

LIH PAO 
INFINITY
INTERNATIONAL SCULPTURE BIENNIAL AWARDS



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PREFACE

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LIH PAO CULTURAL ARTS FOUNDATION

財團法人麗寶文化藝術基金會

以有限的時間創造無限的空間，以有限的生命創造無限的價值

「雕塑」，從古至今，一直扮演人類生活發展的重要角色，不僅反映當時代的時空背景，也是自然、社會與人文環境等精神價值的具體化，更是一個國家的文化品味與精神文明的載體。麗寶文化藝術基金會秉持對台灣本土文化藝術的熱愛和關切，2011年開始舉辦「麗寶國際雕塑雙年獎」，至今已邁入第十年，並以「深耕台灣，接軌國際」，十年有成，回饋社會的使命感，積極培育台灣新銳藝術家，期許用雕塑接軌世界，讓世界看見台灣！

第五屆麗寶國際雕塑雙年獎主題為「無限」(Infinity)，發想概念來自於國際天文計畫於2019年公布史上的第一張黑洞照片。哲學家盧梭 (Jean-Jacques Rousseau) 曾說過：「現實世界有其範疇，想像的世界則有無限可能。」黑洞代表著無限的彼端，而藝術的創造就可以展現無窮的實踐與發展，創造生命的意義與無限價值。

麗寶文化藝術基金會承載著良善企業的社會責任，為提升國際的高度與視野，歷屆曾與英國文化協會和日本台灣交流協會共同舉辦，本屆更邀請荷蘭在台辦事處合作，不僅搭起藝術交流的橋樑，也為全球新銳藝術家提供一個國際雕塑的平台，讓藝術透過創作，可以乘載無限的光芒與榮耀，期望「麗寶國際雕塑雙年獎」成為世界雕塑藝術獎的指標，凝聚藝術的能量，十年之後，持續蓬勃卓越！

Create Infinite Space with Limited Time and Boundless Value in Limited Life

“Sculpture” has long played a significant part in the development of human life, not only reflecting the time and space of the era but also embodying the spiritual value of the natural, social, and cultural environment. It is also the carrier of cultural taste and spiritual civilization of a country. Lih Pao Cultural Arts Foundation sticks to the passion and care for the local culture and art of Taiwan, and “Lih Pao

International Sculpture Biennial Awards” has come to the tenth year since 2011. With a sense of mission to contribute to society by “taking roots in Taiwan and connecting to the world” in the past ten years, we actively cultivate the new artists in Taiwan, expecting to bring Taiwan under a global spotlight with sculpture.

The 5th Lih Pao International Sculpture Biennial Awards has made “Infinity” the theme this year, inspired by the first image of a black hole released by the scientists of EHT in 2019. The philosopher, Jean-Jacques Rousseau, said, “The world of reality has its limits; the world of imagination is boundless.” The black hole represents the boundless. Art shows the practice and development of the boundless and creates life meaning and unlimited value.

Lih Pao Cultural Arts Foundation shoulders the social responsibility of an enterprise of goodness to enhance the international level and global view. In the past, we collaborated with British Council and Japan-Taiwan Exchange Association. This year, we work with Netherlands Office Taipei, not only building a bridge of art exchange but also providing a platform of international sculpture for the new artists worldwide so that art will be loaded with unlimited brightness and glory through creation. It is expected that “Lih

Pao International Sculpture Biennial Awards” will become an indicator of sculpture art in the world that brings together the power of art and keeps prospering and excelling after ten years!

Founder
Pao-Tien WU

董事長

吳寶田



NETHERLANDS OFFICE TAIPEI

荷蘭在台辦事處

用藝術記錄我們的時光

荷蘭和臺灣之間的藝術交流始於 400 年前；當時荷蘭商人經過在臺灣的貿易站，把來自中國的瓷器運往世界各地。這些文物，連同荷蘭人在臺灣留下的建築，包括熱蘭遮城、普羅民遮城，還有紅毛城，都體現了荷蘭和臺灣共享的文化遺產。

400 年後，在臺灣仍然見得到荷蘭建築。無論是麥肯諾事務所打造的衛武營國家藝術文化中心，大都會建築事務所的臺北表演藝術中心，還有 MVRDV 在臺南的河樂廣場和新化果菜市場，都在視覺上延續了在臺灣的荷蘭建築傳統。過去幾年來，我們也看到荷蘭表演團體在臺灣大受歡迎，包括皇家大會堂管絃樂團、荷蘭舞蹈劇場、阿姆斯特丹國際劇場，而不少荷蘭當代藝術家也在臺灣大放異彩，像是霍夫曼、哈勒曼特，還有楊文智。

我們很幸運有麗寶文化藝術基金會，讓我們的合作又更向前邁進了一步。他們滿腔熱情，用雕塑搭建臺灣與世界之間的文化橋樑，也致力於雕塑這項在空間裡凝結時間、在時間裡延伸空間的藝術，

讓我們深受感動；因此，我們擔任第五屆麗寶國際雕塑雙年獎的正式合作夥伴，協助他們觸及更多荷蘭以及其他地區的雕塑家。

受到全球前所未見的疫情衝擊，我們的行動受到限制，我們的世界觀受到挑戰，我們的韌性也受到考驗；然而，我們也看到這次雙年獎前所未見的國際參與，有來自 46 個國家的 318 件作品，證明我們從藝術獲得的慰藉，不但經得起時間考驗，也跨越國界。

我想要呼應第五屆雙年獎的主題《無限》：我相信雕塑可以幫助藝術家捕捉人類對生命的反省，並透過他們的想像力記錄我們的情感——而且還是立體的！我真心希望這次比賽中展出的作品，能夠「無限地」體現我們這個時代，讓後代知道他們的先人因為共同努力，得以靠著藝術一起堅持、生存下來。

Documenting Our Time with Art

The artistic exchange between the Netherlands and Taiwan started more than 400 years ago when Dutch traders shipped

porcelain from China to all over the world through their trade post in Taiwan. Together with the architecture they left in Taiwan, including Fort Zeelandia, Fort Provincia, and Fort San Antonio, these artefacts are a manifestation of the cultural heritage shared by the Netherlands and Taiwan.

400 years later, Dutch architecture is still present in Taiwan, with the Weiwuying National Kaohsiung Center for the Arts by Mecanoo, the Taipei Performing Arts Center by OMA, and the Spring and the Xinhua Fruit and Vegetable Market in Tainan by MVRDV as a visual continuation of the Dutch architectural presence in Taiwan. Over the years, we've also seen performing art groups such as the Concertgebouworkest, the Nederlands Dans Theater, and the Internationaal Theater Amsterdam enjoy a certain level of popularity here, and artists like Florentijn Hofman, Henk Helmantel, and Pascal van der Graaf have also helped contemporary Dutch art shine a radiant light in Taiwan.

With the Lih Pao Cultural Arts Foundation, our cooperation went an extra mile. As the official partner of their 5th International Sculpture Biennial Awards, we helped them reach out to more sculptors in the Netherlands and beyond, as we were touched by their enthusiasm for building a cultural bridge between Taiwan and the world with sculptures

and their dedication toward an art form that crystallizes time in space and stretches space in time.

During the current unprecedented pandemic, our mobility is restricted, our worldview is challenged, and our resilience is tested. However, we have also seen unprecedented international participation at this Biennial Competition, with 318 pieces from 46 countries, proving that the solace we find in arts is both enduring and universal.

To echo the theme of the 5th edition of the biennial competition, "Infinity," I believe that sculpture helps artists capture the reflection of human lives and document our sentiments through their imagination – and in three dimensions! I truly hope that the works exhibited during this competition will infinitely serve as manifestations of our time, so that future generations will know that their forbears preserved and survived by working together, with art as a vehicle.

代表
譚敬南

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by guido tielman
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Guido Tielman



OKINAWA PREFECTURAL UNIVERSITY OF ARTS

沖繩縣立藝術大學

由於 2021 年的現在 COVID-19 仍未受到控制，未了防止傳染擴大，第五屆麗寶國際雕塑雙年獎的初審以及複審都透過線上方式進行審查。此傳染疾病在全世界肆虐，所以自 2020 年以來世界各地的多項藝術文化活動都受到限制。在這樣的情況下，第五屆麗寶國際雕塑雙年獎還能舉辦，對我們這些以藝術為志的人來說是再開心不過的事了。首先我要對主辦者麗寶基金會以及麗寶文化藝術基金會致上最大的敬意，同時也要對盡心盡力營運的各位表達我由衷的感謝。

COVID-19 之禍使人們的活動方式徹底被改變了，不得已地在這段期間內必須要限制自身的活動。就算是藝術活動也無一例外。但是就算是訊息傳達或是接收的方式必須要有變化，表達方與享受方兩方的慾望都不是可以受到抑制的，從本屆雙年獎收到大量跨越國界的參賽作品這一點就可以得知。我想也只有在這樣的時代背景下，才讓我們能夠在接觸豐富多樣的參加作品與創作理念時，更加地靜心深究作者的背景。本屆的審查是所有審查委員一同貼近作者的想法，會讓我想要記住其過程是如何的小心慎重。

本屆的「活動宗旨」非常符合現在的狀況，引用名言“The world of reality has its limits; the world of imagination is boundless.” 是 Jean-Jacques Rousseau 的“Man is born free, and everywhere he is in chains.” 也是另一句至理名言。藝術的世界最不可或缺的就是對個體的尊重以及其多樣性，最需要感到恐懼的可以說是自身價值觀的這個束縛。審查時會牢記這個想法，努力不要被自身的價值基準所束縛。

現在可以說是一個前景混沌的時代，面對這幾年的氣候變遷帶來的自然災害等，有時候人類會感受到在自然前是如此的無力。紛爭與迫害、戰爭導致的難民問題與根深蒂固的人種迫害、人權問題、自然災害導致的環境問題等，因人為所導致帶給社會的不安定要素不計其數。我們應該要以全新的視角來檢視自身的歷史觀、自然觀，來獲得對多樣價值觀的理解、多角化的視點與想像力。

希望年輕世代的雕刻家們今後也可以透過像麗寶國際雕塑雙年獎這樣的機會來理解互相的多樣性，讓自己從固有的價值觀中解放，並且可以擴展無限的想像力利用豐富的藝術語言來編織未來。我

相信這樣每一個不同的個體的活動會對這個時代的世界調合、融合與從過去到現在跨越時空、連綿不絕人類文化與智慧的傳承做出貢獻。

In 2021, COVID-19 hasn't been under control until now. To prevent the spread of the pandemic, the preliminary review and secondary review of the 5th Lih Pao International Sculpture Biennial Awards are conducted on line. As the pandemic continues to rage in the world, many art and cultural events all over the world have been restricted since 2020. Under such circumstances, it is such happy news for every one of us who makes art our lifelong career that the 5th Lih Pao International Sculpture Biennial Awards can be held as scheduled. First, I'd like to pay the greatest tribute to the organizers, Lih Pao Foundation and Lih Pao Cultural Arts Foundation, and express my sincere gratitude to everyone sparing no effort to accomplish the event at the same time.

