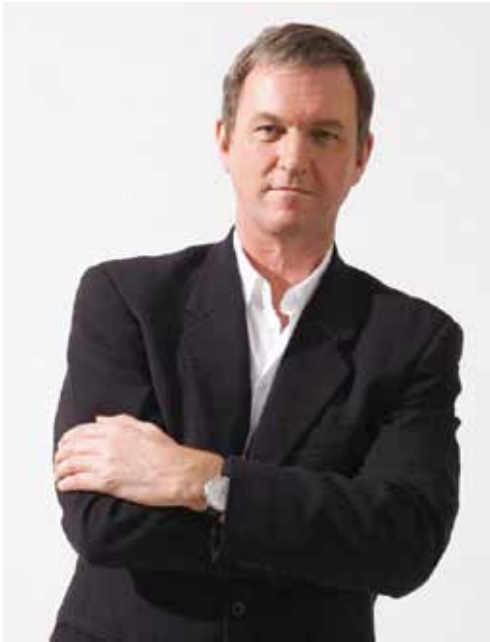
雕塑雙年獎

方圓之間

THE SUSTAINABILITY BETWEEN
CIRCLE AND SQUARE

永續

評審感言 Reviewer Comment



華傑明

本人非常榮幸能擔任麗寶雕塑獎的評審委員，挑選最吸引我的作品是愉快且具挑戰的任務，因為參選的作品眾多且都是高水準的創作，突顯了參賽者對雕塑及本屆賽事的投入與熱情。

身為設計師，我經常參賽，因此我了解也同情作品未入圍的感受與失望之情，尤其有時候我認為自己的作品甚至優於其他得獎者。對於參賽但並未獲獎的雕塑家，我想感謝您的參與，同時鼓勵您照著目前的創作方向繼續努力。

身為建築師，我深知雕塑對環境的重要，雕塑作品可以為室內及室外公共空間有所貢獻，古今中外的藝術皆在都市規劃中扮演重要角色（藝術品常見於重要的公共空間），即使是建築物表面及內部也經常以雕塑來裝飾。從這角度來看，藝術應由大眾來欣賞與享受，也正因如此，我對於環境藝術特別感興趣，

我指的是可以增進空間經驗的藝術、可以由不同層次來欣賞與享受的藝術，我們可以猜測藝術品的潛在意義或相關性，或是純粹以美學的角度來欣賞。

最後我要藉此機會感謝麗寶大力主辦本次的雕塑獎，並讓我們進一步了解雕塑藝術作品對於我們日常生活所作之貢獻。

簡歷：

華傑明在建築及室內設計的領域中，有著豐富的經驗。

1981-1983 年華傑明擔任日本黑川雅建築師助理。接下來服務於 Tokyo Institution of Technology、日建設計 (Nikken Sekkei)。1987 年回到英國擔任建築師 Richard Rogers 的夥伴，現為羅杰斯·史塔克·哈伯建築事務所 (RSHP) 亞洲區的總經理。期間成功完成了 Virtual Reality Laboratories、The Amano Enzyme Research Facility 於岐阜縣的設計、Shin-Pu-Kan 在京都金融中心的設計。在臺灣重大的設計包括與 Richard Rogers 合作的高雄捷運 R9 中央公園站、義守大學圖書館設計等。

1993 年與吉川博行先生創立了 CDI 建築與室內設計公司，成功取得了日本、韓國、臺灣以及英國超過 60 件的设计企劃案。其中不乏眾所皆知的地標性建築物如「冰山 Iceberg」(東京)、「Portofino」(東京)、「V28」原宿大樓(東京)、「韓國國立大學運動中心」(南韓)與「富士宮醫師會館」(靜岡)。



Benjamin Warner

It was my great pleasure to be part of the jury for the Lihpao Sculpture Awards. Choosing the work which most appealed to me was an enjoyable but daunting task, not only because of the number of entries, but also because of the high standard of the work and because of the obvious enthusiasm of the sculptors themselves.

As designer myself, I often enter competitions and I do understand and sympathize with the disappointment of having a design rejected – particularly when I think mine is better than the winners ! To those of you who entered but did not win a prize, I would therefore like to express my appreciation for your entries and, at the same time, reassure you and give you encouragement to follow your chosen work in the future.

As an architect, I am aware of the importance that sculpture plays in contributing to our environment in terms of enriching interior and exterior public space. Throughout history, art has played an essential part of urban planning (works of art often fill our prominent public spaces) and, on a smaller scale, has adorned the surfaces and the interiors of our buildings. In this sense, art should really be for the people to appreciate and to enjoy. This is why I am particularly interested in environmental art. By this I mean art which adds to the experience of space - art which we can appreciate and enjoy on many different levels, guessing the underlying meaning or relevance of the piece or simply enjoying it on a wholly aesthetic level.

I would also like to thank Lihpao for their generous sponsorship of the awards and their contribution to making us more aware of the contribution which your work can make to our daily lives.

Notable Experience :

Ben Warner has extensive experience in both Architectural and Interior Design in Britain, Japan, France, Korea and Taiwan.

Ben came to Japan in 1981 as an assistant architect for Masayuki Kurokawa. This was followed by three years at the Tokyo Institute of Technology where he graduated in 1987. Ben joined the Richard Rogers Partnership (RRP) in London in 1988.

Returning to Japan to set up RRP, Ben has won and completed such projects as the VR Laboratories in Gifu, The Amano Research Laboratories in Gifu, the NTV headquarters building in Tokyo, the Minami Yamashiro Elementary School, Kyoto, the National Institute for Policy Studies (GRIPPS), Tokyo, R9 Station Kaohsiung and the Ching Fu HQ building in Kaohsiung.

Ben set up Creative Designers International in 1993, also an architectural and interior design office which has been successful in tendering and winning more than 50 projects in Japan, Korea and in Taiwan and the UK. Among recent projects, there are the Audi Forum Building (The Iceberg), Tokyo, the Zara Building, Tokyo, and the Fujinomiya Medical Centre. Ben is now designing the new Citigroup Call centre in Naha, Okinawa.

