

An abstract sculpture made of thin, overlapping orange lines, forming a complex, flowing shape that resembles a stylized figure or a dynamic form. It is positioned on the left side of the page, partially overlapping the text.

**LIH PAO**



INTERNATIONAL SCULPTURE BIENNIAL AWARDS

VI

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**PREFACE**

序文

# 財團法人麗寶文化藝術基金會

LIH PAO CULTURAL ARTS FOUNDATION

## 破繭與重生，在新舊的碰撞中前進

新與舊的傳承發展，在不同的年代，有著不一樣的影響力，藝術家以卓越的技藝、不同媒材和形式，傳遞著藝術、社會與自然的交融可能，不僅捎來新時代的氣息，也為每次的重生，點亮每個當下的文藝復興之光。

「第六屆麗寶國際雕塑雙年獎」後疫情期間，全球共有來自 25 個國家、138 件的雕塑作品參賽，頒獎典禮特別於國家兩廳院國家音樂廳隆重舉行，本屆更邀請行政院文化部為指導單位、法國在台協會共同合辦，不僅搭起全方位藝術交流的橋樑，也以雕塑開啟與世界接軌的無限可能。

雕塑是空氣中的音符，雕塑是空間中的風景，更是記錄時代、凝聚精神的重要載體，雕塑作品猶如一個獨特的靈魂靜止的訴說自己的故事，不僅豐富了我們的生活也讓我們對生命有了更深刻的理解和啟發，並向整體社會傳遞蓬勃向上的力量。今年同時是麗寶文化藝術基金會成立 20 周年誌慶，期待基金會培育新銳藝術家的理念可以延續和傳承，用雕塑向國際發聲，共同讓「麗寶國際雕塑雙年獎」成為臺灣的指標獎項，讓世界看見臺灣，邁向下一個嶄新的里程碑！

Emerge from the Cocoon and Be Reborn, Move Forward in the Collision of the New and the Old.

The inheritance from the old and the development of the new have different influence in different times. Artists convey the possibilities of the integration of art, society, and nature with excellent skills, different media, and forms, not only bringing the atmosphere of a new era but also lighting up every light of rebirth and Renaissance.

In the post-pandemic era, there are 138 sculpture works from 25 countries worldwide participating in the 6<sup>th</sup> Lih Pao International Sculpture Biennial Awards. The awards ceremony was held at National Concert Hall. Supervised by the Ministry of Culture of the Executive Yuan and co-organized by Bureau Français de Taipei, this year we not only build a bridge of the comprehensive art exchange but also open up infinite possibilities to connect with the world through sculpture.

Sculpture is the notes in the air, the scenery in the space, and the important carrier to record the times and gather spirit. Like a unique soul, the works of sculpture tell their own stories, enriching our life, making us have deeper understanding and inspiration of life, and conveying the vigorous and upward strength to the entire society. This year is also the 20<sup>th</sup> anniversary of Lih Pao Cultural Arts Foundation. We hope the foundation will continue and pass on the philosophy of cultivating new artists and speak up to the world through sculpture to make "Lih Pao International Sculpture Biennial Awards" iconic awards of Taiwan, present Taiwan to the world, and move toward the next new milestone!

董事長 / Founder

吳寶田 Pao Tien WU



# 文化部

## MINISTRY OF CULTURE

一直以來，文化部以「壯大臺灣內容，建立文化自信」為理念，重視民間與學界的力量，希望由政府與民間一起合作，從研究、紀錄、典藏、創作等各面向，發展壯大屬於臺灣的文化內容、建立屬於我們臺灣的文化自信，讓臺灣文化進入生活大眾，走出國際視野。

「麗寶國際雕塑雙年獎」是以雕塑作為推廣目標的民間藝術獎項，至今已邁入第6屆，最初的核心價值即是希望培育臺灣新銳藝術家，用雕塑搭建臺灣與世界之間的文化橋樑，共同擴展國際交流平臺能見度，讓優秀的作品被看見，讓世界認識臺灣。

財團法人麗寶文化藝術基金會辦理「麗寶國際雕塑雙年獎」，致力以雕塑交流美好的藝術實踐，在一敲一鑿中，體現了時間的美感，記錄下時光的紋路，賦予了生命的真諦，不僅讓藝術家彼此間有更好的交流機會，更期盼民眾透過欣賞優秀作品與藝術家的創作理念互動共鳴。本書的出版，將紀錄與承載臺灣雕塑藝壇的成長與茁壯，為臺灣雕塑史留下美麗的篇章。

The Ministry of Culture has always adhered to the concept of "strengthening the content of Taiwan and establishing cultural confidence" and attached great importance to the power of private sectors and the academia. It is hoped that the collaboration between the government and private sectors, from the aspects of research, recording, collection, and creation, will develop and expand the cultural content of Taiwan and build the cultural confidence of Taiwan so that Taiwanese culture will enter the lives of the public and gain international perspectives.

"Lih Pao International Sculpture Biennial Awards" as the art awards given by a private sector to promote sculpture has entered the 6<sup>th</sup> year. Its original core value is to cultivate new artists in Taiwan, build a cultural bridge between Taiwan and the world through sculpture, expand the visibility of the platform of international exchange, and make the outstanding works and Taiwan seen by the world.

By organizing Lih Pao International Sculpture Biennial Awards, Lih Pao Cultural Arts Foundation is dedicated to beautiful exchanges of artistic practices through sculpture. Each and every carving embodies the aesthetics of time, records the lines of time, and reflects the truth of life. The artists will not only have the better opportunity to exchange ideas with each other. It is also expected that the public will interact with and respond to the artists' creative concepts by appreciating the great works. The publication of the catalogue will record the growth and prosperity of the sculpture art world of Taiwan and leave a beautiful chapter in the history of Taiwan's sculpture.

## 部長 / Principal

 Che SHIH



# 法國在台協會

## BUREAU FRANÇAIS DE TAIPEI

La coopération Culturelle entre la France et Taïwan existe depuis longtemps : la première Association Française pour le développement culturel et scientifique est née en 1980. Depuis, de nombreux artistes français et taïwanais ont fait connaissance, se sont influencés, ont créé ensemble des spectacles, des concerts, des films, et maintenant des œuvres en réalité virtuelle. Tous les artistes français que j'ai rencontrés lors de leur séjour à Taïwan partagent le même enthousiasme, vantent l'accueil exceptionnel des partenaires, la curiosité du public, la richesse des identités multiples, le privilège de créer dans une démocratie ouverte et attentive à la défense des droits.

La sculpture fait partie de ces arts où le dialogue est constant et fructueux entre nos deux territoires, qu'il s'agisse d'étudiants taïwanais partant étudier les beaux-arts en France, ou encore d'œuvres commandées à des artistes français, comme celles de Nicolas BERTOUX, dont les sculptures monumentales sont présentes à Taipei, Hsinchu et Kaohsiung.

Nous sommes très reconnaissants à la Fondation Lih Pao d'avoir mis la France à l'honneur à l'occasion de son vingtième anniversaire, et d'avoir choisi Nicolas BERTOUX comme membre du jury.

Le thème pour cette 6<sup>ème</sup> édition du prix international de la sculpture, « Reborn », nous propose de réinventer le monde, après le COVID. La pandémie a souligné à quel point la culture est un bien de première nécessité. Les écrans ne pourront jamais remplacer un accès direct à l'art, qui nécessite le point de vue de l'artiste comme celui du public, une expérience à vivre et l'usage des sens. Lors de la remise des prix le 29 octobre, nous avons pu tourner autour des sculptures pour profiter de leurs subtilités, et parfois même les toucher.

La culture est une invitation à l'échange, au questionnement et au partage.

Une démocratie vivante est une démocratie dans laquelle la culture est rendue accessible à tous et pour tous. La Fondation Lih Pao joue un rôle clé dans ce travail et ses résultats sont admirables.

Je me réjouis qu'un artiste français ait été primé lors de cette édition, et souhaite la plus grande réussite à la Fondation dans ses futurs projets.

法國與臺灣之間的文化合作源遠流長：1980年，首個法國文化與科學發展協會成立。自那時起，諸多法國和臺灣的藝術家開展交流，相互影響，共同創作了各類演出、音樂劇、電影以及如今的虛擬實境作品。在臺灣逗留期間，我所遇到的法國藝術家均滿懷熱情，盛讚合作夥伴對其熱情接待、公眾富有好奇心、社會對多重身份的包容，以及他們有幸能夠在一個開放、捍衛權利的民主國家進行創作。

無論是在法國深造美術的臺灣學生，還是委託法國藝術家創作的作品，如尼古拉·貝杜 ( Nicolas BERTOUX ) 的作品 ( 在臺北、新竹和高雄都能看到出自這位藝術家之手的巨型雕塑 )，都證明了雕塑是我們兩國之間不斷對話並取得豐碩成果的藝術方式之一。

我們非常感謝麗寶文化藝術基金會在其成立二十周年之際給予法國殊榮，選擇尼古拉·貝杜 ( Nicolas BERTOUX ) 作為評委會成員。

第六屆麗寶國際雕塑雙年獎的主題是 " 重生 "，即在新冠疫情之後重塑世界。大流行病已證明文化是一種必需品。螢幕永遠無法取代與藝術近距離接觸的感受，因為藝術需要藝術家和大眾的視角，需要生活經驗與感官體驗。在 10 月 29 日的頒獎儀式上，觀眾們可以圍繞雕塑走一圈，欣賞其精妙之處，甚至可以直接觸摸一部分作品。

文化的意義在於邀請他人開展交流、提問和分享。

一個有生命力的民主國家，其文化應面向所有人，為所有人服務。而麗寶文化藝術基金會在這項工作中發揮了關鍵作用，其成果令人欽佩。

我很高興一位法國藝術家能夠在今年的活動中獲獎，並祝願基金會在今後的項目中取得圓滿成功。

主任 / Le Directeur

Franck PARIS



# NSO 國家交響樂團

## NATIONAL SYMPHONY ORCHESTRA

雕塑以其凝結的美學形式，優美的外在線條與音樂中優雅的旋律及嚴謹的結構相得益彰。雕塑與古典音樂如同舞動的雙翼，共同翱翔於無垠的創意領域。雕塑的線條在靜謐中述說著古老的故事，而古典音樂則透過音符的交織，娓娓道來時光的悠長。