The pandemic of COVID-19 has totally changed people's life and forced us to restrict our activities, and art events are no exception. However, despite the changes in the ways of message transmission and reception, the desire of both givers and receivers can't be confined. This can be proved considering a large number of overseas works participating in this year's biennial awards. I believe in such an era we

tend to explore the creators' backgrounds more calmly when exposed to the rich and diverse participating works and creative concepts. During the review this year, all review members get close to the creators' thoughts together, which is a process of care and discretion I'd like to remember.

The purpose of the event corresponds to the present situation. Jean-Jacques Rousseau said, “The world of reality has its limits; the world of imagination is boundless.” He has another famous quote: “Man is born free, and everywhere he is in chains.” The most indispensable part of the world of art is respect for individuals and diversity. The most fearful is the constraint from personal values. During the review, I will bear this in mind and try hard not to be restrained by the personal value standard.

Now it is an era with a chaotic future. Faced with natural disasters as a result of climate change in recent years, sometimes humans will feel helpless in front of nature. From disputes, oppression, refugee problems, rooted racial persecution, human rights issues, to the environmental problems of natural disasters, there are countless unstable elements in the society caused by humans. We should examine our concepts of history and nature from a brand new angle to acquire the understanding about various value



judgments as well as diversified viewpoints and imaginations.

It is hoped that the sculptors of the young generation will understand each other's diversity, release themselves from the existing value judgment, expand the limitless imagination, and weave the future with rich art language through such opportunity as Lih Pao International Sculpture Biennial Awards. I believe the activities of every different individual will harmonize and integrate the world, surpass time and space from the past to the present, and contribute to the heritage of human culture and wisdom.

President
Izumi HATANO

校長

波多野 泉



DEPARTMENT OF SCULPTURE OF NATIONAL TAIWAN UNIVERSITY OF ARTS

國立臺灣藝術大學 美術學院 雕塑學系

「麗寶國際雕塑雙年獎」十年有成

翻開歷史，藝術的成就少不了支持者，不論是從早期就有的宗教及政治的支持，或是文藝復興時期興起貴族的贊助，或是到近代的企業基金會或私人的支持等，都證明了藝術創作是需要強有力的後盾，而以提供競賽平台鼓勵推廣雕塑創作為目的更難能可貴。

財團法人麗寶文化藝術基金會舉辦『麗寶國際雕塑雙年獎』迄今已邁入五屆第十年，競賽本身已經成為全世界雕塑家的焦點，從最初以鼓勵台灣年輕雕塑家的初表開始，第五屆更是放寬參賽者年齡至五十歲，可見主辦單位也針對募集對象，進行逐步的調查與探討，是決定於了解雕塑家的養成是需要歲月的歷練。

從第一屆的只對國內徵件開始，第二屆起開始向世界各國開放徵件，引進世界各國雕塑家作品在同一平台上，達到互相切磋琢磨的效益，可以真正的幫到參賽雕塑家在國際舞台上看見別人也看見自己。從第二屆的 26 國 179 件參加、第三屆 33 國 228 件、第四屆 28 國 200 件到第五屆的 46 國 318 件的參加件數可以看出，

在世界雕塑家們的資訊管道傳遞之外，基金會與英國文化協會及日本臺灣交流協會等的共同舉辦，以及這次的與荷蘭在台辦事處共同合作推廣展覽訊息是功不可沒，在國立臺灣藝術大學雕塑學系、國立臺北藝術大學美術學院、日本沖繩縣立藝術大學的學術合作之下，『麗寶國際雕塑雙年獎』已經逐漸獲得世界各國雕塑家的信任，成為代表台灣的一個重要的世界級雕塑徵件大展。

Ten Years' Achievement of "Lih Pao International Sculpture Biennial Awards"

Looking back on history, artistic achievement can't do without supporters. From the religious and political support in the early years, the noblemen's financial support in the rise of the Renaissance, to the corporate, foundation, or private support in modern times, it has been proved that artistic creation needs powerful support. It is even more commendable to promote sculpture creation by providing a platform for competition.

Lih Pao Cultural Arts Foundation has organized the "Lih Pao International Sculpture Biennial Awards" five times and entered the tenth year. The competition itself has become a focus of the sculptors worldwide. Starting from the original intention to encourage the young sculptors in Taiwan, the organizer loosens the restriction of the participants' age to fifty years old this year. It indicates that the organizer has conducted the survey and discussion about the participants, and the decision is made as a result of the understanding that the cultivation of a sculptor takes years of experience.

In the first year, the competition is only open to the local participants. In the second year, it starts to call for works from all over the world so that the works of the sculptors worldwide on the same platform will achieve the benefit of mutual learning and the participating sculptors will see not only others but also themselves on the international stage. From 179 works from 26 countries in the second year, 228 works from 33 countries in the third year, 200 works from 28 countries in the fourth year, to 318 works from 46 countries in the fifth year, we can find the significant contribution of the cooperation between the foundation and British Council, Japan-Taiwan Exchange Association, and this year's Netherlands Office Taipei to promote the exhibition besides the information passed on by the sculptors worldwide. With

the academic collaboration of the Department of Sculpture, the National Taiwan University of Arts, College of Fine Arts, the Taipei National University of the Arts, and the Okinawa Prefectural University of Arts, "Lih Pao International Sculpture Biennial Awards" has gradually won trust from the sculptors worldwide and become an important world-class sculpture exhibition on behalf of Taiwan.

Chair
Yun-Hsin LAI

系主任

賴永興



DEPARTMENT OF FINE ART OF TAIPEI NATIONAL UNIVERSITY OF THE ARTS

國立臺北藝術大學 美術學院 美術學系

雕塑是自然世界的凝縮

人類藝術文明中，雕塑與繪畫是最早形成，而無論起源於功能或遊戲，在藝術的表現上都逐漸發展自體特有的表情。創作者面對自我與知識、美感的現實經驗，透過形式特質的限制與轉換，遂產生了不同的藝術語言。

雕是挖掘、瓦解、排除不必要，使具體的物象蛻變而出；形塑比較近繪畫方式，是從無到有的堆構增減。在過去，雕塑是直接去以自然萬物的土木石金，以水、火或直接削切、鑿擊與之對話，物體以其材質本然的凝煉承載思維；錘鑿、淬火、翻鑄、打磨、焊黏、鑲嵌……都是雕塑獨特的語言，同時具備與身體意志的對話關係。然而雕塑在近代取用了工業材料的發展，也一部分的改變了與空間、世界的連結關係。

立體材質可以承繼現實所見的形象依附，也能夠經由與空間的對話滲染到整個場域。現代主義之後，雕塑更進一步與複合媒體有了重疊性，使得雕塑更能夠確立自身在當代所展現的位置。而雕

塑材質的冰冷、絕對與直接，與書畫藝術中的筆墨內蘊或酣暢淋漓，更有著截然不同的美學思維，它能夠傾向於更有節制的鍛造與摸索，也得以在柔軟與觀念表達間游移。

近十年來，麗寶文化藝術基金會從獎勵臺灣年輕的雕塑家轉型為向國際徵件，從「麗寶國際雕塑雙年獎」的獲獎作品，確實在媒材與形式上，給予觀眾重新認識雕塑在當代發展的可能。這個獎項的最大特色在於：一開始便以主題性的徵件模式，從第一屆「雕刻の森」、第二屆「方圓之間—永續」、第三屆「蛻變」、第四屆「和諧」到今年第五屆的「無限」，無不在透過特定課題，去挖掘藝術家面對人與世界之間的微妙對話。姑且不論這些題目是否具有特定的延續性，它潛藏著對於「一砂一世界」的世界觀——可能是地球的資源永續，或是探討宇宙自然、天圓地方的永恆價值，甚至要面對自己在此中的蛻變、意義與永恆的探索，這些思惟都非常具有東方哲思，也是探究生命永恆意義上的大哉問。從立足於自身到與世界並存的關係，也促使著參賽雕塑家們不斷尋求與之對話的關係，讓我們可以期待雕塑在未來發展的更大企圖。

Sculpture is the Condensation of Natural World

In human art civilization, sculpture and painting are formed earliest. Whether originating from functions or games, the art expressions gradually develop into exclusive characteristics. Facing self, knowledge, and real aesthetic experience, creators create different art languages through the limitation and transition of forms.

Carving is digging, dismantling, and eliminating the unnecessary and transforming into the concrete object. Modeling is closer to painting, which is accumulating and constructing from nothing. In the past, the sculpture is to directly converse with earth, wood, stone, and metal in nature by using water and fire, shaving, cutting, chiseling, and beating. The condensation of the materials carries the thinking of the object. Chiseling, quenching, casting, polishing, welding, and inlaying are the unique language of sculpture forming a conversational relationship with the body and will.

The 3D materials can be loaded with real images and permeate into the whole field by conversing with the space. After modernism, sculpture further overlaps with multimedia, which establishes the position of sculpture in

the contemporary world. The coldness, absoluteness, and directness of the sculpture materials are totally different aesthetic thinking from the reserved charm or full expression of calligraphy and painting. There are more restrained forging and searching in sculpture wavering between delicacy and conceptual expression.

In the last ten years, Lih Pao Cultural Arts Foundation has turned from rewarding the young sculptors in Taiwan into calling for works worldwide. In terms of the media and forms, indeed the winning works of “Lih Pao International Sculpture Biennial Awards” bring the viewers to rediscover the development possibility of sculpture in the contemporary world. The greatest feature of the competition lies in: calling for works with a specific topic. From “Living Forest” of the first year, “The Sustainability between Circle and Square” of the second year, “Transformation” of the third year, “Harmony” of the fourth year, to “Infinity” of the fifth year, the specific issue is aimed to discover the subtle conversation between men and the world presented by the artists. Regardless of the specific extension of these topics, they are endowed with the world view of “a world in a grain of sand.” Maybe it is about the resource sustainability of the earth, the discussion of the universe and nature, the eternal value of the world, and even the personal transformation



and exploration of meaning and eternity. These thoughts full of oriental philosophical thinking are also the general quest for the eternal meaning of life. From a personal standpoint to coexistence with the world, the participating sculptors are prompted to keep seeking the relationship to converse with the world, and therefore we can expect the greater attempt of sculpture in future development.