評審感言 Reviewer Comment



克利斯·韋恩萊特

本人很高興也很榮幸受邀擔任此次雕塑獎的評審，可以認識其他評審、一同討論參賽作品，讓我受益良多也獲得許多啟發。更重要的是我們有機會深入討論臺灣當代雕塑的發展與公共藝術參賽作品，並了解入圍者如何詮釋作品之創作理念。

此次參賽作品均在水準之上，參賽者囊括了資深、中生代與新秀的藝術家在內，他們的創作背景與雕塑傳統不甚相同，加上每件作品均有其獨特性，因此要評選出優勝作品有一定的難度。然而評審團在評選的主要考量因素不外乎環境與藝術品的關連性，因此有些作品即使非常優異，但若不適宜在公共空間有所發揮則無法入圍。

基於展示公共藝術的目標，許多參賽作品使用了大家所熟知的材料，尤其是石頭、木頭和金屬等 20 世紀典型的雕塑形式。雖然這些材質的耐用性佳，也為大眾所熟悉，但我仍期盼未來大家可以多嘗試當代的材料與實驗性創作，以反映目前我們所生活與工作的都會環境。

最後，我非常期待此次實至名歸的金獎得主保加利亞的喬治·明切夫於今年 12 月到倫敦藝術大學雀爾喜藝術學院來進行交流與訪問。

簡歷：

克利斯·韋恩萊特教授身兼藝術家與策展人，同時也是倫敦藝術大學副校長，並擔任雀爾喜藝術與設計學院、坎伯韋爾藝術學院和溫布頓藝術學院的校長。他是泰特英國美術館的理事會成員，也是「再見岬角」的董事會主席（一個由文化應對氣候變化的藝術組織），其創作包含攝影及錄像。作品曾被許多重要的機構收藏，如倫敦的維多利亞與亞伯特博物館、英格蘭藝術委員會、巴黎的國家圖書館、美國波士頓的寶麗萊公司、倫敦的聯合利華等。

倫敦藝術大學為歐洲最大的專業藝術設計大學，而且在藝術、設計、時尚、傳播和表演藝術的教學及研發方面是設計的領導者。



Chris Wainwright

It was a great pleasure and honor to be invited to be a member of the jury for this award. There was great personal value in meeting with the other judges and the stimulating dialogue that happened in our response to the work we saw and evaluated. It was more importantly an opportunity to reflect on developments in contemporary sculpture in the context of Taiwan and work proposed for public settings and how a group of shortlisted artists interpreted the challenge of the brief.

There was overall a high quality of work submitted by a broad range of artists, established, mid career and younger artists, and from a variety of backgrounds and sculptural traditions. This always makes selecting the best work a difficult task as you are not always comparing like with like. One of the key factors in choosing however is the need to consider the context and placement of the work in a public setting. This tends to rule out some work despite its quality if it is not suitable for a particular development in a public location.

Given this consideration there was a high number of submissions that used proven materials, stone, wood and metal in particular and with a reference to traditional 20th century forms of sculpture making. Whilst this provided some assurance of durability and public familiarity, I would have liked to see more use of contemporary materials and experimental work that reflected the built urban environments we now live and work in.

It is however with a sense of great anticipation that I look forward to the deserving winner of the award, George Minchev from Bulgaria, joining us here at Chelsea College of The Arts in December this year.

Notable Experience :

Professor Chris Wainwright is Pro Vice-Chancellor of the University of the Arts London and Head of Camberwell, Chelsea and Wimbledon Colleges of Art. He is a member of The Tate Britain Council, Past President of the European League of Institutes of the Arts and currently Chair of the Board of Trustees of Cape Farewell, an artist run organisation that promotes a cultural response to climate change.

As an artist and curator, his recent exhibitions include: 'A Catalogue of Errors' at the Diawa Foundation, London; 'Troubled Waters' at The Kuandu Museum of Fine Arts, Taipei; 'Futureland Now' at the Laing Art Gallery, Newcastle, UK; 'Between Time and Space', Heijo Palace, Nara, Japan; 'The Moons of Higashiyama', Kodai-ji temple, Kyoto, Japan; 'Between Land and Sea' at Box 38 Ostende, Belgium; and 'Trauma' at the Culturcentrum, Brugge in Belgium. His work is currently being shown as part of the UK touring exhibition Fleeting Arcadias – Thirty Years of British Landscape Photography from the Arts Council Collection.

He has recently co-curated a major international touring exhibition for Cape Farewell called 'U-n-f-o-l-d' that profiles the work of 23 international renowned artists addressing issues of climate change. The exhibition has been shown in Vienna, London, Newcastle, Newlyn, Liverpool, Chicago, New York, and Beijing.

Chris Wainwright's work is held in many major collections including the Victoria and Albert Museum, London; The Arts Council of England; Bibliotheque Nationale, Paris; the Polaroid Corporation, Boston, USA; and Unilever, London.

評審感言 Reviewer Comment



楊奉琛

我非常榮幸能參與此次評審工作，深感責任重大，因為這是經過首屆經驗的積疊而讓第二屆能成長地更茁壯，雙年獎讓我即刻認定，很多事的成就是無事不成雙的，這「雙」字也正代表華族古人智慧的最精華思想—「陰」與「陽」的「太極」哲學。雕塑這兩個字，不要的去掉為「雕」，而「塑」字正好是把需要的不斷積疊相加，這更是陰陽哲學的最好例證！

在美麗的寶島臺灣，麗寶集團有龐大的房產、社區、飯店等經濟建設成就，並用麗寶文化藝術基金會名義，邀約英國文化協會，合辦了第二屆以「方圓之間」為主題的國際雕塑雙年獎，這回擴大了本土與國際的事業人脈，讓更多國內外雕塑專業一同參與，而不同文化的背景，就出更多樣性的造型，在方與圓、感性與理性之間，求出平衡和諧的美感。

這次的評審作業在主辦單位細密周詳的安排下，經過多次的電腦初審和精緻作品展示，以及認真的評審對話，終於將金、銀、銅三大獎公平公正地定位，再經過最後溫馨感人的記者發佈會，圓滿地完成使命。

麗寶集團舉辦這第二屆的雕塑雙年獎，讓大家見識到精緻細密的文化活動，能產生多巨大的正能量，無論是本土藝術家質與量的增進，還是國際參與者的廣度與深度，全都是可觀、亮眼且可圈可點的成績！但是文化的成長並非曇花一現，大量的好作品是一步步積疊成的，它需要的是如同植栽花卉般細密的灌溉、精緻的照顧，慢慢地一步步養成。所以我建議在兩年後的第三屆，從現在起，麗寶集團內在適度空間成立培訓基地，有專業藝術家進駐，由資深帶資淺、學長帶學弟，長期的讓雕塑設計製作有自己的成長環境及展示空間，無形加有形的投資，將是麗寶集團無限延續的龐大文化資產！

現職：

楊英風藝術教育基金會 執行長

臺灣雕塑學會 會長

簡歷：

2013 第九屆中國「北京」國際園林博覽會臺灣主題館主題雕塑 - 『浴火鳳凰』設計 / 製作 / 安裝

2012 財團法人海峽交流基金會新建辦公大樓公共藝術「臺灣頌」設計 / 製作



Feng-Shen Yang

I'm very honored to have participated on the jury for this contest. I have deeply felt the weight of the responsibility. With the experience from last year's contest, the Second Lih-Pao International Sculpture Biennial Awards has advanced and grown stronger, which has made me believe that many things come as pairs. The word "pair" in Chinese represents the most essential thoughts of ancient Chinese—which is the philosophy of "Ying & Yang" and the power of Taichi. The two characters for "sculpture" in Chinese respectively mean "carving" and "shaping". "Carving" is eliminating the unneeded, and "shaping" is continuously gathering that which is needed, which is the best example of the philosophy of Ying & Yang.