麗寶基金會長期以來對文化藝術的堅定支持，一路走來與 NSO 攜手推動了一系列的音樂推廣與展演活動，不僅為臺灣這塊土地的文化土壤持續深耕葉茂，也為臺灣的音樂藝術燃起了新的契機，在這個充滿藝術的時代，我們期待著更多的合作與共鳴。相信透過我們共同的努力，將為臺灣的藝術舞臺描繪出更加璀璨的一頁。

第六屆麗寶國際雕塑雙年獎頒獎典禮於 10/29 於國家音樂廳圓滿落幕，NSO 與麗寶基金會共同主辦的《精采對決》音樂會由音樂總監－準·馬寇爾率領 NSO 與朱宗慶打擊樂團、小提琴家黃俊文攜手合作，完成了精采的跨界音樂的新視野，可說是音樂與雕塑相互輝映的最佳寫照。這次精采對決不僅是在音樂上的卓越展現，實現了視覺與表演藝術的跨界結合，見證了藝術的多重面向，更激發了觀眾對於藝術的深層思考。這正是 NSO 一直以來追求的境界和目標。

再次恭喜所有參與並獲獎的雕塑藝術家，也對麗寶基金會對 NSO 的支持致以最誠摯的謝意，期待未來能繼續攜手共同見證臺灣文化藝術的發展與永續。

Sculpture, with its cohesive aesthetic form and sleek outlines, and music, with its coherent structural form and graceful melodic lines, complement each other perfectly. Sculptures tell stories of the past and time magically stands still, while music tells stories in the present and time magically passes with each note. Sculpture and music are like wings that beat in unison to soar above the limits of human creativity.

Lih Pao Cultural Arts Foundation has long been a firm supporter of the arts and culture. Hand-in-hand with the National Symphony Orchestra, they have presented and promoted music in many ways to enrich Taiwan's cultural scene and spark new opportunities in the musical arts. Through our joint efforts, I believe we will create a brighter future for the arts in Taiwan.

The awards ceremony of the 6<sup>th</sup> Lih Pao International Sculpture Biennial Awards took place at the National Concert Hall on October 29. To mark the occasion, Lih Pao Cultural Arts Foundation and NSO co-presented the concert "NSO Duel of Destiny". Led by the music director Jun Märkl, NSO worked with Ju Percussion Group and violinist Paul Huang to perform new works that brought violin, percussion ensemble and symphony orchestra together for the first time. This was the best display of what creative possibilities can come out of the mutual inspiration between music and sculpture. Moreover, it showcased how different facets of the arts can come together and inspired the audience to think deeply about art. This has been one of the NSO's longtime goals.

I would like to once again congratulate the participating and winning sculpture artists and express my sincerest gratitude to Lih Pao Cultural Arts Foundation for supporting NSO. I hope we will continue to work together to further realise the development and long-term sustainability of Taiwan's arts and culture.

執行長 / CEO



Wen Chen KUO



# 沖縄県立芸術大学

## OKINAWA PREFECTURAL UNIVERSITY OF ARTS

2023 年は麗寶文化藝術基金会の設立 20 周年の節目にあたるということ、誠にめでたく、まずは心よりお祝いを申し上げます。そして、20 年にわたる文化藝術への支援、とりわけ彫刻藝術への理解と、この 12 年間の国際彫塑雙年獎を通じた若い藝術家に対する支援に敬意を表するとともに、雙年獎の運営にご尽力された関係各位に衷心より感謝申し上げます。直近の 3 年超に及ぶパンデミックの間も、様々な課題を乗り越え、途切れることなく継続して雙年獎を開催してこられたことは、麗寶集団に流れる奉仕の精神に基づく社会貢献への強い信念の証の一つと言えるでしょう。

第 6 届麗寶國際彫塑雙年獎は、パンデミックを経てテーマの "rebirth" に相応しく、質の高い自由で多様性に富んだ表現が世界 25 カ国から臺灣に集まりました。今般の感染症は人類に行動抑制を強いましたが、もちろん藝術家の表現への欲求が萎えることなど決してありません。むしろこの 3 年余りの経験は藝術家にとって、先行き不透明な時代における表現のあり方を考える機会となったのではないのでしょうか。若い藝術家こそが今後、国を超えて新たな表現のステージを見せてくれるものと期待します。現代の多様な藝術表現を広く世界から発掘するこの麗寶國際彫塑雙年獎は、そのような場であって欲しいと思います。そして、昨今の国際情勢を見るにつけ、藝術を志す人や享受する人の交流意識が高揚され、藝術を取り巻く様々な立場の人々が集う共創の場であり続けることを願って止みません。

2023 年は麗寶文化藝術基金會設立 20 周年重要的一年、我衷心地在這值得祝賀的日子，獻上最真摯的祝福。對於在這 20 年間對文化藝術的援助，特別是對雕刻藝術的理解以及透過 12 年間內的國際彫塑雙年獎對年輕藝術家的支援表達我的敬意、同時對經營雙年獎的運營盡心盡力的所有人表達我的感謝之意。就算在疫情大流行超過 3 年的這段時間裡，克服各式各樣的問題與狀況，沒有間斷地繼續舉辦雙年獎，應該可以說這是基於存在麗寶集團上下的無私奉獻精神，對於社會貢獻懷抱著強烈信念的證明吧。

第六屆麗寶國際彫塑雙年獎在經歷了疫情，以 " 重生 " 的主題，從世界 25 個國家匯聚了高品質、自由並且富有多樣性的表現至臺灣。現今如此的傳染疾病強化了人類抑制自我的行動，但是絕對沒有使藝術家萎縮了自身對於表現的慾望。反而這 3 年多的經驗對藝術家來說，可以說是得到了在這樣未來混沌不明時代中思考該如何表現自我的一個機會。年輕藝術家也正期待今後可以看到一個超越國境的新的表現舞臺。希望廣闊地從世界各地發掘現代多樣藝術表現的麗寶國際彫塑雙年獎可以成為這樣的舞臺。著眼於最近的國際情勢，以藝術為志向以及享受藝術的人的交流意識高漲，希望能夠繼續不間斷的成為被藝術環繞的各種立場的人們聚集，共同創作的場域。

校長 / President

波多野 泉

Izumi HATANO





# 國立臺北藝術大學

## TAIPEI NATIONAL UNIVERSITY OF THE ARTS

20週年意味著已經跨越幾個不同的世代文化，時間推移的繁複空間與人的諸事構作肯定都是極具挑戰性又充滿難以被輕易替代的成就經驗。作為文化藝術基金會而言這樣的歷史長度並不算特別久遠；但是，若以持續支持藝術創作專業人才培育以及有計畫地透過國際性的藝術獎項來推動、既落實根基也同步開拓臺灣當代雕塑藝術創作的專業能量而言——不論是在臺灣或國際——麗寶文化藝術基金會肯定是難得的代表性基金會，這已經在世界性的藝術日誌中記下亮麗又難以抹滅的一筆！

麗寶文化藝術基金會長年來在審視了臺灣當代創作面向與麗寶集團的本業鏈結關係下，秉持堅韌永續性地推進著這個極為艱難的藝文志業。即使過去幾年全球遭受前所未見的疫情衝擊，麗寶文化藝術基金會仍然堅持且精確地承接當代藝術的轉換方式繼續支持藝術的創作，培育年輕藝術工作者的宏願行動未曾停止，不斷深耕在地，也持續給於國際雕塑藝術建置了恢宏的共學、共享平臺。既培育臺灣優秀藝術家給予他們揮灑空間，也為他們提供與國際對話的積極場域；更是巧妙地透過當代藝術創作推進了地緣政治下的臺灣困境。這是民間力量的極致展現，值得給予至高肯定的喝采！

今年第六屆麗寶國際雕塑雙年獎的主題「重生」"Rinascimento" 和文藝復興辭源相同，藝術家們藉由雕塑作品為世界在疫情之後帶來嶄新的希望，透過不同觀念與材質上的創作對話，跨越文化與國境藩籬，徹底展現人類巨觀的感性光輝與藝術撼動人心的細膩對白，更透過藝術活力表達對世界的深沉關懷。本年度的活動提供來自 25 個不同國家的優秀藝術家們齊聚一堂，分享 138 件雕塑創作進行相互的關注與交互對話，看到彼此作品中的核心價值與美學的投入。從差異中體現價值的絕對，點滴重啟的國際共聚，感人又大快人心。

累計至今，全球已有 63 個國家，1,152 位的優秀雕塑藝術家曾經共襄盛舉，參與了六屆麗寶國際雕塑雙年獎；先後選拔出 91 位的各級獲獎者。再再顯示出麗寶國際雕塑雙年獎在臺灣雕塑藝術的國際交流上有著極大的成果及貢獻，汲取來自國際的能量，也促成臺灣藝術更全面地走向國際藝術社會。

我今年獲得基金會邀請擔任第六屆麗寶國際雕塑雙年獎評選的決選工作，更感受到這個國際性藝術創作獎項的茁壯與貢獻，除了向基金會道句生日快樂外，更要喝采：這將會是一場堅忍永續的藝術盛宴，臺灣的藝術發展因為有麗寶文化藝術基金會而更形壯闊！

The 20<sup>th</sup> anniversary means it spans different generations and cultures. With the passage of time, the complicated details about the space and people are definitely the challenging and irreplaceable achievements and experiences. For a cultural and art foundation, such history is not particularly long. However, in terms of the persistent support of cultivating professional talents in art creation and the promotion with plans through international art awards to lay foundations and develop the professional energy of Taiwan's contemporary sculpture art creation at the same time, whether in Taiwan or in the world, Lih Pao Cultural Arts Foundation is definitely a rare representative foundation that has made a bright and indelible page in art history worldwide.

Lih Pao Cultural Arts Foundation has examined the connection between Taiwan's contemporary creative directions and Lih Pao Group's business for years and promoted this extremely difficult art and cultural career with tenacity and sustainability. Even though the world was impacted by the unprecedented pandemic in the past years, Lih Pao Cultural Arts Foundation still persistently and precisely undertakes the transformation of contemporary art and continues to support art creation. The ambitious action to cultivate young artists has never stopped. By deepening the efforts in Taiwan and continuing to build a broad learning and sharing platform for international sculpture art, it cultivates the outstanding artists in Taiwan, gives them space to express themselves, and provides them with a positive environment to interact with the world. It also skillfully helps with Taiwan's dilemma under geopolitics through contemporary art creation. This is the ultimate display of folk power that deserves the highest recognition and applause!