Chair
Chi-Tao WU

系主任

吴维涛



REVIEWERS

評審團

第五屆麗寶國際雕塑雙年獎本次共收到參加作品件數為 318 件，分別有不同地區之雕塑家，以亞洲、歐洲、台灣地區為最多。

雙年獎是以比賽形式選出最優者，為求公平便以評審委員投票來決定，並以高票者勝出。委員們在初審透過電腦圖檔從 318 件雕塑中勾選出 19 件作為複審。

複審階段是以入選之實體雕塑模型送審，經選出最後五名為本屆入圍者。而由於新冠肺炎之故，兩位國外（英國、日本）評審委員不能出席現場複審作品，而他們是採用視訊方式來評審是此次雙年獎較前不同，而較為不便之處。

而進入複審中之 19 件雕塑，其風格多樣；計以抽象造型為多，及極小數人體具象作品。使用材料各異，都是習慣常用之石、木、金屬等。而除小部分作品為落地式（無檯座）外，大多是檯座式雕塑。從入選複審雕塑之成熟完整度觀之，參賽者都是受過專業藝術技術訓練，都是優秀的專業雕塑家。

在複審過程中，因兩位評審委員是外國人，而需透過翻譯和視訊過程。複審時顯得費時和複雜，但最後經過委員們耐心認真從 19 件模型中，選出最終 5 件入圍雕塑；為《Infinity》、《Water Dance》、《貝殼·旋二十一》、《壓扁 ing 22》、《伴生種》。

期待透過麗寶國際雕塑雙年獎，為台灣雕塑界增加更多的新面貌及國際性，和促進本土視覺藝術文化的內涵。

The 5th Lih Pao International Sculpture Biennial Awards receives 318 participating works from the sculptors of different areas. Most of the works are from Asia, Europe, and Taiwan.

The Biennial Awards selects the most outstanding works in the competition. For fairness and equality, the judges will vote to decide the winners. In the preliminary review, the judges select 19 from the 318 sculptures through the image files for the secondary review.

In the secondary stage, the selected sculpture models are sent for review, which will shortlist the final five candidates this year. Due to COVID-19, the two foreign (UK, Japan) judges can't attend the secondary review on the site. They have to review the works through visual conference, which is the different and inconvenient part this year.

The 19 sculptures selected for the secondary review are of various styles. Most are in the abstract style and the concrete works account for a very small part. The different but common materials are used, such as stone, wood, and metal. Besides a small number of works without bases, most of the works are exhibited on pedestals. Judging from the maturity and completeness of the shortlisted sculptures, the participants are the outstanding professional sculptors with the professional art and technical training.

As two judges are foreigners, it takes interpretation and visual conference in the process of the secondary review. Despite the long and complex process, the judges finally shortlisted the five candidates from the 19 models: Infinity, Water Dance, Shell · Spin 21, Squeezing22, and Companion Spieces.

It is expected that Lih Pao International Sculpture Biennial Awards will add more fresh and international perspectives

to Taiwan's sculpture art circle and enhance the content of domestic visual art and culture.

Chairman
Chi-Man LAI

主席



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INTRODUCTION

簡介

LIH PAO CULTURAL ARTS FOUNDATION

財團法人麗寶文化藝術基金會

主辦單位

麗寶文化藝術基金會由麗寶集團創辦於 2003 年，秉持著「文化建築，建築藝術」的理念，以雕塑、建築、環境三位一體的新型態思維，將董事長筆路藍縷的創業精神轉化為藝術具體的行動。基金會長期投入藝術推廣與公益服務，並以培育臺灣年輕優秀的藝術家為理念，定期舉辦麗寶國際雕塑雙年獎、彩雲講堂、彩雲藝術空間展覽、麗寶福容獎助學金等藝術與公益活動。

近年來更跨足戶外大型公共雕塑藝術規劃，將文化融入生活，讓生活充滿藝術，使麗寶集團的房子不但內外兼備，進而成為城市中美麗耀眼的視覺焦點，展現環境與建築相互輝映與和諧的關係。麗寶文化藝術基金會秉持企業回饋社會的責任，長期投入藝術推廣與公益服務，培育台灣年輕優秀的藝術家等，更以提升集團形象創造品牌價值為目標。未來這份責任與使命將持續前行，讓文化藝術與企業相互輝映，為臺灣藝術界盡一份心力。



雕塑是一座城市的百年風景，而藝術則是生活裡的養份。麗寶集團以建設起家，深耕在地 40 餘年，麗寶文化藝術基金會秉持董事長創立麗寶集團一步一腳印的信念與精神，以建築為本，讓文化與建築共同在台灣的土地上發芽滋長，未來將持續以藝術耕耘、細心澆灌台灣文化的生命與傳承！

Organizer

Lih Pao Cultural Arts Foundation, founded by Lih Pao Group in 2003, sticks to the concept of “cultural architecture, architectural art” and transforms the chairman's hard-working spirit of starting a business into the practical art action through the new-style environmental concept of the trinity of sculpture, architecture, and environment. The foundation long dedicated to art promotion and charity service has conducted art and charity activities including Lih Pao International Sculpture Biennial Awards, Tsai Yun Lecture: Life and Art Series Lectures, Tsai Yun Gallery, and Lih Pao Fu Rong Scholarship.

In recent years, we've been engaging in the planning of outdoor public art of sculpture to integrate culture into life and fill life with art, making the buildings of Lih Pao Group excel both internally and externally and further become the beautiful and sparkling visual focus in cities and showing the mutual benefit and harmonious relationship between environment and architecture. Sticking to the social responsibility of contributing to society, Lih Pao Cultural Arts Foundation has long been dedicated to art promotion

and charity service by cultivating outstanding Taiwanese artists, and we have made it a goal to enhance the group image and create brand value. In the future, the responsibility and mission will continue so that culture and art and the corporation will have mutual benefit on each other and we can do our share in the art circle of Taiwan.

The Sculpture is the hundred-year scenery of a city, and art is the nutrient in life. Lih Pao Group started from architecture and has taken roots in Taiwan for more than 40 years. Lih Pao Cultural Arts Foundation sticks to the chairman's belief and spirit of “working hard step by step” as he founded the group and expected to help culture and architecture to sprout and grow on the land of Taiwan. In the future, we will continue to cultivate and nourish the life and heritage of Taiwanese culture with art!



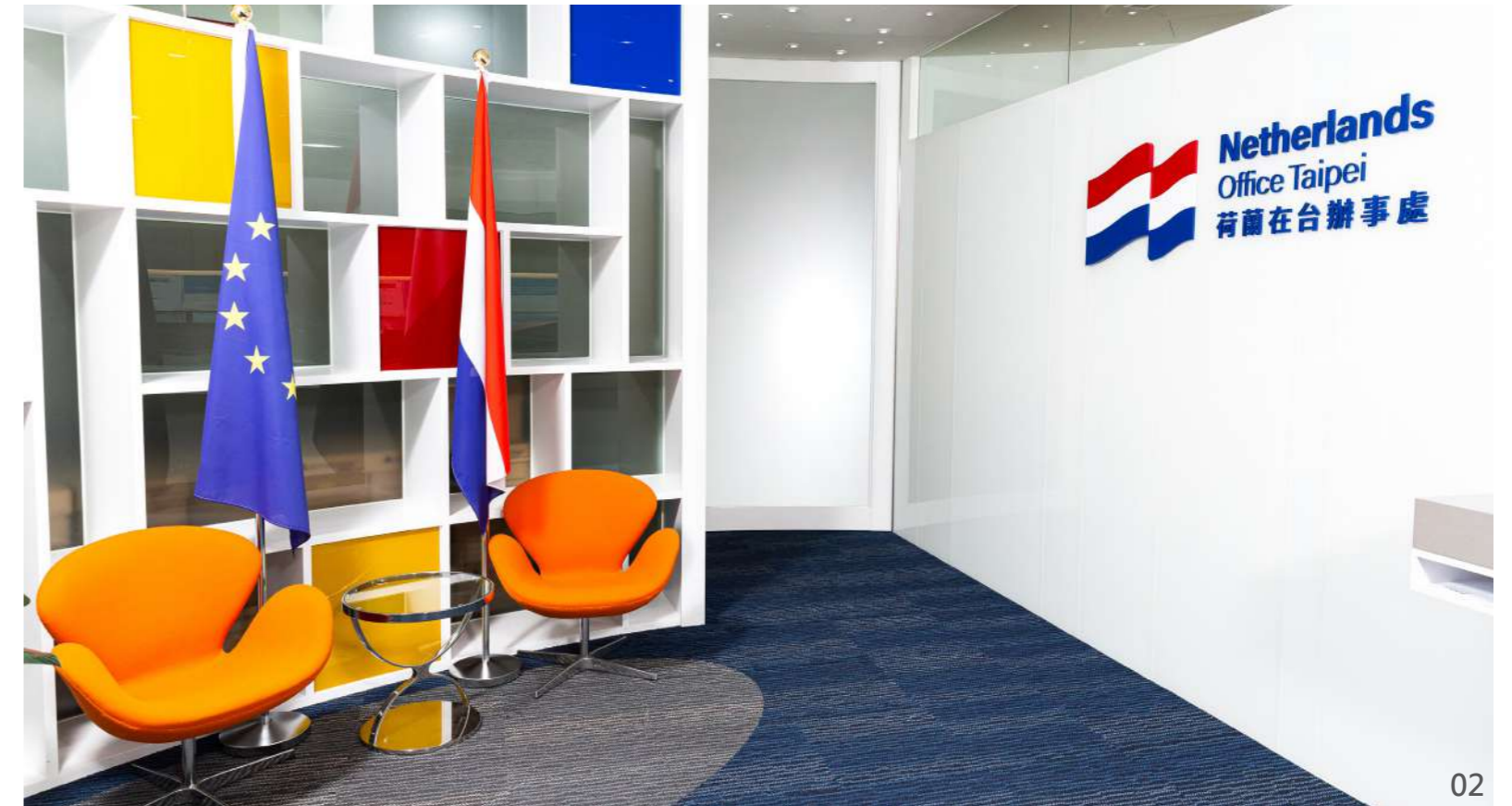
NETHERLANDS OFFICE TAIPEI

荷蘭在台辦事處



合辦單位

荷蘭在台辦事處為荷蘭在台灣的正式代表單位，是協助及推廣台灣與荷蘭在商務、科學、技術、文化、農業等的雙邊合作，也提供策略經濟外交的平台。除此之外，荷蘭在台辦事處也處理簽證申請及其他相關的領事服務。



Co-organizer

The Netherlands Office Taipei is the formal representation of the government of the Netherlands in Taiwan. Its mission is to promote and support cooperation between Taiwanese and Dutch institutions and companies in the fields of commerce, science, technology, culture, agriculture, as well as to provide a platform for strategic economic diplomacy. In addition, the Netherlands Office Taipei handles visa applications and consular matters for foreigners and Dutch nationals.