On this beautiful island of Taiwan, LIH PAO Group has experienced great economic achievement in real estate, community, and hotels. Moreover, the Lih-Pao Cultural Arts Foundation has worked with the British Council to host the Second Lih-Pao International Sculpture Biennial Awards. This year the contest has expanded its local and international map of business connections, recruiting more experts in sculpture both locally and from other countries around over the world to join the event. Different cultural backgrounds can create more diverse shapes and reach aesthetics of balance between squares and circles as well as a new sense and sensibility.

The judging process for the contest has been well organized and executed by the Lih-Pao Cultural Arts Foundation. All of the entries were first evaluated on the computer, and then the selected entries were exquisitely displayed. After serious deliberation between the judges, the awards of Gold, Silver, and Copper Medals were fairly selected. Finally a heart-warming press conference was held to announce the award winners, which perfectly concluded the mission of the contest.

By hosting the Second Lih-Pao International Sculpture Biennial Awards, Li-Pao Group has shown people how powerful an exquisite and well-organized cultural event can be. Whether in the quality or quantity of local artists' artworks or the depth and breadth of international participants, they have all demonstrated impressive, stunning, and outstanding achievements. However the growth of cultures should not be just a flash in the pan. The emergence of a large amount of great artworks is gathered gradually like planting and watering flowers. I suggest that the Li-Pao Group start establishing a training base for the Third Lih-Pao International Sculpture Biennial Awards, allowing professional artists to operate in residence. In this way, the more experienced artists can assist the more inexperienced ones. The establishment of a permanent place for the sculptors to work and a venue for artists to display their artworks is visible as well invisible, which will be the Li-Pao Group's great cultural assets.

Current Position :

Director-in-general, Yu Yu Yang Museum

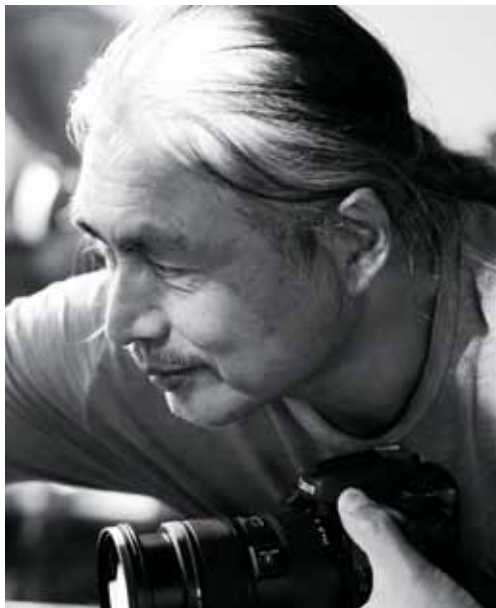
President of The Sculpture Association of Taiwan

Exhibitions/Forums/Notable Experience :

2013 Director of designing, producing, and installing the sculpture-"The Phoniex from the Flames" as the theme statue for the Taiwan Exhibition at the China Beijing International Garden Expo.

2012 Director of designing and producing the sculpture-"Taiwan Song" as the theme statue for public art in the new established office building for Straits Exchange Foundation

評審感言 Reviewer Comment



楊柏林

其實麗寶文化藝術基金會草創成立麗寶國際雕塑雙年獎之前，當初的格局並不大，但是由於接受多方的期待和評審團建言，終於演化成無心插柳柳成蔭、時勢造英雄的趨勢。

第二屆麗寶國際雕塑雙年獎，由於有英國文化協會的協助，才能引起國際雕刻族群的注意而仗刀起義、風雲湧起，顯然國際經濟局勢不好，稍具難度的獎金比賽，竟然引來東西各路英雄好漢，幾乎快成為福爾摩沙的國際武林雕刻大會，著實令人驚艷。「初審」入圍名單，20位已經具有一次特展的精彩規模，材質應用多元，木材、銅、鋼鐵、化纖、玻璃、石材還是比較普遍經典的材料。

任何一種比賽沒有絕對公平這件事，但是被選為最高榮譽，通常還是當下高度被評審團認同的作品，藝術品達到一定程度的水準以後，其實作品沒有最好的標準觀點。「原創性」在特殊場域出現的公共藝術上並不一定獲得更多的掌聲，除非完整度已經拿捏到能與環境互動的關係，呈現優質低吟的靈動宣言。他傳達的美學言彙感動了觀賞者。第一名的作品「Fragment of something bigger」保加利亞的藝術家 Georgi Minchev 的確眾望所歸。

麗寶國際雕塑雙年獎當然希望吸引國際化的雕刻精英，但大多數參賽的臺灣剛出道及從事創作很久的業餘藝術家，常忽略自己的作品將來可能會放在建築的室內外，建議他們多參考公共藝術案例和民間建築空間的限制和延展性，在那裡有可能就是放置他們作品的適當位置。唯有知道自己作品的緯度和座標，世界的地圖才會為你展開。

現職：

山石山象國際藝術有限公司 藝術總監

簡歷：

2014 亞洲現代雕塑家協會第23屆作品年展「有也無也」策展人

2013 行政院衛生福利部「新建工程公共藝術設置案」公開徵選「健康之門」第一名

2012 出版個人散文集「是時候了」，大塊出版



Po-Lin Yang

Before hosting the Lih-Pao International Sculpture Biennial Awards, the Lih-Pao Cultural Arts Foundation was comparably small. However, it has grown bigger following the jury's suggestion and people's expectations. It is the result of accidental coincidence, and it is also an unstoppable trend.

With the British Council's assistance, the Lih-Pao International Sculpture Biennial Awards has drawn great attention from international sculptors. It seems that conditions of global economic environment has been poor, so for such a contest to attract so many participants, it has been even more surprising. This event has become a major international sculpture contest in Taiwan, which is even more surprising. The selected 20 entries in the contest are already of a high enough caliber to comprise an official exhibit, as the materials the participants used are of multiple varieties, including classic materials like wood, copper, steel, fiber, glass, and stone.