The theme of the 6<sup>th</sup> Lih Pao International Sculpture Biennial Awards, "Rinascimento", has the same etymology as the Renaissance. The artists bring new hope to the world after the pandemic through sculpture works. Through the creative conversations of different concepts and materials, they transcend the cultural and national boundaries and thoroughly demonstrate the perceptual brilliance of the human macrocosm and heart-touching exquisite dialogues of art. Through the vitality of art, they further express the deep concern for the world. This year's event brings together the outstanding artists from 25 countries sharing 138 sculpture works. They pay attention to and interact with each other, seeing the core value and dedication to aesthetics in each other's works. The absolute value reflected in differences and the international gathering that restarts bit by bit are touching and gratifying.

To date, 1,152 outstanding sculpture artists from 63 countries worldwide have participated in the 6<sup>th</sup> Lih Pao International Sculpture Biennial Awards. A total of 91 winners of different awards have been selected, which shows that Lih Pao International Sculpture Biennial Awards has made great achievements and contributions to the international exchange of Taiwan's sculpture art. By absorbing international energy, it also prompts Taiwan's art to join the international art world in a more comprehensive way.

This year, invited by the foundation to be the juror of the 6<sup>th</sup> Lih Pao International Sculpture Biennial Awards, I feel the growth and contribution of the international art awards. Besides wishing the foundation a happy birthday, I also want to applaud the art feast of perseverance and sustainability. The art of Taiwan will develop and thrive because of Lih Pao Cultural Arts Foundation!

校長 / President

陳愷璜 Kai Huang CHEN



# 國立臺灣藝術大學 雕塑學系

DEPARTMENT OF SCULPTURE , NATIONAL TAIWAN UNIVERSITY OF ARTS

回顧人類的歷史我們會發現，雕塑的創作大都需要有資助者方能成事，就像米開朗基羅為梅蒂奇家族製作作品一樣，許多藝術家是因為有支持者方能創作出許多持續感動後人的佳作。

大部分的雕塑家，因為需要素材、空間、機具等創作資源才能持續創作，在古代可能是被強迫施作、有些時候是為了宗教，到今天可以為了自己創作的時代卻是必需為了生活而折騰，幸而今日有麗寶集團以跨越國界人種的規模，用鼓勵全世界的雕塑家為胸懷，為國內外的雕塑家們提供一個多方位的鼓勵競賽，讓他們多一個獲得榮譽及資助的機會。

雕塑系不僅是麗寶文化藝術基金會的教育支持單位，本系的畢業生也多次在競賽中展露佳績；基金會更是一直以來都是雕塑系的最佳支持者，讓我們的教學在銜接社會的展覽與學術活動得以順利進行。

從第一屆開始至今，基金會整合各界意見與社會趨勢，徵件辦法均有調整，如年齡層逐漸放寬、不再隨獎徵收作品等方向也逐漸獲得肯定。身為教育單位我們感受到國內的年輕雕塑家是被照顧的族群之一，這個可以得獎交流的競賽平臺的國際徵件不只照顧到多國雕塑家，更是以不同的方式促進了各國雕塑家交流的機會，而國內的年輕雕塑家不管是否參展無疑都是最佳受益者，讓我們可以觀摩他人、認識自我、展望世界。

Looking back on the history of mankind, we will find that the completion of sculpture creations has to depend on sponsors. Like Michelangelo, who worked for the Medici family, many artists create many masterpieces that touch future generations because they have financial supporters.

Most sculptors need the creative resources such as materials, space, and machinery so that they can continue to create. In ancient times, they may be forced to work, sometimes for religious purposes. Today they can create for themselves, but they still have to struggle for life. Fortunately, Lih Pao Cultural Arts Foundation, on the scale beyond nationality and race and with a heart to encourage sculptors worldwide, provides a multifaceted competition for sculptors at home and abroad so that they will have an opportunity to receive honors and funding.

Department of Sculpture is not only the supportive education unit of Lih Pao Cultural Arts Foundation. Our graduates have also performed well in competitions for many times. The foundation has always been the best supporter of our department, allowing our teaching to connect smoothly to the exhibitions and academic activities in the society.

From the first year to the present, the foundation has adjusted the eligibility by integrating the opinions from all walks of life and social trend. For example, the age limit has been gradually relaxed, and the winning works will no longer be collected by the organizer. These changes have gradually been recognized. As an education unit, we can feel the young sculptors in Taiwan are one of the groups that are taken care of. This competition as an award-giving platform not only takes care of the sculptors of many countries but also provides the opportunities for the sculptors from all over the world to exchanges ideas. The young sculptors in Taiwan, whether they participate in the competition or not, are undoubtedly the best beneficiaries. Let's learn from others, understand ourselves, and look into the world.

系主任 / Chair

賴永興 Yun Hsin LAI



## 評審團

### REVIEWERS

最終の賞決定の選定審査会が5人の審査員によって行われた。最初に受賞候補8人の作家のそれぞれの作品に対するプレゼンテーションがあり、審査員からの質問やその返答など活発な話し合いが繰り広げられた。その後会場が変わり出品作品の現物を見ての審査があり、熱のこもった討議があり金、銀、銅の各賞が決まった。

金賞の Su Chen TAI さんの作品に高い評価が集まったのは素材や技法に独自の展開が見られたからである。従来から多く用いられる自然素材から離れ海洋汚染の原因になっている汚染物質を素材にしているのである。地球環境問題の不法廃棄物問題を直接的に語るのではなく、アーティストである自らの表現、つまり完成度の高い彫刻作品で訴える姿勢が新鮮なイメージに結びついたようである。

今回のもう一つ特徴に女性作家の受賞者が複数いたことである。体力的にも男性作家が多い立体作品の世界だが女性の進出は表現の幅の広がりが期待できそうである。

入賞候補の8点の作品は何れもレベルの高い作品でこのビエンナーレの国際的な地位の高さを示している。芸術表現の多様化はデジタル技術の発達や情報化社会の進化によって大きく変貌がはじまっている。しかし、本来の芸術の役割といえる人間の豊かな生きかたを示す彫刻芸術の存在意義は大きい。

国や社会などの枠組みを超えた人間の根本的な精神の豊かさの為にグローバルな活動を続けている主催者の麗宝文化芸術基金회에大きな感謝の意を表したい。

此次麗寶國際雕塑雙年獎最後的決選共有五位評審委員共同審查。進入優選作品有八位藝術家，評審內容除了進行創作內容與作品簡報之外，簡報結束後還有評審委員提問時間，藝術家及評審委員提問之間有許多互動與討論。同時藝術家參賽作品也展陳於會場，除了簡報之外亦兼顧實作審查內容，經過評審委員熱烈討論後確定本次雙年獎的金、銀、銅獎。

榮獲金獎的藝術家戴素貞「浪花」作品受到評審團很高的評價，在她的作品中可觀察其創作內容所兼具素材、技巧的獨創性。該作品脫離了傳統所使用的自然界材料，並且著眼於造成海洋汙染的塑膠回收材料為創作素材。對於她並非以直接敘述地球環境與非法廢棄物現況問題，而是以藝術家自身創作雕塑作品的表現方式，也就是說藝術家以高度完成的雕塑作品訴說海洋汙染的姿態，讓評審團留下嶄新並且深刻的印象。

此次另一個特徵是進入優選的女性藝術家人數增加。雖然立體創作的世界有體力的限制，但是由於女性藝術家的增加，期待未來能夠開拓更多樣嶄新思維與創作觀。

進入優選的八件作品都是高水準的作品，這也是象徵麗寶雕塑雙年獎的國際高度與地位。我們身處一個多樣化的藝術表現時代，由於數位化科技進化了資訊化社會的進展對於我們身處的時代產生了很大的變化。但是，雕塑創作領域之於藝術的機能性在於人類展現豐富的生命意義上具有很大的存在意涵。

為了維繫豐富的藝術創作能量、並且以國際為主體超越了國家、社會等侷限，持續舉辦國際性的雕塑雙年獎，豐富了生命中根本的精神性，特別感謝主辦單位麗寶文化藝術基金會的努力。

### 主席 / Chairman

伊藤隆道

T. ITO

Takamichi ITO



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INTRODUCTION

簡介

# 財團法人麗寶文化藝術基金會

LIH PAO CULTURAL ARTS FOUNDATION



## 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，培育臺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臺灣的土地上發芽滋長，未來將持續以藝術耕耘、細心澆灌臺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 hardworking 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!



# 文化部

MINISTRY OF CULTURE



圖 | 行政院新莊聯合辦公大樓 / 擷取自維基百科 Yu tptw

## 指導單位

配合中央政府組織改造的啟動，行政院文化建設委員會（下稱文建會）於 101 年 5 月 20 日改制為文化部，將政府組織中原本分散的文化事務予以整合；更重要的是能營造豐富的文化生活環境，激發保存文化資產意識，提昇國民的文化參與，讓所有國民，不分族群、不分階級，都成為臺灣文化的創造者與享用者，展現臺灣的文化國力。

文化部的業務範疇，除涵蓋原文建會現有之文化資產、文學、社區營造、文化設施、表演藝術、視覺藝術、文化創意產業、文化交流業務外，並納入行政院新聞局出版產業、流行音樂產業、電影產業、廣播電視事業等相關業務，以及教育部轄下 5 個文化類館所，包括國立歷史博物館、國立國父紀念館、國立中正紀念堂管理處、國立臺灣史前文化博物館、國立中正文化中心。文化部的設立，突破以往文化建設施政概念，以彈性、跨界、資源整合及合作之角度進行規劃，協助民間社會與產業邁向更多元且具深度的文化發展與成效。



文化部 Logo 設計以臺灣藍染的「牽牛花」造型作為視覺標誌（Logo），由王廉瑛設計師設計，並請陳家毅先生擔任設計顧問，設計意涵以「牽牛花」形象上也像揚聲傳播的喇叭，吹著美學的號角，讓文化思維滲透到生活的每個角落裡。選擇「牽牛花」因其具草根的強韌、向陽的奔放，且是臺灣最原鄉、土地的底蘊，庶民記憶文化最素樸的初衷。

## Adviser

On May 20, 2012, the CCA was upgraded to the Ministry of Culture as part of a larger governmental reorganization. This move served to rectify long-standing issues concerning personnel and resource allocation that had plagued the cultural sector.