OKINAWA PREFECTURAL UNIVERSITY OF ARTS

沖繩縣立藝術大學



合辦單位

沖繩縣立藝術大學建立於 1986 年，位在曾於航海時期盛極一時的首里古鎮，琉球王國的中心。今年是本校 36 週年，我們成立的宗旨強調追求沖繩文化和人類普世美感的特色，基於此理念，本校持續致力於培養能成功發展傳統藝術、以及能對藝術創作的新興領域展開探索，因而對全球藝術和文化進展有貢獻的人才。

在藝術活動中，透過獨立精神來探索及表達人性，是人類獨一無二的特質。的確，自史前洞穴時代和繩紋文化工藝品的遠古時代，藝術一直是人類生存的一部分。現今，我們居住在一個高度網絡化的資訊社會，因此培養對自身與對自然世界自我觀點的感受性變得越發迫切需要。投身藝術世界的我們，預期將扮演重要角色且實現更多責任。

本校致力於培養代表未來世代、擁有豐富人性、社交性和國際觀點的個體，可以透過藝術家、表演者、研究者和教育家的專業貢獻世界的年輕人。謹守此目標，本校課程採用小班制教學，以激發每位學生的獨特性，我們幫助大學部和研究所學生，努力獲得對於多元價值和多面向觀點的深入理解，對於成為藝術家的嚮往至關重要。今日先進的資訊溝通科技社會也促使全球標準化的世界。因此，持續重申有別於現有尋常價值的關鍵觀點，對我們來說非常重要，因其為藝術多元和創意的根本。

這座擁有世界遺產的美麗南方小島，具有豐富的歷史和環境。重要的歷史時代涵蓋偉大的貿易時期至現今，自古以來人們擁抱多元文化、創造他們自己豐富且獨特的文化和藝術形式。說到沖繩的環境，即使在都市區，大自然的季節變化也感覺近在咫尺，沖繩歷史和環境要素、自然而然滋養靈活的心靈和堅韌的意志，對於嚮往在藝術中憑藉藝術生活的人們是必要的。

Co-organizer

Okinawa Prefectural University of Arts, founded in 1986, opened its doors in the historic town of Shuri, the center of the Kingdom of Ryukyu, a land that once flourished in the maritime sphere. This year marks the university's thirty-sixth anniversary. Our founding principles emphasize the pursuit of both the distinctive beauty created by Okinawan culture and the universal beauty of humankind. Based on such principles, our university remains committed to fostering talented individuals who can succeed in, and develop, traditional arts as well as those who can explore novel fields of artistic creation, thus contributing globally to the advance of art and culture.

Artistic activities in which human nature is explored and

expressed through an independent spirit are certainly unique to our species. Indeed, the arts have been part of human existence since time immemorial as shown in the examples of cave art from prehistoric times and artifacts from our Jomon culture. Today, we live in a highly-networked information society, and therefore nurturing the great sensibilities both in ourselves and in our perspectives on the natural world has become an imperative need now more than ever. Those of us engaged in the arts in that world are expected to play important roles and surely to fulfill more responsibilities.

Our university commits itself to cultivating individuals who will represent the coming generations and put themselves in possession of an enriched humanity, sociability and international perspective, young people who can contribute to the world as professionals such as artists, performers, researchers and educators. With such a goal in mind, the

university implements its curriculum through small-class instruction, thus bringing out the uniqueness of each student. We help our undergraduate and graduate students to strive to acquire a deeper understanding of diverse values and multifaceted viewpoints, essential to those aspiring to be artists. The advanced ICT society today also drives the globalized standardization of the world. Therefore, it is crucial for us to continue to reaffirm critical perspectives free from those existing ordinary values that are, indeed, the foundation of diversity and originality in the arts.



This beautiful southern island with its world heritage sites is endowed with a rich history and environment. The significant historical age covers the great trading era to the present, a period over which people have embraced diverse cultures and created their own rich, unique culture and art forms. As for the Okinawan environment, seasonal changes in nature can be felt close at hand even in our urban areas. Such elements in Okinawan history and the environment inevitably nurture flexible minds and resilient wills, things necessary for those aspiring to live their lives in and by the arts.

DEPARTMENT OF SCULPTURE OF NATIONAL TAIWAN UNIVERSITY OF ARTS

國立臺灣藝術大學 美術學院

合辦單位 | 雕塑學系

臺藝大雕塑系是國內唯一以雕塑教學為主的系所，肇始於 1962 年國立藝專成立三專美術科，設有國畫、西畫、雕塑三組，1967 年成立雕塑科至今，目前日間大學部每年招收 34 名，碩士班招收 7 名，以培養雕塑藝術創作人才為主要之教育目標，教師們大都具有留學背景或國內優秀學府出身，教學內容以透過塑造、金屬、石雕、木雕、複合媒材等創作課程及雕塑相關的理論課程，以培養學生造形表現力、創作思維及鑑賞力等成為雕塑家的核心能力。



為了驗證學生學習成果，以及師生交流和國際交流等目的，雕塑系每年會舉辦兩次重要的展覽，主要也是讓學生從做作業提升為藝術創作的態度，上學期舉辦的『國際袖珍雕展』開始於 2009 年至今已進入第 12 屆，源自夏威夷大學藝術系創辦的 “International Shoebox Sculpture Exhibition”，藝術家可以在鞋盒子的尺寸中，更聚焦於造形與材質的淬鍊。學生的競賽部分每年會選出約 100 件參展，除了一般獎項之外也設有企業創新獎。另一部分是邀請系上專兼任老師參展之外，也邀請校友及國內外姐妹校教師共同展出。本展是學生的競賽平台，也是國際交流展，更是藏家與畫廊的選秀會，常獲邀進行巡迴展與商業展頗獲好評。下學期舉辦的是『雕塑年度展』，分組徵件評出獎項，因對作品尺寸材質不設限，所以作品體積較大，考量展場問題每次都會刷掉 1/3 的作品，競爭激烈，是展示雕塑系師生能量平台，邀請展出的部分主要以專兼任教師及優秀校友為主，配合五大工坊開放參觀，常吸引許多雕塑愛好者前來觀賞交流。

Co-organizer

Department of Sculpture, National Taiwan University of Arts, is the only department focusing on sculpture teaching in Taiwan. In 1962, during the period of the National Academy of Arts, the school established the Department of Fine Arts with the three groups of Chinese painting, western painting, and sculpture. Department of Sculpture was established in 1967. At present, we recruit 34 undergraduate students and 7 MA students every year with the major educational goal to cultivate the creative talents of sculpture art. Most of the teachers graduated from prestigious universities at home or abroad. In terms of the teaching contents, the creative courses such as modeling, metal casting, stone carving,



01 | 年度展佈展
02、03 | 袖珍雕塑展展場



wood carving, and mixed media and the sculpture-related theoretical courses foster the students' core competencies of becoming a sculptor including design expressiveness, creative thinking, and appreciation.

To examine the students' learning results and enhance the interaction between teachers and students and international exchange, the Department of Sculpture organizes two important exhibitions every year mainly to upgrade the students' attitudes from doing assignments to making artistic creations. “Shoebox Sculpture Exhibition” held in the fall semester has entered the 12th year since 2009. It originates from the “International Shoebox Sculpture Exhibition”



of the Department of Art and Art History, University of Hawaii, where the artists focus on the essence of design and materials in the size of a shoebox. As for the students' competition, about 100 works are selected to participate in the exhibition every year. Besides the general awards, there are also the corporate innovative awards. Moreover, the full-time and part-time teachers of the department as well as the alumni and the teachers from the sister schools at home and abroad are invited to join the exhibition. The exhibition is not only the platform of competition for the students but also an international exchange exhibition and a draft for collectors and galleries. The traveling and commercial exhibitions are also well-acclaimed. "Sculpture Annual Exhibition" is held in the spring semester to give awards to different groups. Without limitation to sizes and materials, the works are larger. Considering the exhibition space, about one-third of the works will be eliminated in the keen competition. It is the energy platform for the teachers and students of the department. The exhibits of invitation are mainly from the full-time and part-time teachers and outstanding alumni. Together with the five workshops open to visitors, the exhibition often attracts many sculpture lovers to appreciate the works.

04 | 雕塑系工坊
05 | 雕塑系碩班評圖



SCHOOL OF FINE ART OF TAIPEI NATIONAL UNIVERSITY OF THE ARTS

國立臺北藝術大學 美術學院

合辦單位 | 美術學系

國立臺北藝術大學美術學系，作為臺灣當代視覺藝術創新能量的培養與加速教育基地，以深厚的藝術實踐與敏銳的現實觀察，孕育具國際視野與時代思維之青年藝術人才。聚焦在「技藝 (Technics)」、「理論 (Theories)」、「策展 (Curating)」三大面向上，形構出當代視覺藝術教育多元可能性。

以透過視覺藝術學門之基礎探究，培育當代藝術、創意與研究人才為教育目的，在水墨、繪畫、複合媒體、雕塑、版畫、藝術史與理論等學門中，養成藝術創作者對創作媒材的掌握及其跨界運用能力，並透過工作室模式之創作研習課程進行深造，協助學生建構創作主體性、確立自我的創作技術。

本系學士班、碩士班設有雕塑學群及主修。學士生可於木材質、塑造、金屬造型、石雕、數位媒材等材質工作室或工廠，學習各類媒材基礎運用以及複合實驗、探索自身創作核心，並於本系展

場「南北畫廊」與「地下美術館」實地演練作品展呈之樣態。至碩士班則更進一步深入建構個人創作脈絡與論述能力，培養研究生獨立創作及專業展呈之實踐力。

自 2018 年起舉辦的「當代雕塑麗寶創作獎」，每年徵集北藝大美術學院內不分年級、不分學群主修學生之雕塑作品，建立良性



01

競爭與積極挑戰的舞台，鼓勵各色專長年輕創作者們創造屬於這個世代的雕塑詮釋，揭顯本系對雕塑藝術的未來展望。

Co-organizer

As the educational base to cultivate and accelerate the creative energy of contemporary visual art in Taiwan, the Department of Fine Arts, Taipei National University of the Arts, nurtures the young art talents with a global view and modern thinking through the solid art practice and sharp observation of reality. The focus on the three dimensions of "Technics," "Theories," and "Curating" constructs the diverse possibilities of contemporary visual art education.