It's impossible to be absolutely objective in any art contest. However, an artwork that is recognized, praised, and given the best award by the entire jury must always reach a certain degree of artistic achievement, even though it may not have the most impressive point of view. "Originality" in an artwork displayed in a public place does not always appeal to the general public, unless it can completely convey its relations with the environment and present a wonderful declaration of movement. The winner of the Gold Award, Bulgarian artist, Georgi Minchev, touched the viewers' hearts with his vocabulary of aesthetics. His winning piece- "Fragment of something bigger" is indeed the overwhelming favorite.

The Lih-Pao International Sculpture Biennial Awards surely hopes to attract international talents in sculpture. However, Taiwanese participants consist of beginners in the field as well as amateurs who have been creating art for a long time. They often forget the fact that their works may one day be on display outdoors. I would like to suggest they take a look at the limitations and possibilities of artworks and installations in a public space as private architecture may have, for one day, their own artworks may be displayed in those places as well. Only by knowing the qualities and possibilities of your artwork, the map of the whole wide world will be open for you.

Current Position :

Artist Director of 33 Elephant International Art Inc

Exhibitions/Forums/Notable Experience :

2014 Curator, The exhibition of art works by the association of Asian contemporary sculptors

2013 First Prize, Contest of "The Gate to Wellness", the Installment Project for Newly-established Public Space, Ministry of Health and Welfare, Executive Yuan

2012 "It's Time." A Book of Essays, Published by Locus Publishing Company

評審感言 Reviewer Comment



陳銘

近幾年來，雕塑在臺灣藝術市場上的發展，已從原來冷淡的狀態漸趨活絡。而麗寶文化藝術基金會也在此關鍵時刻，適時地投注關懷臺灣雕塑的熱情。才開始舉辦第二屆的活動，麗寶雕塑雙年獎已從「雕塑新人獎」的方式，調整為國際雕塑雙年獎，積極與企圖心展現其企業文化的強度與視野。

此屆的參賽者除國內大學雕塑相關系所的青年學子外，更在與英國文化協會的共同合作下，藉由傳媒人脈的運作，益發地吸引了來自世界各地青年藝術菁英的矚目。其重要性足以媲美國內其他企業或團體所辦的藝術競賽獎項，如裕隆木雕獎、奇美獎等。

今年麗寶國際雕塑雙年獎的議題為「方圓之間－永續」，在人類過度開發地球資源的今日，這樣的議題，也展現出企業對於人類所處環境永續共存的關切與態度。從 179 件來自地球各角落的作品中，經由網際網路的便捷，在 7 位國內外評審多次評選後，終於交集出 20 件原定的入選件數，這也是世界各地藝術菁英，藉由藝術表現對環境的共同關注與省思的具體呈現。

還記得在接獲主辦單位傳來的 179 件作品資料後，首輪評選時所面對的壓力，我們一遍又一遍的觀看、紀錄、篩選，179 選 20，總擔心有遺珠之憾，每天都在重新審視自己前一日的選擇，主觀與客觀總在交戰與對峙，終於在一個「ENTER」下，食指決定了最後的抉擇。其後，緊接著的第二輪、第三輪，都是在這樣狀態中度過，也終於與其他 6 位評審交集出這份 20 位的「入選名單」，把這份重擔移轉給複審的評審們去傷腦筋。

綜觀這次參賽的作品，數量、水準都相當不錯，更難得的是，參賽的藝術工作者，雖仍以大專院校的學生居多，但也有不少已是「雕塑家」身份的參賽者，這對於才進入第二屆的麗寶雕塑獎而言，是相當難得與正面的鼓勵和肯定。相信未來的「麗寶國際雕塑雙年獎」將更受世界各國雕塑家們所重視，也期望這項比賽活動能持續下去並擴大。

陳銘

現職：

國立臺灣藝術大學雕塑學系 專任副教授兼系主任

簡歷：

2014 詠嘆經典 - 達利與臺灣藝術大學雕塑系師生聯展 - 中悅世界中心

2013 新北市客家文化園區展覽審查委員



Ming Chen

In recent years, the popularity of sculpture in the art market has been becoming more and more lucrative. The Lih-Pao Cultural Arts Foundation has dedicated its passion in sponsoring Taiwan's sculpture. Although this is only the second time for the organization to host the contest, the Lih-Pao International Sculpture Biennial Awards has adjusted the award from an annual event of new sculptors awards, to an international sculpture biennial award, showing its great ambition to demonstrate the enterprise's aspiration and vision in promoting culture.

With the British Council's assistance, the participants of the contest are not only sculpture majors of art schools in Taiwan, but also young talented artists from different countries around the world. This award has now become as important as other major awards sponsored by large enterprises and other groups, such as the Yulon Sculpture Award and the CHIMEI Arts Award.

The theme for this year is "the sustainability between a circle and a square," which demonstrates the sponsor's concern and attitude toward the sustainability of the human environment. The 179 entries from countries around the world were evaluated and judged by seven judges from Taiwan as well as from other countries. After much deliberation, 20 entries were eventually selected. It is those talented artists' great demonstration of expressing their collective concerns and thoughts regarding the environment.

I still remember the pressure I had when the information of 179 entries at the pre-selection stage was sent to me. In order to choose 20 out of 179 entries, I had to carefully review and evaluate each submission again and again. My subjective self and my objective self have always been at odds. Eventually, the selection of an artwork would be determined after I pressed the "enter" key. In the following second and third stage of selection, the same procedure was repeated. In the end, along with the other six judges, a list of twenty selected entries were submitted, transferring the pressure to the judges on the re-examination board.

The quality and quantity of the works in this contest are quite impressive. Moreover, although the participating artists are mostly college students, some of them are already experienced sculptors.