To achieve these goals, the Ministry will continue the work done by its predecessor in preserving cultural assets and promoting literature, community building, cultural infrastructure construction, performing arts, visual arts, the cultural and creative sector, and cultural exchanges.

The National Museum of History, National Dr. Sun Yat-sen Memorial Hall, National Chiang Kai-shek Memorial Hall, National Museum of Prehistory, and the National Theater and Concert Hall, all of which were previously overseen by the Ministry of Education, have also come under the Ministry's supervision. A total of 19 agencies now fall under the Ministry's supervision, up from the 14 overseen by the CCA.

The Ministry will work to break free from the constrained modes of thinking and focus on departmental missions that in the past hampered cultural growth. Plans will be drawn up with flexibility, inclusiveness, and the necessity of integrating resources in mind.

The quality of aesthetics in daily life, shaping local culture, cultural dissemination, and the economic value of culture are all elements shaping the vitality of culture in Taiwan. These new measures will help society and related industries build on the present and achieve even greater integration and cultural wealth.

The logo of the Ministry is an indigo-dyed morning glory. The indigenous flower symbolizes a trumpet heralding the coming of a new renaissance, in which cultural resources and aesthetics permeate all corners of the nation. The morning glory also represents the grassroots tenacity of Taiwan's diverse culture, a yearning for the positivity, simplicity, and warmth of earlier days, and a return to collective roots and values.





# 法國在台協會

BUREAU FRANÇAIS DE TAIPEI

## Co-organizer

Le Centre de Coopération et d' Action Culturelle du Bureau français de Taipei contribue à faire connaître et à promouvoir la culture française auprès des structures culturelles taiwanaises publiques et privées, et à les accompagner dans le montage de leurs projets, de leur identification à leur promotion en passant par la recherche de financements. L' équipe du Bureau Français met son expertise au service des projets culturels dont elle accompagne le développement, en synergie avec ses partenaires taiwanais.

## 合辦單位

法國在台協會學術合作暨文化處致力於提升台灣公私文化組織對法國文化的認知與推廣，協助這些組織制定、確立與推廣計劃以期獲得融資。法國在台協會的團隊與台灣夥伴共同合作，運用專業知識支援文化專案的發展。



圖 | 義大利經濟貿易文化推廣辦事處代表紀大為 Davide GIGLIO(左)、麗寶集團董事長吳寶田和法國在台協會主任龍燁 Franck PARIS (右) 合照

# NSO 國家交響樂團

NATIONAL SYMPHONY ORCHESTRA



## 協辦單位

國家交響樂團 (NSO) 的前身「聯合實驗管絃樂團」成立於 1986 年，集合優秀新生代音樂家，以打造頂尖交響樂團為目標；2005 年成為國立中正文化中心附設團隊，2014 年 4 月改隸國家表演藝術中心，以「臺灣愛樂」立足國際。經過三十多年耕耘，NSO 參與交響樂、室內樂、歌劇、舞蹈、跨界製作，自信、精銳，有文化意識地展現「來自臺灣的聲音」。

NSO 的歷任音樂總監張大勝、林望傑、簡文彬、呂紹嘉；常任指揮艾科卡 (Gerard Akoka) 與史耐德 (Urs Schneider)，藝術顧問暨首席客座指揮根特·赫比希 (Günther Herbig) 共同悉心呵護樂團成長。近十餘年來，NSO 銳意求變，大步朝專業、開放、勇於創新的職業樂團發展，成為亞洲地區最具指標性的樂團；德國指揮家準·馬寇爾 (Jun Märkl)，期望以樂團獨特的聲音擔任臺灣的文化大使，向全世界表達特有的身份和情感；馬寇爾於 2022 年 1 月起擔任國家交響樂團音樂總監。

樂團現有 99 名團員，每年樂季演出約 80 場次；但 NSO 不僅在音樂廳與劇院服務樂友，也貼近臺灣社會脈動，每年透過百場推廣活動，觸及超過萬人。NSO 號召各界投注資源，把音樂帶進臺灣的山林鄉里、照護機構、弱勢社區；同時也走入各級校園，除了音樂的專業培訓，更擴大藝術參與、傳承文化領導力，透過藝術激發創新動能、培養年輕觀眾，致力成為全民的交響樂團。

NSO 定期推出跨國歌劇製作或國內跨界合作的歌劇作品，累積近三十齣，除了在 2006 年至 2019 年十餘年內兩次演出全本的華格納歌劇《尼貝龍根的指環》，獲得國際樂壇之注目，亦演出莫札特、貝多芬、威爾第、普契尼、理查·史特勞斯、巴爾托克等作曲家的經典歌劇作品，並參與跨界製作《很久沒有敬我了你》、《快雪時晴》、《驚園》等節目，也曾與英國皇家芭蕾舞團、烏克蘭基輔國家芭蕾舞團、俄羅斯莫斯科波修瓦芭蕾舞團、雲門舞集、舞蹈空間等國際一流舞團合作。

樂團團員積極演出室內樂作品，與駐團音樂家，包括鋼琴家白建宇、作曲家暨單簧管演奏家魏德曼、作曲家暨中提琴演奏家布萊特·狄恩、小提琴家黃俊文，以及其他團體與音樂家，包括美國林肯中心室內樂協會、大提琴家楊文信、小提琴家陳銳、林品任、法國號演奏家弗拉柯維克等合作，推出系列室內樂音樂會，深受樂友喜愛。

同時，NSO 長期透過委託創作與錄音，推廣臺灣作曲家的音樂與歌劇作品。自 2011 年起，NSO 也積極展開海外巡演，足跡遍及柏林、維也納、巴黎、里昂、布魯塞爾、米蘭、烏迪內、日內瓦、華沙、林茲、聖地牙哥、西雅圖、舊金山、溫哥華、東京、大阪、金澤、北京、上海、香港、大邱、首爾、芝加哥、兵庫、福山，2023 年更登上紐約林肯表演藝術中心大衛·格芬廳、華盛頓特區

甘迺迪表演藝術中心，獲得國際樂評讚譽。

三十年多來，與 NSO 合作過的客席指揮家有馬捷爾、巴夏、馬利納、納爵士、史拉特金、羅許德茲特溫斯基、霍格伍德、凡斯卡、余隆、阿雷席夫、辛奈斯基、聖克萊爾等，聲樂家有芙蕾妮、柯楚芭絲、帕瓦洛帝、多明哥、特菲爾、韓普森、葛里戈里恩等；鋼琴家傅聰、拉羅嘉、波哥雷里奇、薇莎拉絲、提鮑德、寇瓦謝維契、齊柏絲坦、洛堤、白建宇、鄧泰山、史蒂芬·賀夫、薩洛、王羽佳、巴佛傑等；大提琴家馬友友、顧德曼、羅斯托波維奇、麥斯基、卡普頌、楊文信、王健、伊瑟里斯、繆勒-修特、嘉碧妲、阿爾班·蓋哈特等；小提琴家卡瓦科斯、夏漢、列賓、宓多里、希拉蕊·韓、布拉赫、胡乃元、林以信、陳銳、黃俊文、林品任等；吉他演奏家耶佩斯，單簧管家莎賓·梅耶，豎琴家薩菲耶·德梅斯特，法國號家史蒂芬·多爾、巴伯羅柯、弗拉柯維克，雙簧管家阿爾伯特·麥耶，作曲家潘德列茨基、約格·魏德曼、陳其鋼、布萊特·狄恩等千餘位國際知名音樂家。



## Co-sponsors

Founded in 1986, the Taiwan Philharmonic, also known as the National Symphony Orchestra (NSO) at home, has been hailed as one of the best orchestras in Asia. With some of the finest musical talent from at home and abroad, trained at top schools and international orchestras, the NSO enjoys a unique voice rich in diversity and tradition. Under the leadership of Jun Märkl as the music director since January 2022, the NSO aspires to resonate throughout the world as the cultural ambassador of Taiwan. Music by Taiwanese composers is extensively commissioned, performed, and recorded by the NSO.

As the orchestra affiliated with the National Performing Arts Center, the NSO presents a 40-week season of approximately 80 events - concerts, chamber recitals, operas, and crossover productions. Performing not only for audiences throughout Taiwan, the NSO also tours regularly overseas, having performed in such musical centers as Paris, Vienna, Berlin, Milan, Tokyo, Beijing, Shanghai, Singapore, Los Angeles, Washington D.C., New York City, and many other cities.

The NSO has worked with internationally acclaimed conductors such as Lorin Maazel, Rudolf Barshai, Sir Neville Marriner, Gennady Rozhdestvensky, Christopher Hogwood, Leonard Slatkin, and Osmo Vänskä; with singers Mirella Freni, Ileana Cotrubaş, Luciano Pavarotti, Plácido Domingo, Bryn Terfel, and Thomas Hampson; with instrumental soloists Ivo Pogorelić, Daniil Trifonov, and Mstislav Rostropovich; and with composers Krzysztof Penderecki, Jörg Widmann, Qigang Chen, and Brett Dean.

In addition to producing Wagner's complete cycle "Der Ring des Nibelungen" in both 2006 and 2016, the NSO's operatic endeavors have extended to nearly 30 productions including Mozart's "Don Giovanni", "Le nozze di Figaro", and "Così fan tutte"; Wagner's "Parsifal", Verdi's "Otello" and "Falstaff", "Puccini's Tosca, La bohème, Madama Butterfly", and "Il trittico", Strauss's "Salome" and "Der Rosenkavalier", and Bartók's "Bluebeard's Castle". Crossover productions loved by audiences and praised by critics include the musical On the Road and Qian Yi's installation opera Paradise Interrupted.

Members of the NSO present extensive programs of chamber music, often joining with prominent musicians in residence with the orchestra such as pianist Kun-Woo Paik; clarinetist, composer, and conductor Jörg Widmann; composer, violist, and conductor Brett Dean; and violinist Paul Huang, as well as with visiting groups and instrumentalists like the Chamber Music Society of Lincoln Center, cellist Wen-Sinn Yang, violinists Ray Chen and Richard Lin, and horn player Radovan Vlatković. The NSO has also worked with dance companies such as the Royal Ballet, the Kiev National Ballet, and the Bolshoi Ballet.