Through the basic exploration of the disciplines of visual arts, we make it the educational goal to foster the talents of contemporary art, creativity, and research and develop the art creators' grasp of creative media and trans-disciplinary abilities through the courses of Chinese ink painting, painting, multi-media, sculpture, printmaking, art history, and theories. The creative practice in the form of studios will further assist the students to construct creative subjectivity and establish individual creative techniques.

The BA and MA Programs include the discipline and major of sculpture. The undergraduate students can learn the basic application of all kinds of media, make trans-disciplinary experiments, explore the personal creative core at the studios of carpentry, modeling, metal casting, stone carving, and digital media, and present their works at Nan-Pei Art Gallery and Underground Museum of the department. In the MA program, the students will further construct their creative context and discourse deeply as their abilities of independent creativity and professional exhibition are developed.



02

01 | 陳為榛《美耐板－平行四邊形》，第一屆當代雕塑麗寶創作獎 特獎作品

02 | 羅婉云《米的分食式》，第一屆當代雕塑麗寶創作獎 優賞作品



03



04

“Contemporary Sculpture Lih Pao Prize” starting from 2018 recruits the works of sculpture from the students of School of Fine Arts, TNUA, regardless of grades and majors, to build the stage of healthy competition and active challenge, encourage the young creators with the different specialties to create the sculpture interpretation of this era, and reveal our department's prospect for the art of sculpture.

03 | 福岡教育大學 阿部 守 教授 · 金屬雕塑交流工作坊

04 | 米蘭布雷拉國立美術學院 Massimo Pellegrinetti 教授 · 地景現地製作雕塑工作坊

LIH PAO INTERNATIONAL SCULPTURE BIENNIAL AWARDS

麗寶國際雕塑雙年獎



第一屆主題「雕塑之森」，籌辦之設定為國內雕塑新人獎，共有 91 件作品參賽。第二屆為提升比賽的高度與視野，開始轉型為國際徵件活動，期望從在地邁向國際，透過雕塑接軌世界。第二屆主題為「方圓之間 - 永續」，以探討思考人類和自然環境如何永續共存的議題出發，全球共有 26 國的藝術家，179 件作品參賽。第三屆主題為「蛻變」，則將文字的演進和當代作一個連結，以雕塑的語言形塑出來，藉以向人類文明之始 - 文字致敬，全球共有 33 國藝術家參賽，228 件作品參賽。第四屆主題為「和諧」，透過作品表達藝術家的自我風格，以雕塑的方式，用不同媒材、不同國籍、地區、種族彼此對話溝通，進而創造人類文明的和諧，全球共有 28 國藝術家參賽，200 件作品參賽。

歷屆活動

「麗寶國際雕塑雙年獎」為麗寶文化藝術基金會自 2011 年開始，每二年舉辦一次以雕塑為主題之大型國際徵件活動。從第一屆向全球徵件，至今已經累積 58 個國家，超過 1000 位的國際藝術家共襄盛舉，參與這場盛會。

第五屆以「無限」為主題，藝術的偉大意義，在於劃破時間和空間的藩籬，用獨一無二的藝術特性和語言，反映於真實世界上，期望透過雕塑的語彙，開拓藝術家對未來的無限想像。本屆更創下了全球 46 國、318 件藝術作品參與徵件，不但打破國界的藩籬，也為國際化更向前邁進了一個新的里程碑。

基金會為正行進探索之路的臺灣新銳藝術家提供培育助力，不僅搭起國際藝術交流的橋樑，也為全球新銳藝術家提供一個創作的平台，讓世界各國的藝術家能齊聚一堂，用雕塑來相互交流與對話。

Previous Activities

“Lih Pao International Sculpture Biennial Awards” is a large sculpture art event open for global submission held by Lih Pao Cultural Arts Foundation every two years starting from 2011. Since the first year's call for works worldwide, there have been more than 1,000 international artists from 58 countries participating in the great event.

In the first year with the theme of “Living Forest,” the event was aimed at new sculptors, and there were 91 participating works. To raise the level and broaden the horizon, the competition started to call for works worldwide in the second year, expecting to step from the local land and connect to the world through sculpture. The theme of the second year, “The Sustainability between Circle and Square,” discussed and dealt with the issue of how humans coexist sustainably with the natural environment. There were 179 participating works

made by artists from 26 countries in the world. The theme of the third year was “Transformation.” The evolution of words was connected to the contemporary time and presented with the language of sculpture to pay a tribute to the beginning of human civilization, words. There were 33 artists and 228 works participating in the competition. The theme of the fourth year was “Harmony.” The artists' personal styles were expressed through the works of sculpture. The different media, nationalities, areas, and races conversed and communicated with each other and further created the harmony of human civilization. The artists from 28 countries



01 | 複審第一階段 - 模型評選
02 | 複審第二階段 - 實作評選



and 200 works participated in the competition.

The fifth-year makes “Infinity” the theme as the great meaning of art lies in breaking the barrier between time and space. The unique characteristics and language of art reflect the real world. It is expected that the lexicons of the

sculpture will open the artists’ boundless imagination of the future. It is record-breaking that 318 artworks from 46 countries participating this year, not only breaking the national boundaries but also setting up a new milestone for internationalization.



The foundation is giving more assistance to the new artists in Taiwan along the way of explorations by not only building the bridge of international art exchange but also providing a platform for them to create new works. Artists from all over the world can gather together and converse and communicate with each other through sculpture.

02

03

04

WINNERS

得獎者



FIRST PRIZE 首獎

Nando Alvarez 南多·阿爾瓦雷斯

Nando Alvarez

南多·阿爾瓦雷斯 



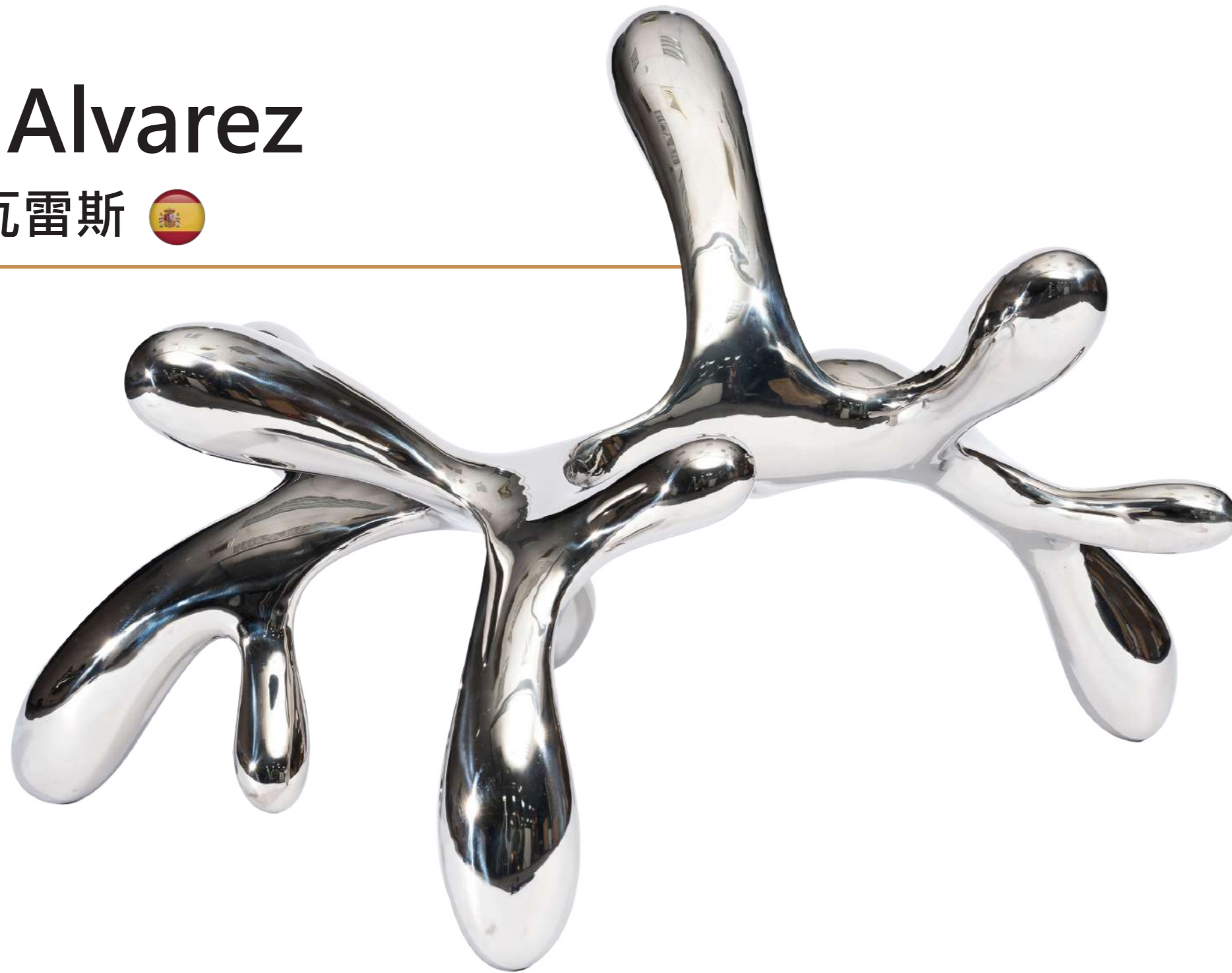
2020 The 3rd "Silk Road Youth Dream Meeting Sculpture Collection" -Gold medal

2019 Sculpture Park Exhibition in Minqin

2019 Fuzhou Binhai International Sculpture Exhibition -Excellent Prize, China

2018 Donghai University "Art with us", Int. Sculpture Symposium, Taiwan

2017 International Sculpture Festival in Hualien, Taiwan



水舞·不鏽鋼·104X65X72cm
Water Dance, Stainless steel, 104X65X72cm

我大部分的雕塑作品是抽象的，水或風等元素所激發的有機和動態形狀，這些大自然中的元素持續動作和轉變，沒有確切的形狀。我試著體現這些運動的本質，取決於每個觀者自己的判讀，達到他們自己的詮釋。對我而言，這是自由的一課，超越「意義」本身，我尋找的是「感覺」...