Current Position :

Full Time Associate Professor and Chairman of Department of Sculpture, National Taiwan University of Arts

Exhibitions/Forums/Notable Experience :

- 2014 "Praising Classics"-Joint Exhibition of Salvador Dali with Teachers and Students of Sculpture Department, National Taiwan University of Arts, Chung Yuet World Centre
- 2013 Exhibition Review Committee for Hakka Museum, New Taipei City

評審感言
Reviewer Comment



劉柏村

基本上，雕塑作為一種視、觸覺文本，它是一種三次元空間的立體形式，是由某種有機元素所構成的實在體，經由藝術家操作的轉換，使得此種物質實在體，形成了一套自身的造型語言系統，其詮釋顯現一種觀念移轉的具體化及當下人文狀態投射之現象化的作用。

雕塑作為一種美學的思考，一直是跟隨著人類生活之發展扮演著相當重要的角色與密切的關係。從古至今，它直接記載與反映當時之時空背景、自然與人文、社會與環境等等精神價值的具體化。其中，雕塑跟建築有密切的關係，它總存有著一體兩面的效果，我們得以從世界重要的建築古蹟中，發現所屬的文明價值系統。當然，一般或許會認為雕塑是建築的附屬品，但他卻以元素般的姿態榮耀了建築，而雕塑也因建築而產生價值。特別是進入二十世紀

以後，雕塑自身的形態也就在這時代的脈動中前進與變化，呈現出不同的演化風貌，同時顯現了雕塑藝術之造形表現的課題。尤其在造形的演化、材質語言系統的建構、空間的延伸與擴張上，顯著地代表著雕塑的形式語言，並呈現出多元化的面貌。

麗寶建設為臺灣相當著名的建設公司，在董事長吳寶田先生的帶領下，由於對文化藝術的喜愛與重視，於前年指示麗寶文化藝術基金會，開設了「麗寶國際雕塑雙年獎」競賽平台，為推動臺灣雕塑文化而努力，而其提供的獎金更是國際上藝術比賽少有的金額，也激起了國際藝壇的重視，對麗寶在文化投注的心力深感感佩。

在「第二屆麗寶國際雕塑雙年獎」競賽中，有分別來自 26 個國家的藝術家參賽，人數比上屆更為踴躍。在今年 179 件作品中，總體型態有大幅度多元、多樣性的表現，但亦顯競爭激烈，從初選的取捨到決賽階段，幾次輪番的投票中都花了相當長的時間在討論。其結果共 19 件作品入圍已是非常不容易。其中前三名都是評選團認為相當優秀傑出的作品，其它入圍作品亦稱傑作，而藝術作品的不同形態風格當然是無法比較的，只是限於比賽規則，需要分析、挑選和取捨，最後在不得已的情況下，總難免有落於評審的喜愛與主觀判定的名次排列，非有其藝術價值存在的高低之分。

最後，再一次強調，麗寶文化藝術基金會所創造的「麗寶國際雕塑雙年獎平台」，這些入圍得獎作品，也都在此活動中，巡迴進駐於各個特定展示平台中，有的作品甚至放大陳設於建築內的社區廣場或花園，使得雕塑美學更具體化的落實於當下的生活中，這裡真正實踐了藝術必需進入生活和環境場所，並成為無形的美學課本之精神。依此精神，足堪引以為企業界的文化典範。

劉柏村

現職：

國立臺灣藝術大學雕塑學系 專任教授

簡歷：

2014 韓國釜山雙年專題展

2013 第二屆中國青島國際雕塑藝術節大展



Po-Chun Liu

Basically, sculpture is both a visual and tactile medium. It is a relief in three dimensions as well as an actual object rooted in a specific organic element. Through the transformation by the artist, the element forms its own coded language. The process of creation shows the practice of externalizing a concept, which also shows the reflection of the current status of the humanities.

Sculpture as an aesthetic medium has been playing an important role in the evolution of human civilization. From ancient times, sculpture has always reflected and embodied the intrinsic and spiritual values of time and space, nature and humanities, as well as a reflection of the social and natural environments of a particular era. Sculpture and architecture are especially related as they have the effect of an object with two sides. We are able to see the value systems extant in the cultural heritage embodied by architecture. Surely, sculpture is usually regarded as an appendage to architecture. However, sculpture has honored architecture as an essential element. Sculpture has also increased its impact with the help of the architectural medium. Beginning in the twentieth century, the development and rapid changes brought about during the era, the forms of sculpture evolved into different shapes. It manifests the issues of sculptural forms, and particularly with the development of forms, the structures of material language systems, as well as the extension and expansion of space, which greatly shows the multi-cultural aspects of sculptural forms.

Lih-Pao Construction Co., LTD. is a highly regarded construction company in Taiwan. Under the leadership of Chairman Bao Tien Wu, who has great interests in culture and art, we asked the Lih-Pao Cultural Arts Foundation to host Lih-Pao International Sculpture Biennial Awards three years ago with the aim to promote the culture of sculpture in Taiwan. It is worth mentioning that the total amount of money for the prize is quite rare for an international art competition, which has attracted international attention in artistic circles around the world. Its efforts in promoting art and culture are very impressive and touching.

There are artists from 26 countries participating in the second Lih-Pao International Sculpture Biennial Awards. The number of participants has surpassed the former events. There will be 179 entered works in this year's contest. The works represent multiculturalism and diversity, which is a more competitive theme than prior events. It is a high honor to be selected as one of the 19 nominated works. Among them, the top three works are all evaluated and appreciated by the judges. All the nominees can be regarded as among the best. Unfortunately, according to the rules of the competition, the judges inevitably must determine the order of prizes by their own personal criteria and tastes. It does not mean the artistic value of the works in the competition is ranked on a scale from highest to lowest.

Finally, I would like to emphasize again that the artworks on the shortlist in the 2nd Lih-Pao International Sculpture Biennial Awards are displayed in a variety of venues. Some of them are even made into enlarged replicas and installed in plazas or gardens by the architects in selected housing projects. It has indeed integrated the aesthetics of sculpture into daily life and truly applied the axiom--art represents life-- transforming the surrounding environment into a living textbook of aesthetics. This spirit is worth citation as a cultural model for the industry.

Current Position :

Professor of the Department of Sculpture, National Taiwan University of Arts

Exhibitions/Forums/Notable Experience :

2014 Busan Biennale for the Sea Art Festival, Korea

2013 2th International Contemporary Sculpture of Art, Qingdao, China

評審感言 Reviewer Comment



賴永興

麗寶國際雕塑雙年獎是主辦企業為了促進建築與雕塑美的融合，提升居民的藝術涵養與生活水準，在「方圓之間－永續」這個主題之下，向世界各國發出了徵件訊息。

面對來自世界各國的作品，初審是一項令人愉快又頭疼的審查經驗，愉快的是審查過程可以鑑賞來自世界各國雕塑家的優秀創作，頭疼的則是因為全部都是平面的數位化影像，拍攝技術良莠不齊，還有部分是用3D電腦繪圖製作，所以審查階段雖然只是評斷作品的優劣，照片效果卻是一直影響判斷的主要原因之一。許多作品的照片品質不佳，無法傳達作品的最佳面相實在非常可惜，179件參賽作品中歷經了數次的審閱比較後才選定入圍名單。