圖 | NSO 與麗寶文化藝術基金會共同主辦〈精彩對決 Duel of Destiny〉音樂活動的記者會現場

In addition to its performances in concert halls and opera houses, members of the NSO also offer musical events at nursing homes, mountain villages, and underprivileged communities all over Taiwan. Mobilizing resources from private sectors, the NSO organizes over 100 outreach activities annually for more than 10,000 participants of all ages and all kinds of groups in Taiwan. Their work at schools goes beyond just professional training to include artistic participation and cultural leadership, earning them a young audience and demonstrating a social responsibility exceptional for a classical orchestra.

# 沖繩縣立藝術大學

OKINAWA PREFECTURAL UNIVERSITY OF ARTS



## 協辦單位

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-sponsors

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.



# 國立臺北藝術大學 美術學院

SCHOOL OF FINE ARTS , TAIPEI NATIONAL UNIVERSITY OF THE ARTS

## 協辦單位

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，建立良性競爭與積極挑戰的舞臺，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-sponsors

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.



圖 | 第六屆「當代雕塑麗寶創作獎」- 首獎



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.

"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.



圖 | 國立臺北藝術大學 科技藝術館



圖 | 雕塑工坊

# 國立臺灣藝術大學 雕塑學系

DEPARTMENT OF SCULPTURE , NATIONAL TAIWAN UNIVERSITY OF ARTS



## 協辦單位

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『國際袖珍雕塑展』開始於 2009 年至今已進入第 14 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臺，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臺，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-sponsors

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, wood carving, and mixed media and the sculpture-related



圖 | 第十四屆「國際袖珍雕塑展」麗寶創新獎－江慧琳〈盒中貓〉

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 14<sup>th</sup> 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.



圖 | 國立臺灣藝術大學雕塑學系的工坊



圖 | 國立臺灣藝術大學雕塑學系碩士班評圖

# 麗寶國際雕塑雙年獎

## LIH PAO INTERNATIONAL SCULPTURE BIENNIAL AWARDS



圖 | 第六屆「麗寶國際雕塑雙年獎」於國家音樂廳舉行頒獎典禮

### 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 63 個國家，超過 1152 位的國際藝術家共襄盛舉，參與這場盛會。

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。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。第五屆更創下了全球 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。

第六屆在後疫情時代下，希望雕塑藝術以重生的破繭之姿，在藝術洪流中馳騁，為心靈定錨，再創經典與生命的永恆！本屆共有 25 個國家、138 件作品參與角逐，期望藉由比賽傳達出創作不受任何的環境及框架限制的精神，並展現出藝術的普世價值與堅強韌性，承載人類的無限希望。

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臺，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。



圖 | 評審決選過程



圖 | 評審團、麗寶文化藝術基金會執行長吳秋賢 (左 3) 與副執行長許耀銘 (左 2)

### 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 1152 international artists from 63 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 artist's 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 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.



In the sixth session of the post-epidemic era, we hope that sculpture art will emerge from the cocoon of rebirth, gallop in the torrent of art, anchor the soul, and create classics and eternity of life ! A total of 138 works from 25 countries participated in the competition this year. It is hoped that the competition will convey the spirit of creation that is not restricted by any environment and framework, and demonstrate the universal value and strong resilience of art, carrying the infinite hope of mankind. 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.



3

**WINNERS**

得獎者

金獎

GOLDEN AWARD

戴素貞 Su Chen TAI





## 戴素貞 Su Chen TAI



### 作品論述

「浪花」關注於海洋微塑膠的環境議題。以海洋意象與塑膠材料的結合，思考人類、塑膠、環境的關係。創作上透過塑膠寶特瓶再利用構成作品，以裁切後的塑膠碎片構成浪花造形。傳達珍惜資源，愛惜環境，永續美麗地球。

### Artwork Description

"Wave Flower" focuses on the environmental issues of marine micro plastics. It explores the relationships between human beings, plastic materials and the environment by the juxtaposition of ocean imagery and plastic materials. Recycled plastic bottles are reformed into a wave flower that reminds us that we should cherish resources, the environment, and maintain a beautiful earth forever.

2021 プラ石—戴素貞個展 沖繩縣立藝術大學・沖繩崎山校區

2019 戴素貞雕刻展 沖繩縣立藝術大學圖書資料館

2013 進化 - 戴素貞創作展 國立臺灣藝術大學大漢藝廊

2012 寶特瓶 + 再生◄彫刻 - 戴素貞個展 國立臺灣藝術大學雕塑系實驗展場

2019 Recycle Art Exhibition 展 札幌駅・北海道 - 優秀賞

2016 第20屆桃城美術展覽會 嘉義 - 第三名

2012 第四回大藝獎研究生繪畫と立體創作獎 國立臺灣藝術大學 - 大藝獎



浪花 / Wave Flower

L200 x W100 x H100 cm  
寶特瓶 / PET Bottle



#### 評審評語 Judges' Comments

戴素貞的〈浪花〉被選為金獎，其原因是針對時代所產生的問題點，完美呈現在藝術表現，並成功轉化在作品中。作品的層層堆疊深入到細部結構，具有其相當密度的表現力，所展現出對雕塑的根本理解，而非說明性的作品。期待她能更深入創作，並且完成品質更高的作品。

Su Chen TAI's "Wave Flower" was selected as the gold medal because it directly reflects the issues of the times, perfectly presents them in artistic expression, and successfully transforms them into her works. The work's layer-by-layer stacking reaches deep into the detailed structure, with its considerable expressive power, showing a fundamental understanding of sculpture, rather than an illustrative work. Looking forward to her being able to create more deeply and produce higher quality works.



## 得獎感言

感謝麗寶文化藝術基金會，給予入圍的肯定與鼓勵。第六屆麗寶國際雕塑雙年獎，引用義大利文藝復興「重生」一詞，定為主題。新的「重生」象徵、具有過往事物中的再生意涵。此次大會的主題與我在雕塑創作將媒材再利用重生有著許多相似之處，因而報名此次比賽。

我的創作是透過塑膠媒材具有的物質循環特性，延續其再生新價值。會場所看到「浪花」作品，是由一群親朋好友幫忙回收的寶特瓶材料，經由粉碎加熱過程而成為我的雕塑素材。所以作品完成過程中「人」扮演著關鍵角色，包括我們污染的環境。我希望作品能創造訊息告訴大家，唯有「人」的行動改變，才可能讓世界產生變化。我們的環境通過良善循環，萬物才有生生不息的機會。

## Acceptance Speech

Thanks to Lih Pao Cultural Arts Foundation for the recognition and encouragement of the finalists.

The theme of the 6<sup>th</sup> Lih Pao International Sculpture Biennial Awards is based on the word "Rebirth" from the Italian Renaissance. The new symbol of "Renaissance" has the meaning of rebirth from the past.

The theme of this award has many similarities with my reuse of materials in sculpture creation, so I signed up for this competition. My creations use the material recycling characteristics of plastic to continue its new regenerative value. The work "Wave Flower" is made from plastic bottles that a group of friends helped recycle. After a crushing and heating process, they became my sculpture materials.

Therefore, "people" play a key role in the completion process of the work, including the environment we polluted.

I hope that my work can convey a message to everyone that only changes in people's actions can change the world. Only through the circulation of goodness in our environment can all things have the opportunity to continue to thrive.

Through the cycle of goodness in our environment, all things have the opportunity to continue to thrive.



圖 | 頒獎人麗寶集團董事長吳寶田與金獎得主臺灣藝術家戴素貞



銀獎

SILVER AWARD

Selene FROSINI



## Selene FROSINI



- 2023 2nd Boundless for Peace Symposium, Kalmthout Belgium
- 2022 Festival D'arte sul Mare, San Benedetto del Tronto, Italy
- 2021 1st Boundless for Peace Symposium, Essen, Belgium
- 2020 11<sup>th</sup> Egypt Sculpture Symposium, Hurghada

### 作品論述

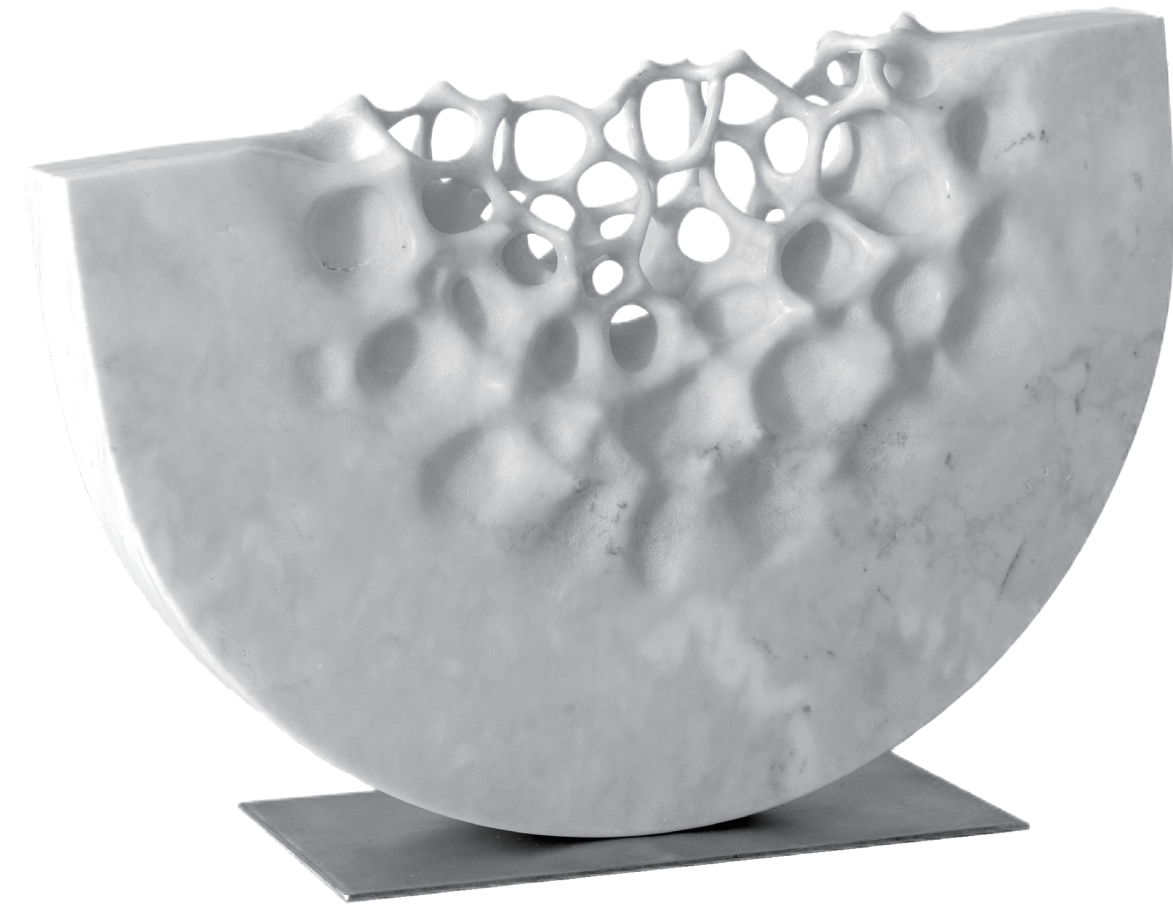
在每個人的內心深處，都有一個世界、一個維度，在那裡我們最真實、最深沉的激情交織在一起，我們的情感在那裡被勾勒、被定義。這些情感將我們彼此區分開來，甚至勝過我們的形象、我們的審美，而形象、審美只不過是我們真實身份的面具和表象。