身為一塊金屬，雕塑的外在限制並不明確，材料的阻力有利於雕塑的投射，將其置身於環境中，近似於材料的擴張侵入所在的空間，金屬的穩定和堅固讓其得以實現。

Most of my sculptures are abstract pieces, with organic and dynamic shapes inspired by elements such as water or wind. Elements that in the Nature are in a continuous movement and transformation and have not a defined shape. I try to reflect the essence of this movement. Then it is up to each viewer to make their own reading and arrive at their own interpretation of it. For me it is a free lecture, and more than a "meaning" I'm searching a "feeling" ...

Being a piece of metal, the external limit of the sculpture is not clear. The resistance of the material is making easier the fact that the sculpture is projected, throwing itself to the surroundings. It is like an explosion of material that invades the space around it. The stability and solidity of the metal allow these thin.



TSAI YUN PRIZE

彩雲獎

Zong-Mu YOU 游宗穆

Zong-Mu YOU

游宗穆 



2020 悠遊視界－台灣木雕協會會員聯展·三義木雕博物館

2019 草山行館駐館創作

2017 亞洲國際青年當代木雕大展

2016 游宗穆 - 木雕創作展

2014 第十五屆橫溪美展立體工藝類
橫溪獎

這是一個從螺旋貝殼延伸出來的系列作品，同時也是一種造形美感的追求。貝殼·旋二十一是螺旋貝殼和圓形結合，再加入自己的想法而誕生的作品。螺旋在圓形之中產生效果如同無限的符號般，沒有開頭沒有結束，一直不斷的前進，無限循環。

This is a series work extending from the spiral shell and the pursuit of the style beauty at the same time. "Shell · Spiral 21" is the work as a result of the combination of a spiral shell and circle added with personal opinions. The effect of a spiral in the circle is like the symbol of infinity without the start and the end. It keeps moving forward in the infinite loop.



貝殼·旋二十一·木·125X125X25cm
Shell · Spin 21, Wood, 125X125X25cm



ENTERPRISE AWARD

企業獎

Chien-Ting LIN 林建廷

Chien-Ting LIN

林建廷 



2020 第 32 屆奇美藝術獎 (雕塑組)

2018 第 22 屆桃城美展 - 首獎、永久免
審查

2016 第 20 屆桃城美展

2015 第 27 屆奇美藝術獎 (雕塑組)

2014 第 19 屆大墩美展雕塑類 - 優選

一名熱愛人體的創作者。投入雕塑創作十三年，一直在摸索關於雕塑的畫面有什麼樣的可能性。人體動態就像攝影捕捉畫面；照片是一個平面，卻擁有厚度、承載細膩豐富的內容。而雕塑的畫面也不只是靜止的造型，他的層次述說了誕生以來的生命軌跡：在空間中截取了這個畫面的同時，也代表了一個運行的狀態和能量。

As a creator with great love for human bodies engaged in the creation of sculpture for thirteen years, I've been searching for the possibilities in the images of sculpture. The dynamics of human bodies are like the images captured by photography. A photo is plane, but it has depth and content with exquisiteness and richness. The image of sculpture is not only the still style. Its layers narrate the life course since birth. The capture of the image in the space also represents a state and energy in motion at the same time.



伴生種 · 石膏纖維 · 60X70X120cm
Companion Species, Plaster, 60X70X120cm

PRIZE FOR
EXCELLENCE

優選

Liliya Pobornikova 莉莉亞 · 波玻妮可娃

Liliya Pobornikova

莉莉亞·波玻妮可娃 



2019 Competition of sculpture for Lujiazui Financial City, Shanghai - excellence award

2018 China Zhangzhou (Internacional) Environmental Sc. Art Competition Competition - exelent prize

2017 Putian International sculpture competition - excellence prize

2014 "Heavenly creations" sculpture competition, China - bronze prize

2000-2020 participant in 109 Int. Sculpture symposiums in 31 countries

過去幾年，我一直對「無限」的想法感興趣，圓形的對稱，視為自然的平衡、和諧、統一、完整和愛。

此雕塑是抽象的混合，幾何學和線性圖形，以不同方式產生有趣的影子，讓真實持續運轉的生命象徵，展現愉悅的生命力。它也呈現一種自信、沉著和完整。這個圓形沒有起始沒有結束，代表季節的循環、生命、太陽和映照在海面上的滿月...它傳遞完美、寧靜和力量的無聲訊息。

無限本身定義無盡的空間、時間，擁有力與美、簡單與平衡的深層意義，在我們面前展現無限可能。

"Infinity" is an idea that keeps my interest during the past years. The symmetry of the circle, seen as natural balance, harmony and unity, wholeness and love.

The sculpture is an abstract mixture between geometry and pattern of lines that vary and create playful shadows, symbol of life that keeps the reality in motion, showing the vitality of joy. It also gives a sense of confidence, calmness and completion. The circle is a shape that has no beginning or end, representing the cycle of the seasons, life, the sun and the full moon reflecting into the surface of the ocean... It holds the silent message for perfection, tranquility and strength.



The infinity itself defines the boundless space, endless time and holds the deep meaning of power and beauty, simplicity and balance, the endless possibilities in front of us.

無限·木·95X95X15cm
Infinity, Wood, 95X95X15cm



PRIZE FOR
EXCELLENCE

優選

Chih-Hang LIN 林志航

Chih-Hang LIN

林志航 



2020 第 21 屆 磺溪美展 立體工藝類 - 磺溪獎

2019 第四屆 麗寶國際雕塑雙年獎 · 獲選 - 彩雲獎

2019 臺灣國際木雕競賽「當代木雕大獎」- 首獎

2018 作品【包裝 II】獲選「藝術銀行購藏計畫」· 由 國立台灣美術館永久典藏

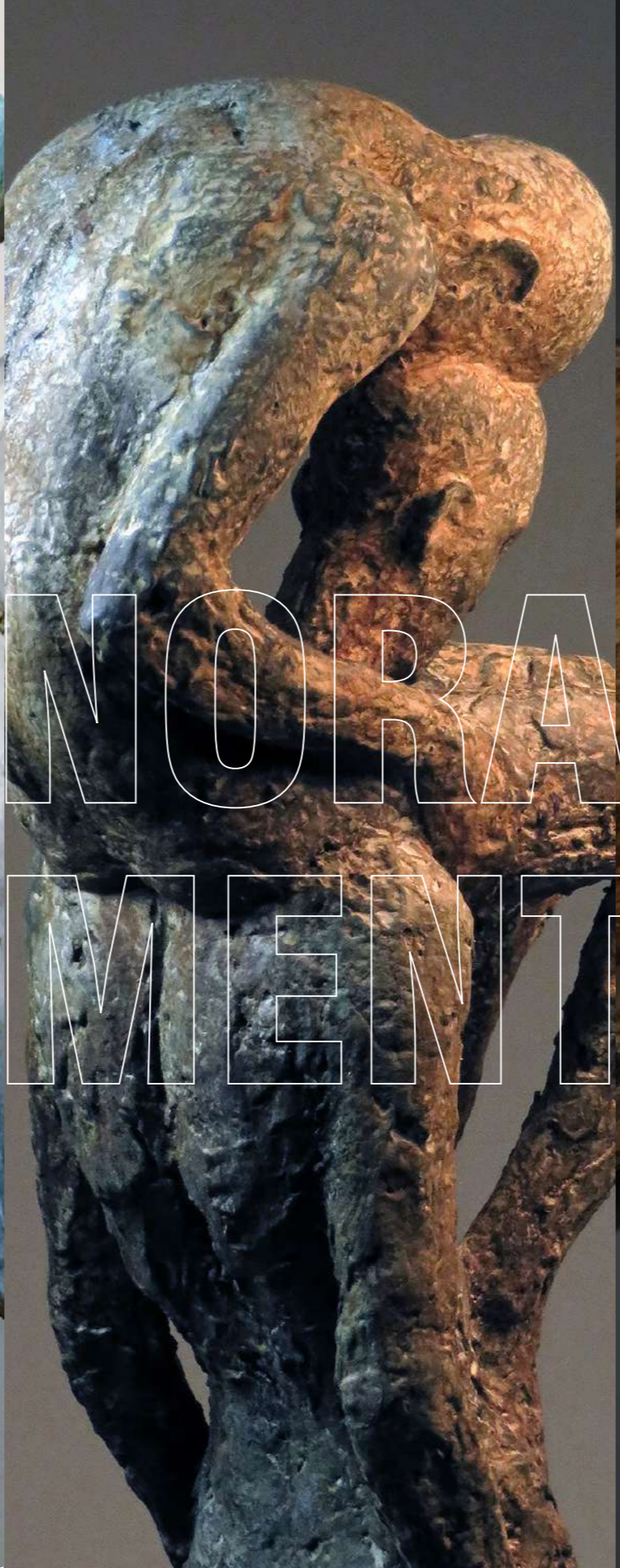
2013 作品【壓扁了「再」來 II】獲選「青年藝術家作品購藏計畫」

作品《壓扁 ing 22》· 是延續 2010 年至今的系列創作· 系列名稱為《綠色計畫 - 環保藝術行動 Green Project-the Environmental Art Creat》· 原初概念單純希望將生活周遭被遺棄的木材回收再利用· 經由收集大量的廢棄木材· 聚積黏合後雕刻而成· 而壓扁的回收物造形和回收廢棄的木料邊材· 都具有用過的、舊的、不要的 等象徵性意涵· 藉由雙重影射、交相隸屬· 強化「永續利用」的概念。

The work "Squashing 22" extends the series creative works from 2010 to date. The series title is "Green Project-the Environmental Art Creat." The original concept is a simple hope to recycle and reuse the waste wood in the surroundings by collecting a large amount of waste wood, bind it together, and make it into sculpture. The crushed style and the recycled wood edges have the symbolic meaning of the used, the old, and the waste. The double indication and mutual affiliation reinforce the concept of "sustainable use."