徵件作品大都有純熟的材質表現，並能搭配主題的創意、新媒材或多媒材的創作，也有些建築模型或較工藝性的創作，日後觀賞入選作品時，覺得整體作品在造形技法的表現上都相當傑出，對國內的藝術界應該引起了不小的影響，在創作疆界已逐漸模糊的當下，期待將來會有更具時代創意的作品出現。

國內附屬於建築的雕塑藝術到今天似乎成為一個成功建案的必備的條件之一，雖然較新的建案大都有公共藝術的設計，但是令人激賞的案件卻不多，這不僅關係到藝術與安全，甚至要遷就居民風俗、生活習性等問題，容易為了不要造成一些紛爭與麻煩而限制了造型表現。這次徵件沒有針對特定建築物及種種風俗條件，所提的創作有其新鮮及灑脫的一面，不只鼓勵一般雕塑家，也給學習雕塑的學生一個在國際舞台競爭的機會，這是此次雙年獎讓人感受到企圖打破眼前僵局所做的努力。

賴永興

現職：

國立臺灣藝術大學雕塑學系 專任副教授

簡歷：

2014 17th 那須野原國際藝術創作營 日本栃木縣大田原市文化藝術研究所

2013 擔任日本縣立沖繩藝術大學非常勤講師



Yun-Hsin Lai

By hosting the Lih-Pao International Sculpture Biennial Awards, the organizer has been dedicated in promoting the aesthetic integration of architecture and sculpture and raising people's interest and taste in art, as well as their standard of living. Under the theme of "The sustainability between a circle and a square", it has sent out invitations to countries around the world.

Seeing works from all over the world, the preliminary selection stage is a pleasant, yet heart aching experience. The pleasant part is that it's a great opportunity to see great works from all over the world. The heart aching part is that every piece of work is a 2D digital photo. The quality of photo shooting differs greatly. Some of the works are even illustrated using computer 3D graphics. Although the first stage should mainly concern judging the quality of the actual sculptural works, in fact, the works are primarily judged based upon the effects created from the submitted photos. It's truly a pity that many photos cannot reflect the best qualities of the works due to the poor quality of the pictures. Each of the 179 works has been judged and reviewed several times before the final list of nominees is determined.

Most of the submitted works are able to demonstrate the artists' mature use of materials. They were able to apply thematic creativity for the contest. Not many of them were made with alternative or multi materials, yet there were still some creations made as architecture models or mere engineering creations. When looking back at the selected works again, I feel the artists' technique in shaping and crafting is quite outstanding, which should have caused some influence in Taiwan's art scene. The borders for creating different genres of art have been more and more blurred. It is expected that there will be better works of art with even more contemporary and creative concepts.

Sculpture works that come with the architecture have become a must-have for a successful housing project. Although new housing projects mostly have commissioned public art, the more highly renowned pieces are indeed elusive. The designs have to consider safety, aesthetics, even the residents' customs and living styles to be successful. Often the forms of sculptural works may be limited in order to avoid quarrels and disputes. For the artworks to submit in this contest, the organization does not set up any limits or restrictions nor designate the artists to create works for certain housing projects or cultural customs. Therefore, the entries in this contest demonstrate freshness and freedom. It does not only encourage general sculptors but also offers a great opportunity for students of sculpture to compete at an international venue, which is an impressive breakthrough effort that the Lih-Pao International Sculpture Biennial Awards has made.

Current Position :

Full Time Associate Professor of Sculpture Department of National Taiwan University of Arts

Exhibitions/Forums/Notable Experience :

2014 17th Nasunogahara International Sculpture Symposium, Ohtawara City Arts Institute, Tochigi, Japan

2013 Part-time Instructor of Okinawa Prefectural University

評審感言
Reviewer Comment



劉俊蘭

私人企業或民間機構自主舉辦藝術活動，總是讓人樂見，特別是像麗寶國際雕塑雙年獎這般大型的藝術競賽。相較於 2011 年第一屆鼓勵國內青年藝術家的「新人獎」，這屆的規模顯然「大躍進」，除了擴大為國際徵件、串連藝術學院與文化機構、匯聚不同專業人力外，也挹注了更多資源。

延續上一屆的命題——「雕塑の森」，對於雕塑與空間、城市與環境的關照，這屆以「方圓之間－永續」做為徵件主題，邀請藝術家「在『方圓之間』表現『人類與環境如何永續共存』的思考」。

「『方』『圓』之間」，劃定了參賽作品的形式探討範疇與方向。在此前提下，金銀銅獎的作品，在主題詮釋、媒材運用或造型經營上，皆表現得相當完整而引人入勝。Georgi Minchev 的《未知的片段》以簡潔的橢圓對比其內部的多層次空間，宛如蘊藏奧秘的宇宙球體；董明晉的《方圓之間－過去、現在、未來》結合了傳統與現代文化中方與圓的器物形式；Kamen Tanev 的《創世紀》則在方圓之間表現胚胎的孕生與律動，兩者不約而同地玩味著膜層覆蓋的效果，以及可見與不可見的關係。

在評賞獲獎者由「方」「圓」出發的微妙觀點與創造力之際，一些有「方」無「圓」，或有「圓」無「方」，甚至兩者皆無的作品，卻也引人好奇，就如陳怡庭的《1800》。這件探討人與都會關係的具像作品，既無「方」也沒「圓」，「先天」上已超出評審們的評選範圍，但卻贏得由觀眾自由票選的「最高人氣獎」。而饒富意義的是，它提點了「方」與「圓」的形式思路之外表現環境關照的多元可能取徑，也引人反思「方圓之間」的形式限定的意義。

作為一股體制外的文化推動力量，麗寶文化藝術基金會所開啟的可能性，令人振奮鼓舞，因而也讓人對於它在未來能進一步發揮能量與影響力，充滿期待。而這些，或許是「方」與「圓」之外的問題。

現職：

國立臺灣藝術大學雕塑學系 專任教授

簡歷：

2014 高雄國際鋼雕藝術節策展人，高雄駁二藝術特區。

2014 「『我們的前面是什麼？』：後擴展時代的臺灣當代雕塑」，2014 FORMOSA 雕塑雙年展策展人，高雄駁二藝術特區。



Chu-Lan Liu

It is always nice to see private enterprise or other private organizations voluntarily hosting art events, especially large art contests like the Lih-Pao International Sculpture Biennial Awards. Compared with the First Lih-Pao Sculpture Awards, the scale of this year's contest has greatly expanded. The first year's event focused on encouraging local emerging artists, while the second event opened up the entry criteria to allow international artists to also submit their works. It also cooperates with art schools as well as cultural organizations to pool talent from different fields and provide a greater amount of resources.