在這裡，我們找到了與他人、與自然和外部世界的聯繫。我們是一體，同時又是全部。對我而言，每一片碎片、每塊石頭都代表著那個"小"世界，彷彿被包裹在一個貝殼中，在其中運動和演變。一顆"心"在虛與實、光與影之間的石塊中，我可以用眼睛觸摸到其堅固脆弱的型態。

### Artwork Description

There is a world, a dimension within each one of us where our truest bonds, our deepest passions mingle, where the feelings that delineate and define us dwell. Those feelings that distinguish us from one another even more than our image, our aesthetics, which is nothing but the mask, the bark of who we really are.

A place-non-place in matter where we find our connection with others, with nature and with the outside world. Where we are one and all at the same time. Each fragment, each flake, each stone represents for me that "little" world, wrapped as if in a shell in the matter in which it moves and evolves. A "heart" articulated within the block between voids and solids, between lights and shadows, where I can touch with my eyes the robust fragility of its form.



穿越地平線 / Through The Horizon

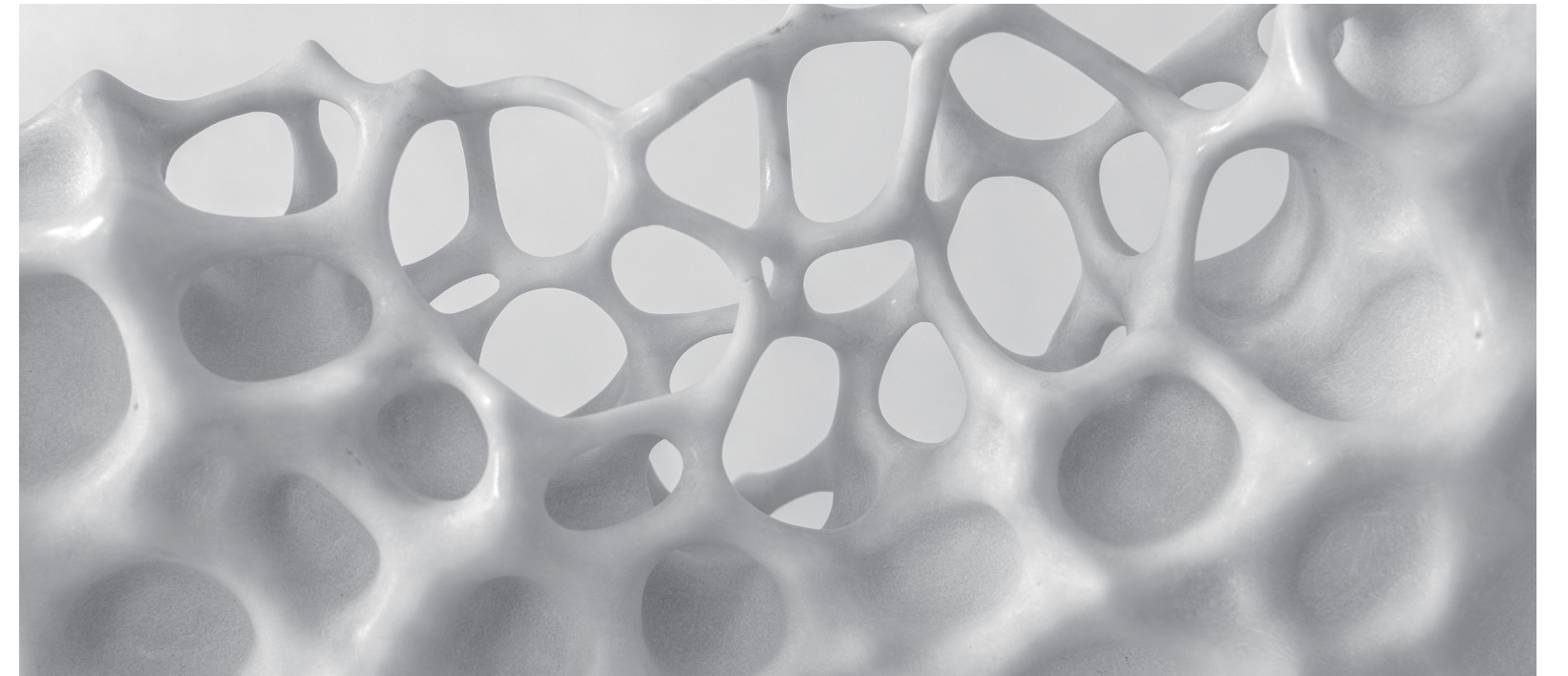
L135 x W30 x H91 cm  
大理石 / Marble



#### 評審評語 Judges' Comments

「穿越地平線」顯出作者的觀念與技法都有其女性雕塑家之特質，從堅硬的石塊雕刻出精緻之線條空間，並與整個造型的量體呈現一強烈的對比。反應出其作為女性的溫柔與堅強的個性。

"Though the Horizon" shows that the author's concepts and techniques have the characteristics of a female sculptor. The delicate linear space is carved out of hard stone, which is in strong contrast with the volume of the entire shape. Reflecting her gentleness and strong personality as a woman.



## 得獎感言

首先，我要謝謝評審團的所有評審，他們欣賞我的作品並給我這次美妙的經歷。

大大感謝麗寶文化藝術基金會，策劃並推廣這場盛宴給全球的雕刻藝術家。

在我看來，現今重要的是要給予藝術越來越多共鳴，並將藝術視為忙碌與困惑生活的真正療法，藝術對美和傾聽的追求是安撫及刺激我們靈魂的媒介。

## Acceptance Speech

I naturally start by thanking all the members of the jury of this award who appreciated my work and who gave me this wonderful experience.

Big thanks naturally go to the Lih Pao Cultural Arts Foundation which organized and promoted this event open to sculptors from all over the world.

In my opinion, it is important today to give more and more resonance to art as a true therapy for our hectic and confused days, art as a search for beauty and listening, as a stimulus and comfort for our soul.



圖 | 頒獎人法國在台協會主任龍焯 Franck PARIS 與銀獎得主義大利藝術家 Selene FROSINI

銅獎

BRONZE AWARD

Petre Virgiliu MOGOȘANU



# Petre Virgiliu MOGOȘANU



- 2022 First prize "Nuevo Banco del Chaco", Chaco Bienal, Resistencia, Chaco, Argentina
- 2022 The Children's Award "Reinaldo Martinez", Chaco Bienal, Resistencia, Chaco, Argentina
- 2013 Yamaguchi Prefectural Art Museum Prize - Ube Biennale International Sculpture Competition, Japan

## 作品論述

我最初的想法，自然界中的一切都處於持續的動態變化之中，所有物質都會隨著時間的推移而產生變化，而人類也是如此，我們每天都在以不同的方式思考。在所有這些變化中，都有一種衝動從我們的內心開始。空間是被無限的軌跡、力量、張力和體積所牽引，但事實上，每個物質內部都存在許多變化、運動和張力。自然界中物體之所以能運動，是因為每個體積內都有一種力量、一種能量、一種張力和一種平衡，它們共同作用，產生運動，相當於生命。這些運動可以比喻為人類所擁有的各種可能性，無論發生什麼，都可以使世界變得更加美好並重獲新生。

## Artwork Description

I started from the idea that in nature everything is in a continuous dynamic and all matter changes over time, and the human being changes, we think differently every day. In all these transformations there is an impulse that starts and starts within us. Space is drawn by an infinity of trajectories, forces, tensions and volumes, but also the fact that within each matter there are many changes, movements and tensions.

The actions of bodies in nature are due to the fact that within each volume there is a force, an energy, a tension and a balance which together will act outward and create motion, LIFE, the equivalent of life. These movements are comparable, metaphorically, to the possibilities that man in general has, possibilities to change the world for the better and to be reborn regardless of what happens.



存在的片段 / Fragment of Existence

L144.5 x W45 x H61 cm

大理石 / Kavala marble from greece



評審評語 Judges' Comments

秉承傳統雕塑的手作精神原則，將藝術本體的核心價值，透過動力學的樣態與形式，轉化成飽含當代雕塑的永恆時間性創作。  
Adhering to the hand-made spiritual principles of traditional sculpture, we transform the core value of art ontology through dynamic patterns and forms into timeless creations full of contemporary sculpture.





### 得獎感言

大家好 !!!

我很興奮。很高興到這裡，這個美麗的國家臺灣，特別是這個時刻，在這個地方，在這個會場，成為這個文化活動的一份子。首先，我想感謝在場所有人：各位藝術家、在場的觀眾朋友們和在整個過程中支持我的家人。這通常不容易，從提出計畫到這一刻，每個細節都需要付出很多的努力。

我也想謝謝麗寶文化藝術基金會的所有同仁及那些不在場的工作人員，恭喜他們完成了所有的盛宴也謝謝他們出色的組織能力，匯集了來自世界各地眾多藝術人士。即使我們不太了解彼此，但我認為這次藝術活動的所有參與者都是一個大家庭。因為在過去的幾個月裡我們都專注於同一件事，並且透過大家的參與，活動才得以實現。大多數的時間，藝術家們並未有確切的創作計畫，像是作品在哪展出，或是作品將參與哪些其他活動。

這件作品也是我花了一年半的時間完成它，當時我並不知道它要在哪裡展覽或它最後在哪裡。現在回首整個歷程，從開始到

這一刻，這條路清晰明確且充滿這段時間經歷的想法、行動、感受和情緒。這就是為什麼，我覺得藝術家開始創作一個作品與藝術家的歷史。藝術家創造和解決的所有時刻和情況，構成一段歷史，而歷史使作品變得更有價值。此時，藝術家與作品或作品與藝術家間的連結誕生，而他們彼此是一體的。

然而，當藝術品誕生的當下，作品變得遠比藝術家重要。謝謝！

### Acceptance Speech

Hello everyone!!!