壓扁 ing 22 · 樟木集成材 · 79X69X160cm
Squashing 22, Camphor Glulam, 79X69X160cm



HONORABLE MENTION

佳作

Han-Chu WANG 王愴初

Chen-Shun LIN 林辰勳

Soheyl Bastami 蘇黑爾·巴斯塔米

Jin SHIH 施瑾

Zdravko Zdravkov 德拉維科·德拉維科夫

Han-Chu WANG

王晗初 



2020 “江與城”藝術作品展覽

2020 四川美術學院
雕塑系年展 — 優秀獎

2020 四川美術學院
研究生作品年展 — 優秀獎

2020 福建 “豐盈韻”
石雕創作 — 二等獎

2020 《明天》收藏於福建耕石美術館

無論是誰，都不知道明天是什麼樣子。我想以此種充滿希望且天真的形象，與疫情時期的普遍狀態形成一種反差。作品中“現在的衣服、兒時的我、當下的疫情”這種時空維度的纏繞形成了作品的張力。將形象放大，拉大此種反差，並以一種不同以往的視角去觀看兒童。我想這個時期的社會和人們都需要一種希望、一種力量。

No one will know what tomorrow will be like. I want to contrast to the general situation during the pandemic through the hopeful and innocent image. In the work, the intertwined of time and space between “present clothes, childhood me, and present pandemic” forms the tension of the work. The image is enlarged to increase the contrast and look at children from a different perspective. I believe society and people in this time need some hope and power.



明天 · 樹脂 · 55X60X200cm
Tomorrow, Resin, 55X60X200cm

Chen-Shun LIN

林辰勳 



2019 新北市美展
雕塑類 — 第一名、新北獎

2016、2018 苗栗美展雙年展
立體造型類 — 第一名、貓裏獎

2017 第 22 屆大墩美展
雕塑類 — 第一名、大墩獎

2017 全國美術展
雕塑類 — 金牌獎

2015、2016 奇美藝術獎
具象美術創作類 — 奇美藝術獎



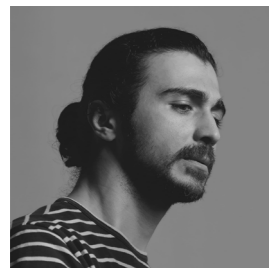
要不然，一隻獨角獸也好，玻璃纖維強化塑膠、油彩，400X397X116cm
Or else a unicorn also fine, FRP, Oil paint, 400X397X116cm

獨角獸，被視為存在於美好幻想與傳說故事的神獸。想像在現實生活中，是否也能有重現此虛幻生命的可能？本作品企圖以消極與反浪漫主義的視角，陳述環境與現實對於個體的不公平期待或奢望，每個生命皆有無限的可能與價值，但在面對社會系統和人際關係上，被有限的度量標價，藉以表現自身面對不可控大環境底下的態度，該做好哪些準備？又或者會往哪裡去？作品回應於作者對於身份認同、及角色錯位的思考，形象的馬拖著身軀，挪動著離開展台，在展台之上他被期待著，展台之下同樣被關注，在眼光中持續存在，無法退去翅膀、難以擺脫的約束，皆是現代人所面臨的自我認同困境，期望藉由此作品，讓每個人都能找回那個充滿無限可能、最初的自己。

The unicorn is regarded as the holy beast existing in the beautiful fantasies and legends. Imagine whether it is possible to reproduce the imaginary life in real life? The work attempts to depict the unfair expectation and excessive hope toward individuals in the environment of reality from the pessimistic and anti-romantic perspectives. Every life has infinite possibilities, but it is priced by the limited measurement in terms of the social system and human relationship to show the personal attitude toward the uncontrollable environment. What preparations should people make? Where should people go? The work responds to the artist's thinking about self-identity and role dislocation. The horse image drags and moves its body away from the runway. On the stage, he is expected, and off the stage, he still draws attention. As the eyes are always on him, he can neither remove the wings nor get rid of the restraints. This is the dilemma of self-identity modern people encounter. It is expected that the work will remind people to retrieve their infinite possibilities and original intentions.

Soheyl Bastami

蘇黑爾·巴斯塔米 



2018 International Wood-Sculpture Symposium, St.Blasien, Germany

2018 Winner of International sculpture Symposium, Krusne Mountain, Czech Republic

2017 Winner of the Art Gallery Atrebatas special prize, International sculpture Symposium, Castello Tesino, Italy

2016 Solo Exhibition, E1 Artgallery, Tehran, Iran

2014 Second Prize:International Symposium of Padideh Contemporary Sculpture, Iran

人類的心靈至高且強大，它們本身是人類極重要的部分，擁有創造宇宙的力量。進入實體世界前，人類不斷被拉入心靈的世界，在這個世界中一刻也不得閒。人類在其中挑戰一切，他們可以問問題，在內心深處找答案，那是人類可以獲得成就、超越任何限制、達到永恆之所在。在這座雕刻作品中，我試著展現人類沈浸在想像中的樣子，他可以拋棄過去、摧毀它、活在嚮往的未來。在這個世界，每個願望、目標和計劃都可以實現，想像力沒有終點，從一開始與他同在，且共存到永遠。



Human minds are supreme and powerful parts of them. While they are a crucial part of human beings, even on their own, they have the power to create universes. Before entering the physical world, humans are constantly pulled into their mind's world, a place that does not rest for a moment. This is a place where humans can challenge everything. They can ask any question and find the answers deep inside themselves. A place where humans can achieve anything and can go beyond any limitation and reach eternity. In this sculpture, I tried to show a human immersed in his imagination. A world where he can abandon his past, destroy it, and live in his desired future. In this world, every wish, goal, and plan can become a reality. The imagination has no end. It has been with him from the beginning and will stay with him forever.

永恆·表面經過氧化鐵處理的紙黏土·13.5X9X44.5cm
Eternity, Paper-clay with the oxidized iron finish on the surface, 13.5X9X44.5cm



Jin SHIH

施瑾 



2019 裸昆蟲個展 · 永富五號 · 台北 · 台灣

2019 第一屆當代雕塑麗寶創作獎 - 優選 · 麗寶文化藝術基金會

2017 彫刻の五七五 - かたちで詠む春夏秋冬 · 女子美術大學美術館 · 神奈川縣 · 日本

2016 在颱風眼中度假聯展 · 台灣工銀教育基金會 IBT · 台北 · 台灣

2014 觀觀個展 · 八又二分之一 · 國立台北藝術大學 · 台北 · 台灣

萬物生命之短暫且有限，唯有找出其中的意義與價值才能不斷的保存與延續，以無限之姿態轉化生命樣貌，這也是一種對死亡最恰當也最美的觀看。此件作品以小生命為主角，右上翅膀的不合理位置顯示牠已成為死亡狀態。我選擇作品尺寸比實體還大上十幾倍，藉由放大動作使觀眾聚焦於表面紋理與質感，觀者無法一次就看到作品本身，只能以連續圖像的視覺拼湊出其完整體，平衡了觀者與作品間之相對關係。而在放大的狀態下，輕薄的體態轉換成大片木料更突顯其脆弱、危險，側面俐落的邊線垂直地面漸層沒入之陰影包圍了整個作品，加強描述對無生命之殘酷，卻也對比出其留下最美之處，讓人不斷不斷地想回頭一再觀看，存放在腦海中。

The life of everything is short and finite. Only by finding its meaning and value will it be preserved, extended, and transformed into the different forms with infinity. This is also the most appropriate and beautiful view toward death. The work features a small life. The abnormal position of the upper right wing indicates that it is dead. I decide to make the work size more than ten times larger than the real one. The enlargement is supposed to focus the viewers' attention on the pattern and texture of the surface. The viewers will not be able to see the work itself at one time. Instead, they have to piece together the complete body with a series of visual images, which balances the relationship

between the viewers and the work. In the enlarged work, the large wood material in place of the light and thin body highlights its fragility and danger. The clear-cut side border is vertical to the ground, and the gradation merged with the shadow encircles the whole work, strengthening the cruelty to the lifeless and also serving as the contrast to the most beautiful part. All these keep the image in the mind of the viewers who will turn around and take another look.

只剩下我美麗的翅 · 木 · 180X200X90cm
Only my beautiful wings remain, Wood, 180X200X90cm



Zdravko Zdravkov

德拉維科 · 德拉維科夫 🇧🇬



2020 International Sculpture Symposium, Uttarayan Art Centre

2019 The 4th LIH PAO International Sculpture Biennial Awards, Taiwan

2011 Salon 2011, Shipka 6 Gallery, Sofia, Bulgaria - Award for sculpture

2006 National Competition for Young Bulgarian Artists and Critics, organized by St.Cyril and St.Methodius

2006 International Foundation, Shipka 6 Gallery, Sofia, Bulgaria - First reward for sculpture



星空瀑布 · 木、壓克力 · 60X25X110cm
Waterfall to the stars, Wood, Acrylic, 60X25X110cm

此作呈現瀑布落入群星，轉化為時空中無盡的溪流，感覺與情感的和諧爆發打破重力、觸及永恆。

This project represents a waterfall falling to the stars and turning into an endless stream in space and time. It is a harmonious explosion of feelings and emotions breaking the gravity and touching the infinity.

03

04

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TROPHY

獎盃

CONCEPT OF THE TROPHY DESIGN

獎盃設計概念



01



02



03



04

獎盃的誕生

人類擁有一雙可以協助操作也能傳達訊息的手，握成拳頭就可以傳達以攻擊為目的的拳頭和喜極而泣瞬間的握拳，意涵卻是天差地別。這個獎盃握拳的設計就是要傳達麗寶集團對雕塑藝術溫暖而肯定的支持！

得知要製作一個握拳的獎盃，要能傳達企業的支持和善意就覺得是值得挑戰的工作，最初嘗試做出幾種版本(圖1、2、3)，這個時期總是想著如何將 logo 和拳頭作結合，也製作一個簡化的造型版(圖4)。以這些版本為基礎，經過多次討論，在 logo 不必太明顯、名牌可以隱藏等條件下，才歸納出最終版本。尺寸在一開始也是只想到要彰顯「獎」的偉大，模型都超過 30 公分，但考量到頒獎時受獎者能單手舉起獎盃的適當尺寸與重量，才將獎盃調成

現在的大小。

開始製作時想起曾和吳寶田董事長握手的感覺，覺得應該就是這種綜合著溫暖、柔軟、包容和鼓勵的正向力量之呈現，要去除拳頭的暴力改為溫暖的鼓勵是塑形過程最大的挑戰。還有就是身為雕塑家，就算是獎盃也想讓它是一件雕塑的想望，於是吳董事長的拳頭為本開始塑形，將企業 logo 縮小置於作品側面，而身為獎盃最重要的銘牌則安排在底部，想像得獎藝術家會將獎盃放在工作室某處，它看是一件手的銅雕，但是當它被拿起觀賞時，底部的名牌會低調的宣示著藝術家的功績，還有來自台灣麗寶集團的心意。



05

01、02、03 | 獎盃最初嘗試版本
04 | 獎盃簡化造型版本
05 | 獎盃土模

The Birth of the Trophy

Humans have a pair of hands that can both assist operation and convey messages. A fist with the purpose of attacking and a fist at the moment of crying with extreme joy have the totally different meanings. The fist design of the trophy is to express Lih Pao Group's warm and affirmative support for sculpture art!