The Sculpture Biennial Awards inherited the competition theme of the first year, which emphasized relations among space, city and architecture. The competition theme for this year is entitled, The Sustainability Between the Circle and the Square. Participating artists were asked to think and demonstrate their expression of how humans and the environment sustain their co-existence in between the circle and the square.

The competition theme, Between the 'Circle' and the 'Square', outlines the direction and expression of forms for the summing entries. Under this principle, the winning entries of Gold, Silver, and Bronze Awards are all very well-executed in theme interpretation, the usage of materials, and the technique of design management. Georgi Minchev's winning piece--Fragment of Something Bigger uses simple ovals to bring out the contrast of multiple layers of its inside, just as the mysterious globe of the universe. The winning piece for the Silver Award by Dong Ming-Jin, Between a Square and a Circle - Past, Present, and Future combines the forms of objects in both ancient times and contemporary times by adopting the shapes of a circle and a square. The Bronze Award winning piece by Kamen Tanev, Genesis, is an artwork symbolizing pregnancy and embryo movement by using the interesting effects of layering and by showing the visible and invisible relations between a square and a circle.

While appreciating the innovation and creativity of the award winners, it still makes me wonder about some of the entries, which were not created in the shape of a circle nor a square. For example, Chen Yi-Ting's entry, 1800, is a work of a concrete figure that discusses the relations between people and the city. It is created neither of a circle nor of a square. It did not even make it to the shortlist. However, it was chosen by the general public to win the Most Popular Award. What is really interesting about this is that it reminds us of various possible paths to express concerns regarding the environment other than using the concept of a circle and a square. It also makes people rethink the limits and the meaning of designating "the concept of a circle and a square" as the competition's theme.

As an unconventional strength in promoting cultures, the possibilities the Li-Pao Cultural Arts Foundation has opened up are truly inspiring. Hopefully, it will further bring out its strength and influence in the future. However, these may be the issues that are beyond a simple "square" and a "circle".

Current Position :

Professor of Department of Sculpture, National Taiwan University of Arts

Exhibitions/Forums/Notable Experience :

- 2014 Curator, Kaohsiung international steel and iron sculpture festival, Kaohsiung Pier 2 Art District
- 2014 Curator, " What's Ahead ? " Comtemporary Sculpture of Taiwan in Post-Expansion Era, FORMOSA Sculpture Biennial 2013, Pier 2 Art Center, Kaohsiung

評審感言
Reviewer Comment



蔡根

由財團法人麗寶文化藝術基金會與英國文化協會共同合作舉辦的「麗寶國際雕塑雙年獎」，今年是第二屆。第一屆是為了發現藝術新秀以雕塑新人獎為名，而第二屆更進一步擴展到國際；今年參賽者來自國內外共 179 件、26 個國家的雕塑家，而其獎金也提高和國內另一企業的雕塑獎相當，這對臺灣雕塑的提昇是有相當的鼓舞。

雕塑是－空間的造形藝術，人類文明自古至今一直都藉以來傳達，尤其是在對自然界的頌詠。今年「麗寶國際雕塑雙年獎」的主題為「方圓之間－永續」；這個主題在文字上是具象但在其內涵又甚抽象。本人擔任初審評審要從 179 件作品挑出符合形式與意義兼具的作品，相當不易。來回仔細瀏覽四、五遍，先從形式的合題過濾，在進入意義的表達，其中也相當多其造形很好，但不切合主題而濾出；閱讀東西方藝術家對主題的文字陳述也是這個工作的另一收穫。

東西文化差異的競合，經由另位 7 位複審評選出金、銀、銅三位獎主，金、銅獎均為保加利亞籍，銀獎為臺灣本地人。金獎 Georgi Minchev(Fragment of something bigger) 以圓方的幾何變化，藉空間穿透，往兩邊的延展，陳述變動中的未知可能。西方藝術家善用幾何的造形，在他們的建築上也顯然易見，而雕塑與建築，都屬於空間造形的作品，此作品若放大也是非常有趣的建築。銀牌董明晋(方圓之間－過去、現在、未來)，運用中國古老天圓地方的說法，以類似玉琮、方圓的組合，將方圓疊合堆砌製造出一個新玉琮，這也是人類在舊思想與新思維之間的挑戰吧！銅牌 Kamen Tanev(Genesis) 一些球體被包覆在方形之間，有孕育之隱喻，題為創世紀一切從此開始。其餘十七件有三、四件為人形之具象均未能得獎；在一個與空間有關的競賽中，幾何造型的形式，具有明確體量的作品，似乎都比較得到青睞，這也是一個有趣的現象。

主題式的競賽，對已有風格的藝術家來說是一種嘗試也是挑戰，必須先以訂下的主題做深入思考，對主題所有領悟見解之後再做形式的設定，或許也可能跳脫以往創作的形式，為自己開出另外的可能。在方圓之間、天地之間存在無限的可能，對永續發展才是最大的保障。

蔡根

現職：

國立臺北藝術大學美術學系雕塑組 專任教授

簡歷：

2012 「感性生產－當知識成為態度」，聯展，關渡美術館

2011 「雕刻五、七、五國際藝術大學交流展」，聯展，關渡美術館



Ken Tsai

With the cooperation of the Lih-Pao Cultural Arts Foundation and the British Council, the Second Lih-Pao International Sculpture Biennial Awards successfully held and completed. While the First Lih-Pao International Sculpture Biennial Awards mainly concerned discovering emerging sculpture artists, the Second Lih-Pao International Sculpture Biennial Awards was expanded into an international event, in which a total of 179 sculptors from Taiwan and other 25 countries submitted their works. The monetary prize for the event has been raised to be the same as another major sculpture award hosted by another major sponsor, which is very inspiring for the promotion of sculpture in Taiwan.

Sculpture is an art for space, in which human beings have been trying to convey ever since ancient times, especially in praise of nature. The competition theme for this year is “the sustainability between the circle and the square.” The literal meaning of the theme sounds easy to execute, but the elements of the theme are actually quite abstract. As a judge, I had to choose artworks that matched the theme in their forms and their expression. I reviewed all the artwork four to five times before coming to a conclusion. First I filtered the works by their forms and then I evaluated the expression in the work. Some of the entries are of great forms, but they were eliminated for failing to adhere to the theme. Another great thing about judging this award was to be able to read the artists’ descriptions of their artworks.