I am very excited, it is wonderful to be here in the beautiful country of Taiwan, but especially at this

moment and here, in this room, to take part in this cultural activity.

First of all, I want to thank all of you: fellow artists, friends presented here, people present and my family who supported me throughout this achievement which was often not easy and which required a lot of effort from all points of view - from proposing a project to this moment.

I also want to thank the organizers of the Lih Pao Cultural Art Foundation present and those who are not present and congratulate them for the work done and the excellent organization, which brings together so many art people from all over the world.

Even if we don't know each other very well, I consider all the participants of this artistic activity as a big family due to the fact that in the last months we were all focused on the same thing and through the participation of each one this activity was realized.

Most of the time, the artist works without having an exact plan, that is, where it will be exhibited or what other activity his work will take part in.



This happened with this work as well. I sculpted the initial work about a year and a half before not knowing where I would exhibit it or where it would end up. Now looking back at the entire path of the work, from the execution to this moment, this path is clear and well defined, it was full of many thoughts, actions, feelings and emotions that I experienced during this time.

That's why I think the artist starts creating a work-artist history. All the moments and situations that the artist creates and solves, make up a history and that history makes the work more valuable and then the connection between the artist and the work or the work and the artist is born and they are one and the same.

However, when a work of art is born, I think that, at that moment, the artist remains a bit in the shadow and the work is more important.

Thank you!



圖 | 頒獎人為評審團主席伊藤隆道 Takamichi ITO 與銅獎得主羅馬尼亞藝術家 Petre Virgiliu MOGOȘANU

銅獎

BRONZE AWARD

Ümit Turgay DURGUN



# Ümit Turgay DURGUN



## 作品論述

在地球歷史的大部分時間裡，生命都是由最簡單的生物組成的，然後發生了一次爆炸，導致了我們今天看到的令人驚訝的生物多樣性。

這一切都始於水面下，並在水下發展。保存下來的化石記錄顯示了魚類從水中出現到陸地上的過程。如果這一切沒有發生，智人可能不會出現在這裡。現在，我仔細觀察我的整個環境，承受著爆炸後的能量，這次爆炸的小碎片變成了我創造的形式語言。

## Artwork Description

For most of the earth's history, life consisted of the simplest organisms, then an explosion happened that resulted in the rise of the surprising diversity that we see today.

It all started and developed below the water's surface. The preserved fossil records show the emergence of fish from water to land.

Homo sapiens might not be here if it hadn't happened.

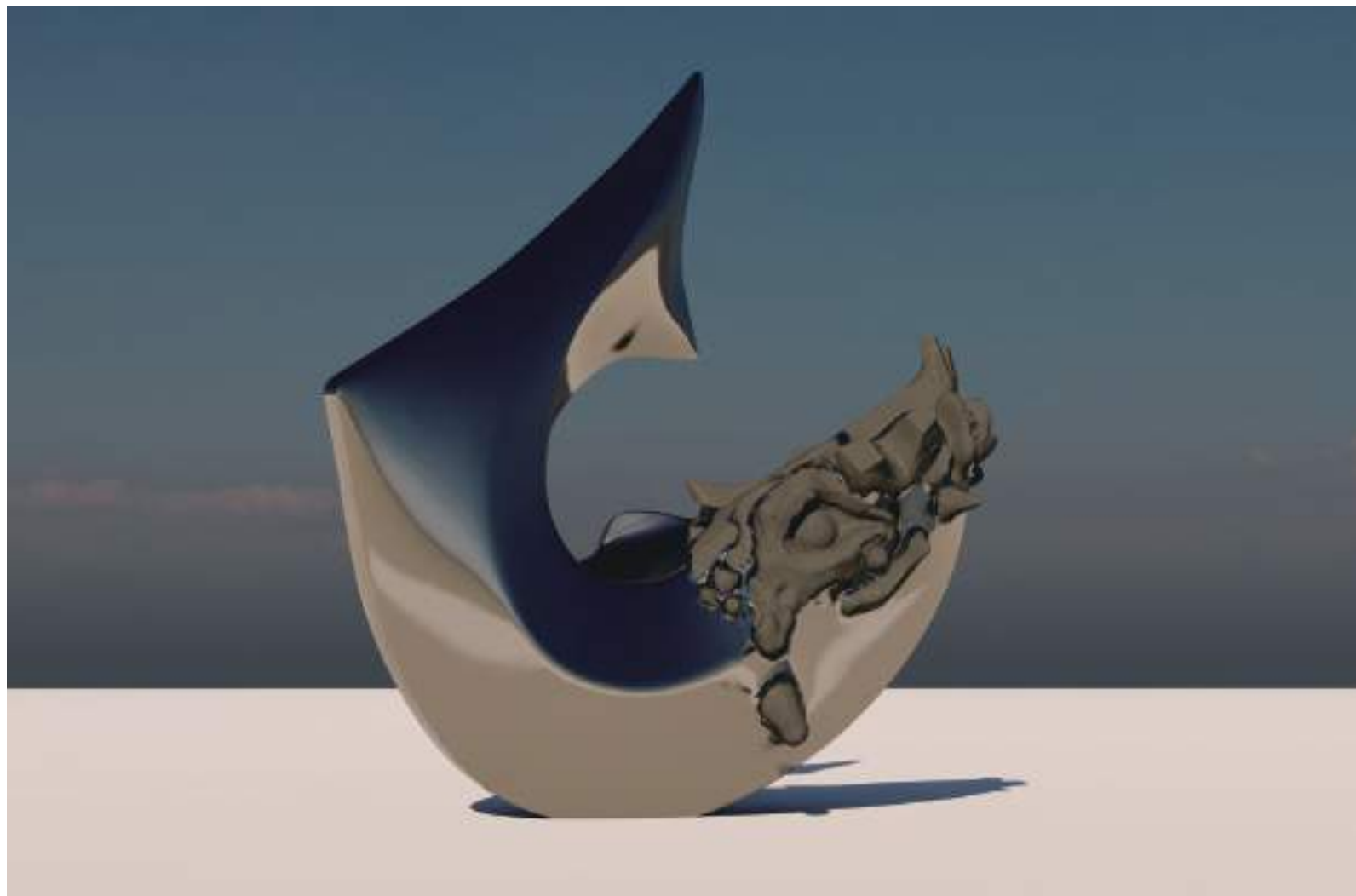
Now that I carefully observe that my whole environment bears the post-explosion energy, little pieces of this explosion became the language of the form that I created.

- 2023 Chicago Sculpture Exhibit, Navy Pier, Chicago, Illinois
- 2022 Sculpture on the Lawn, Orlando Florida
- 2021 Journeys of Bastet solo exhibition, Carrara, Italy
- 2020 Self-Control solo exhibition, Madonna del Carmine deconsecrated church, Seravezza, Italy



生命之吻 / Kiss of Life

L170 x W85 x H200 cm  
玄武岩、不鏽鋼 / Basalt、Stainless-steel



#### 評審評語 Judges' Comments

在造型上魚頭的部分如同化石，結合幾何線條的身軀，整體呈現巨大的張力。材料運用突出，黑色玄武岩的粗糙表面與不銹鋼的光滑鏡面，形成戲劇性的對比，尤其呈玄武岩被金屬包覆，顯示作者創作技術的卓越。

In terms of shape, the fish head is like a fossil. Combined with the geometric lines of the body, the whole work shows great tension. The use of materials is outstanding. The rough surface of black basalt and the smooth mirror surface of stainless steel form a dramatic contrast, especially the basalt covered with metal, which shows the excellence of the author's creative technology.



## 得獎感言

親愛的麗寶文化藝術基金會、評審團成員、藝術家朋友以及今天與我們在一起的所有藝術愛好者；大家好！

我謹向評審團成員表示感謝，感謝他們頒發這個獎項給我。

今天是 10 月 29 日，這對土耳其人民來說是一個非常重要的日子，我們慶祝土耳其共和國成立 100 週年。作為當代年輕的土耳其人，能夠來到這裡並獲得這一獎項，我感到非常榮幸。在此，我謹向土耳其共和國創始人穆斯塔法•凱末爾•阿塔圖爾克 (Mustafa Kemal Atatürk) 表示感謝。

我認為自己非常幸運，能夠在有很好的導師和優良的教育環境下長大，他們提供我需要的任何幫助。我認為我有責任把這個獎獻給他們。

在世界各地都經歷著艱難的時期，我感到很幸運我仍然能夠以我的藝術創作過活。我希望我的藝術能激發人們對現在和未來的希望。和平是開明國家的象徵。

我最後祝福巴勒斯坦和烏克蘭早日回復和平。

感謝為此次活動付出的所有人，正因為有你們活動才會如此成功。

## Acceptance Speech

Dear Lih Pao Cultural Arts Foundation board of directors and valued employees, esteemed jury members, my dear artist friends and all art lovers who are here with us today; Hello!

I would like to express my gratitude to the honourable members of the jury for bestowing upon me this significant and wonderful award.

Today is October 29, it's a very important date for the Turkish people, we celebrate the 100<sup>th</sup> anniversary of our Republic 1923. It is a profound honour as a young contemporary Turk to be here and recognized with this award. In this regard, I would like to extend my gratitude to the founder of the republic of Turkey Mustafa Kemal Atatürk.

I count myself very fortunate to have grown up surrounded by dedicated mentors and educators who provided and still provide for me with whatever knowledge and support I need or ask for. I consider it my duty to dedicate this award to them.



圖 | 頒獎人尼古拉·貝杜 Nicolas BERTOUX 與銅獎得主土耳其藝術家 Ümit Turgay DURGUN

I feel lucky to still be able to produce and exist with my art in these difficult times that we are going through around the world. I hope that my art inspires hope for both the present and the future. Peace is the only suitable condition for enlightened individuals and nations.