It is a challenging task to convey the corporation's support and good will by making a fist trophy. At the beginning, I tried several versions (picture 1, 2, 3). In that period, I tried to combine the logo and the fist together and also made a simplified style plate (picture 4). Based on these versions and after several discussions, the final version came out on the condition that the logo can be less apparent and the name tag can be hidden. As for the size, to show the greatness of the "award," the models were over 30 cm at the beginning. However, considering the appropriate size and weight for the winners to hold the trophy with one hand, the trophy is adjusted to the present size.



06

In production, I thought of the feeling of holding hands with Chairman Wu Pao-Tien and felt it should be the presentation of the positive power with warmth, tenderness, tolerance, and encouragement. The greatest challenge in the shaping process is to replace the violence of a fist with the warm encouragement. Besides, as a sculptor, I aspire to make the trophy a sculpture itself, so I start the shaping based on Chairman Wu's fist. The logo of the corporation is reduced on the side, and the most important name tag is arranged on the bottom. Imagine the winning artist will place the trophy somewhere in his or her studio. It looks like a bronze hand sculpture. But when it is picked up for closer appreciation, the low-profile name tag on the bottom will proclaim the artist's achievement and Lih Pao Group's appreciation.

TROPHY 獎盃

Trophy Designer
Yun-Hsin LAI

獎盃設計

賴永興



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05

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REVIEWERS

評審團

REVIEWERS

評審團介紹

Founder of LIH PAO Group
麗寶集團 董事長



Pao-Tien WU
吳寶田



Professor of History Department at
National Cheng Kung University
國立成功大學歷史系 教授



Chong-Ray HSIAO
蕭瓊瑞



Sculptor
雕塑家



Chi-Man LAI
黎志文



Sculptor
雕塑家



Hsu-Tung HAN
韓旭東



President of Okinawa Prefectural
University of Arts, Sculptor
日本沖繩縣立藝術大學校長、雕塑家



Izumi HATANO
波多野泉



Sculptor
雕塑家



Jason deCaires Taylor
傑森·德卡雷斯·泰勒



05

06

07

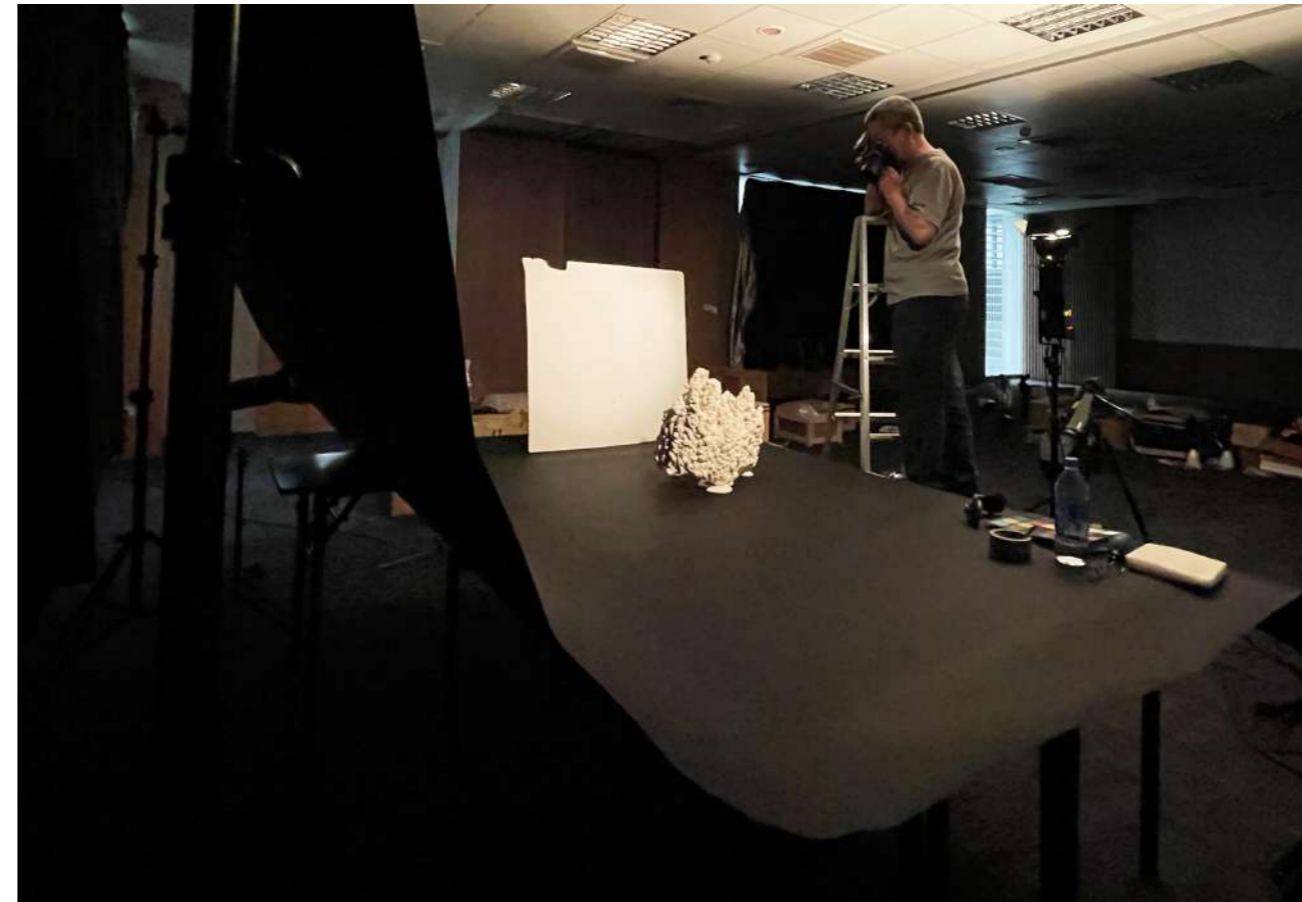
RECORDS

全紀錄

MODEL PHOTOGRAPHY 模型拍攝

SECOND EVALUATION FIRST PHASE

複審第一階段



SECOND EVALUATION FIRST PHASE

複審第一階段



SECOND EVALUATION FIRST PHASE

複審第一階段



SECOND EVALUATION SECOND PHASE

複審第二階段



SECOND EVALUATION SECOND PHASE

複審第二階段



SECOND EVALUATION SECOND PHASE

複審第二階段



BEHIND THE SCENES 拍攝過程

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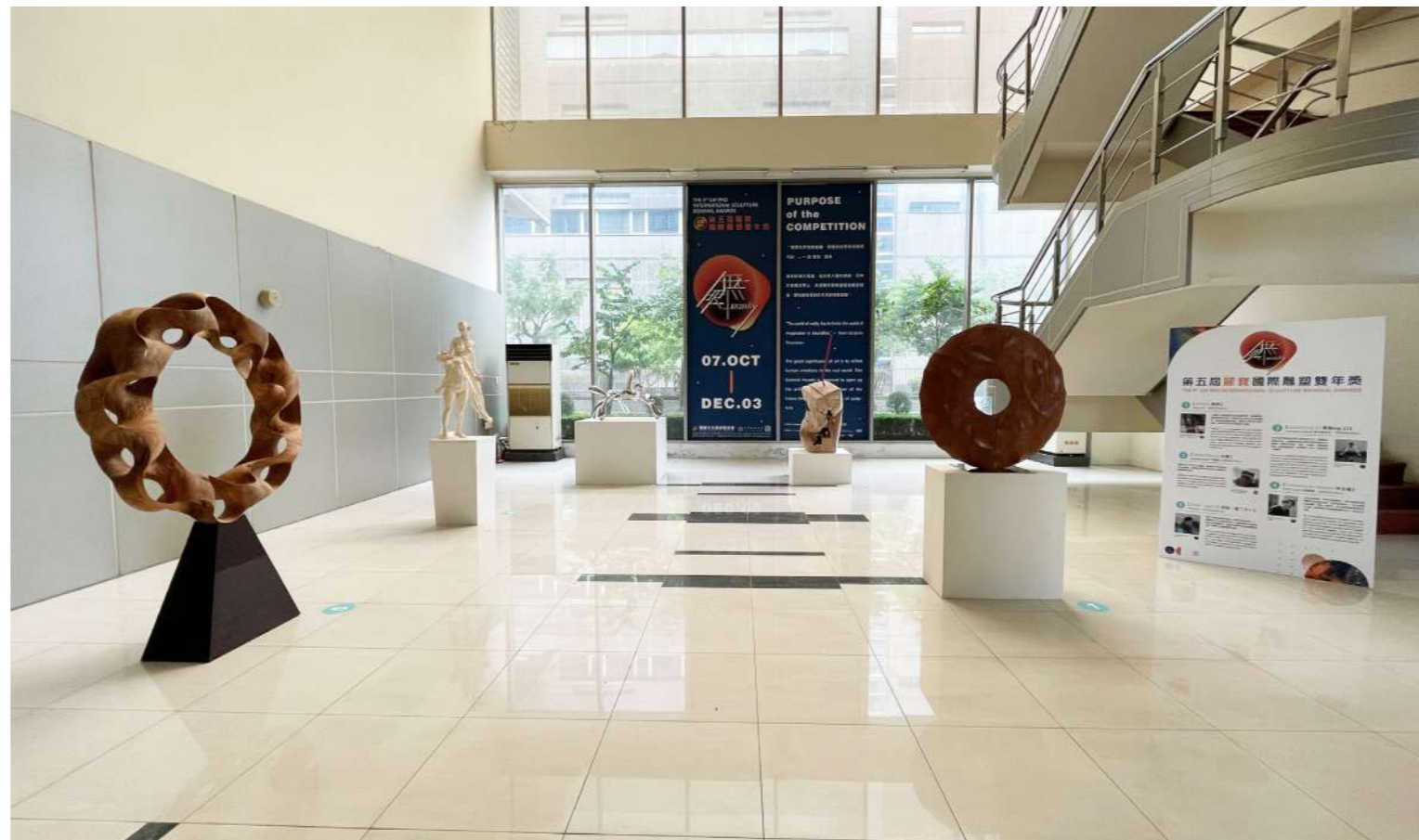
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EXHIBITION

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