The competition is combined with cultural differences. The three winners of Gold, Silver and Bronze awards were determined by the seven judges on the review panel. The Gold and Bronze Awards went to Bulgarian artists and Silver Award went to local Taiwanese. “Fragment of something bigger” is the winning piece of the Gold Award by Georgi Minchev, in which the artist uses geometric transition in a circle and a square to break through space and expand toward two sides, stating the unknown possibilities of changes. Western artists are good at using shapes of geometry, which can be seen in their architecture. Architecture and sculpture are all works of three-dimensional space. If the winning piece can be enlarged, it can be a very interesting piece. The winning piece for the Silver Award by Dong Ming-Jin, “Between a Square and a Circle - Past, Present, and Future”, uses the ancient Chinese philosophy that the sky is round while the ground is flat. By using a combination of a square and a circle to stack and create a new Jade Cong. It states the challenges between new and old ways of thinking. The Bronze Award winner by Kamen Tanev, “Genesis”, is an artwork of globes wrapped in squares, which is a symbolization of pregnancy, with the meaning of beginning of everything in Genesis. Among the entries, three or four pieces used the shapes of human figures, while the remaining seventeen entries were not selected for an award. It’s an interesting fact that entries with abstract shapes and forms seems to be favored by the judges in a contest to the concern for the designs of space.

A contest with a main theme can be a new trial and a new challenge for artists who already have their own styles. They need to deeply think about the designated theme and come up with their own design after fully understanding the concept of the theme. They need to move beyond their comfort zone, set up a new form, and create other possibilities for themselves. The infinite possibilities between a square and a circle as well between the sky and the ground are the biggest assets for sustainability.

Current Position :

Associate Professor of School of Fine Arts (Visual Arts-Sculpture Division)

Exhibitions/Forums/Notable Experience :

2012 Joint Exhibition, "Production of Senses: When Knowledge Becomes Attitude", Kuandu Museum of Fine Arts

2011 Joint Exhibition, “Haiku-Sculpture International Exhibition for Art Universities”, Kuandu Museum of Fine Arts

評審感言
Reviewer Comment



石瑞仁

「第二屆麗寶國際雕塑雙年獎」由臺灣麗寶文化藝術基金會和英國文化協會合辦，在目前國內眾多藝術競賽中，這個獎項的宗旨除了特別著眼於推動公共空間中的雕塑美學，也希望藉由高額的獎金來獎勵優秀的藝術家，乃至於結合後續的委託創作計畫，一來可扶植更多雕塑創作者，二來能提升建築空間的視覺美感，充實生活環境的文化內涵。就我所見，本獎項的設計除了基於淑世的理念和明確的架構，實際也規劃了相當可行的配套活動。個人也因此衷心期待，在麗寶建設全力支持下，這個獎項的持續推動不但能提拔和贊助許多創意新秀，也可以為臺灣的生活空間和社會環境挹注一股文化創新的力量。

本屆參與競獎的作品來自 26 個國家，總數將近 180 件之多，作品的風貌繁多，形式內容和技法的表現也各自不同，競爭之激烈和評選之難度其實不難想像。

在這同時，主辦單位邀請的評審團成員，匯集了藝術創作、藝術評論、建築設計、藝術行政等不同領域的學者和專家，在這個跨界不斷對話、多元逐漸融合的時代，藝術獎項不再只是從圈內觀點去衡量和比較，而是擴大從不同的面向去進行觀照和抉擇，「麗寶國際雕塑雙年獎」的主辦單位明顯看到了這個趨勢，設計了讓藝術家以作品競秀的舞台，也用心安排了讓學者專家以不同觀點進行對話的評選機制。

本屆得獎及入圍作品的展出，對美感教育的推動也有一些積極創新的做法，除了客觀傳達藝術家的創作理念，引介學者專家的評選意見，主辦單位也特意規劃了民眾票選活動，鼓勵觀眾勇於表達個人審美觀點和藝術偏好。這個以推動公共空間中的雕塑美學為核心訴求的獎項，無疑有必要把在公共空間中往來進出的民眾同時納入考量，社會大眾的審美喜好和藝術見解，也許永遠都不會有共識，但他們需要不斷地被激發，而設置於公共空間中的藝術品，正是激發群眾美感意識和文化思維的最佳媒介！

石瑞仁

現職：

臺北當代藝術館 執行總監

簡歷：

臺北市立美術館展覽組 組長

關渡美術館 館長



J. J. Shih

The Second Lih-Pao International Sculpture Biennial Awards is organized by the Lih-Pao Cultural Arts Foundation and the British Council. Among all the numerous art contests, this award has been dedicated in promoting aesthetics of sculpture in public space as well as encouraging talented artists by providing a large amount of prize money. The following artist projects will first be able to sponsor more sculpture artists, secondly to promote visual aesthetics of architecture, and eventually fulfill cultural senses of living environments. In my opinion, this prize is apparently designed to beautify the world and to come up with practical plans to execute its ideals. I'm sincerely looking forward to not only seeing more talented young artists being sponsored and encouraged by the Lih-Pao International Sculpture Biennial Awards, but also generating new energy into Taiwan's living spaces and the living environment.

The contest totaling 180 artworks participating in this award are from 26 countries. The works are of various styles, forms, and techniques. It's easy to imagine how competitive the contest is and how difficult it is for the judges to evaluate. Meanwhile, the hosting organization has invited a great group of jurors, who are scholars and experts in various fields, including artistic creation, art criticism, scholars and experts, architectural design and art administration. In this era of constant discussion and multicultural integration, art awards are no longer evaluated by the point of view merely from the art field. Instead, it has expanded to observe and select from a more interdisciplinary approach. The Lih-Pao International Sculpture Biennial Awards have seen the trend and has designed a stage for the artists to showcase their works. An excellent evaluation system has also been designed for the scholars and experts to discuss from different points of views.

The exhibition of the winning and selected entries has some progressive and innovative plans to promote the education of aesthetics. Besides objectively conveying the artists' concepts for their designs as well as including scholars' and experts' comments for the artworks, the organization also hosts a vote for viewers, in order to encourage people to bravely express their personal taste and preference for art. The Lih-Pao International Sculpture Biennial Awards has put the mission of promoting the aesthetics of sculpture in public space as its nuclear principle. Therefore, it is necessary to include opinions from the people using the public space, though there may never be consensus. However, people need to be inspired. The artworks installed in public spaces are the best medium to inspire people's sense of aesthetics and cultural thought.

Current Position :

Executive Director of Museum of Contemporary Art Taipei(MOCA Taipei)

Exhibitions/Forums/Notable Experience :

Chief of Exhibition Division, Museum of Contemporary Art Taipei(MOCA Taipei)

Director-general, Museum of Fine Arts

第二屆麗寶國際

THE 2nd LIH-PAO INTERNATIONAL SCULPTURE
BIENNIAL AWARDS

雕塑雙年獎

方圓之間

THE SUSTAINABILITY BETWEEN
CIRCLE AND SQUARE

永續

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