I would like to end my speech with a hope for the prompt realization of peace in Palestine and Ukraine.

Thank you to all those who contributed to the success of this event.



優選

# Prize for Excellence

Sylvestre GAUVRIT

戴士偉 Shi We DAI

游宗穆 Zong Mu YOU

徐均育 Chun Yu HSU

# Sylvestre GAUVRIT



## 2023 SHENZHEN - CHINA

Commissioned to design, realise, deliver and install a 4 meter long sculpture in Marble for a public space

## 2021 HAMILTON - BERMUDA

Commissioned to design, release and deliver a 2,5meter high sculpture in Stainless Steel for a corporate Collection

## 2020 SHENZHEN - CHINA

Commissioned to design, realise, deliver and install 4 sculptures, of 2 and 3 meter high in Marble for a corporate Collection

### 作品論述

我們生活在一個被觸覺、視覺、聽覺和嗅覺所主導的時代，沒有給精神世界留出任何空間。從一開始我們就有疑問：生命是什麼？我們都在尋找同樣的東西，但卻不知道是什麼.....一種神秘的福祉、幸福感、滿足感...在宇宙中一起邂逅自己的靈魂。有些人稱其為上帝。

我的藝術創作是為了促進精神的昇華，藝術不是你所看到的，而是你的心靈思想與藝術品的互動。我們可以稱之為情緒或感覺？是的，但不僅限如此...這件藝術作品可以觸發你的靈魂，將你與內在的自我聯繫起來，在意識和無意識之間架起一座橋樑。這就是藝術的獨特性和不可替代的美。

### Artwork Description

We live in a time dominated by what you can touch, see, hear and smell. Giving no space to the spiritual world. Since the beginning we have questions, what is life? We are all looking for the same thing but we don't know what... a mysterious kind of well being, happiness, a feeling of fulfilment ... encountering your own soul together with all the souls in the soul of the universe. Some people call it God.

I make art to contribute to this elevation of the spirits. Art is not what you see but instead the interaction of your mind with the artwork. Shall we call that emotions or feelings? Yes but not only. The Art piece works as a trigger for your soul, connecting you with your inner self spontaneously, making a bridge between the consciousness and the unconsciousness. And that is the uniqueness and irreplaceable beauty of Art.



COCO

L130 x W45 x H93 cm  
大理石 / Zebrino Marble







## 戴士偉 Shi We DAI



### 作品論述

藉由覆蓋著布來傳遞物件的訊息，讓人聯想物件的連結，藉由熟悉的物件（沙發），想起過往的回憶。每個人對同樣的作品有不一樣的聯想，我以這樣的方式來回憶不一樣的過去，對應不同的物件聯想，不同的時間與空間，重新回憶的。始終，我以大理石雕刻而成，除了紀念，也讓物件的記憶有所延伸。

### Artwork Description

Conveying the message of an object by covering it with cloth, Links to Reminiscent Objects, By familiar objects (sofa), Think of past memories. Everyone has different associations to the same object, I recall different pasts in this way, Corresponding to different object associations, Bifferent time and space, recall the past. Beginning and end, I was carved out of marble, Except to commemorate, It also extends the memory of the object.

2021 臺灣雕塑新藝獎 第三名

2021 時間 / 空間 彩雲藝術空間個展

2019 第四屆麗寶國際雕塑雙年獎 首獎

2018 奇美藝術獎 雕塑組 奇美獎



時間 / 空間：被遺忘的時光  
Time / Space : forgotten time

L85 x W153 x H90 cm  
白大理石 / White Marble



## 游宗穆 Zong Mu YOU



- 2023 聚薈 三義薪傳新銳木雕首展
- 2022 亞洲青年木雕藝術研習營講師
- 2021 第五屆麗寶國際雕塑雙年獎 彩雲獎
- 2020 悠遊視界 臺灣木雕協會會員聯展

### 作品論述

薈，×ㄥˇ，有草木茂盛之意，故將作品取名為「薈」。

這件作品結合螺旋貝殼與蕨類植物，產生同時具有貝殼與蕨類的螺旋造型。七株由大到小的植物象徵生長過程，最小的植物在正中央，其他六株依照六角形的方式由大到小排列在外圍，如成長的過程中被長輩照顧保護的感覺。最小的植物與最大的植物面對面相望，就像小孩在面對大人時希望自己趕快長大，可以和大人一樣。

### Artwork Description

This Chinese character pronouns wěng. It means trees and plants are luxuriant.

This artwork is a combined Spiral and Pteridophyte. When you look at the appearance you can tell that it has two different typefaces. From the tallest to the smallest, these seven plants symbolize the process of growth in everyone's life. The smallest plant is born in the middle and the others are standing in the same direction as hexagon shape. It just like every families were supporting and protect their kids when they grow up. The smallest plant is standing across the biggest one face to face. Following their lead nothing is impossible to a willing heart.



薈 ×ㄥˇ

L218 x W218 x H190 cm  
阿拉斯加扁柏 / Alaskan cypress



## 徐均育 Chun Yu HSU



### 作品論述

寺廟旁的涼亭下，聚集著許多老人家一起喝茶聊天，走進後才發現他們在用象棋賭博，手裡拿的不是茶而是啤酒。這種聚會，顯現臺灣一部分人民退休後的生活型態。

在天剛亮的時候，他們踱步來到這裡，雖已脫身於名為現實的戰爭，但好戰的性格使他們另闢沙場，輸得破口大罵已成常態，但明天仍然會出現，日復一日，這便是他們的日常。

### Artwork Description

Under the pavilion beside the temple, many old people gathered to make tea and chat together. Walking into them, found out that they were gambling with chess, what they are holding is not a teacup but a wine bottle.

This meeting shows the life style of some people in Taiwan after retirement. At the beginning of the day, they strolled here. Although they had escaped from the war of reality, their belligerent character made them launch another battlefield. It has become normal for them to abuse each other when they lost, but they will still appear tomorrow, day after day, which is their daily life.

2023 ART TAINAN 臺南藝術博覽會 聯展

2022 「氫」國立臺南藝術大學應用藝術研究所 - 金工與首飾組年度展

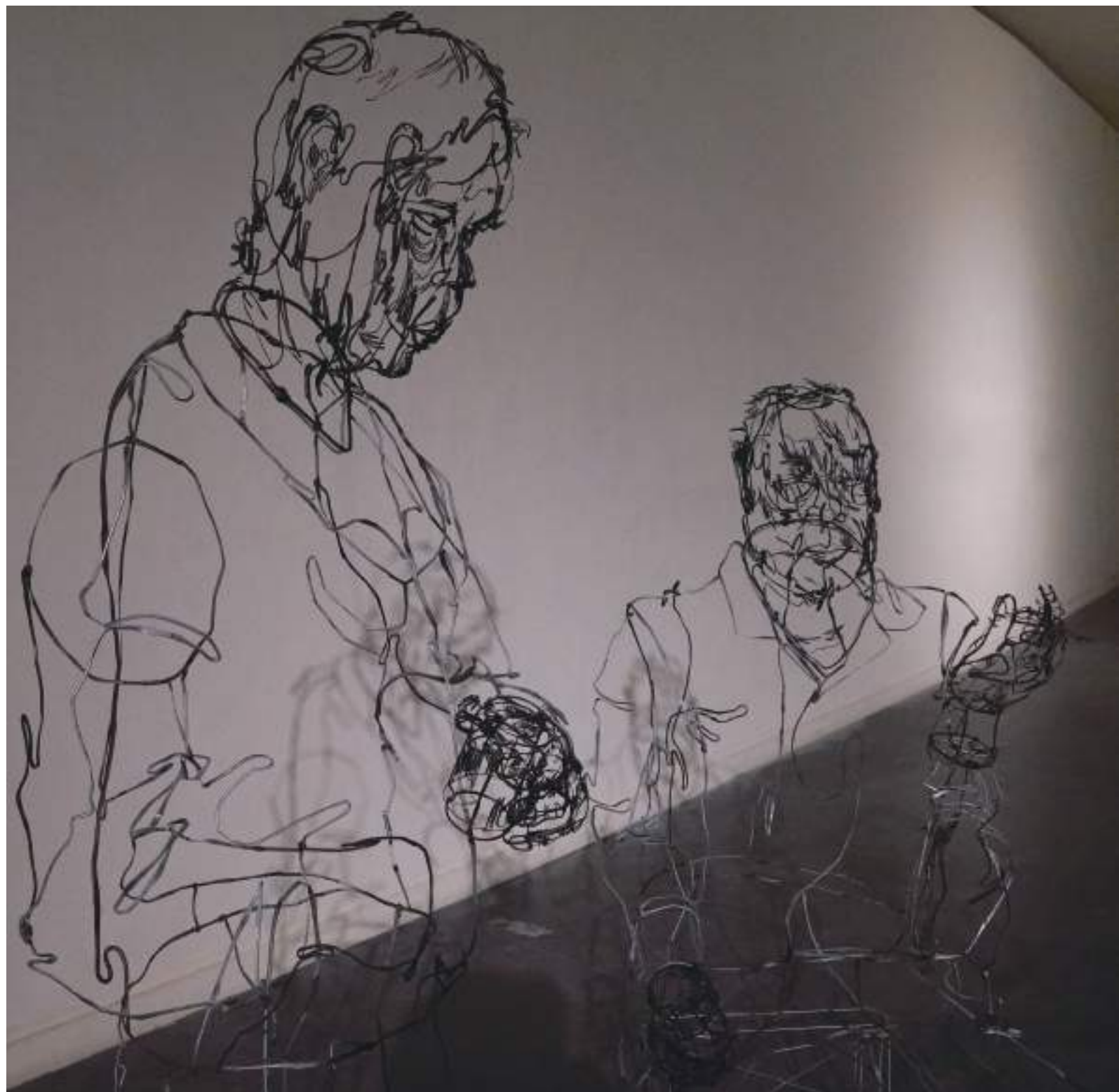
2022 「人形百態」個展 · 國立臺南藝術大學 - 南畫廊

2020 第 25 屆臺中市大墩美展



廟前群聚 / Gathering in front of the temple

L219 x W100 x H175 cm  
紅銅線、鐵線 / Red copper wire, iron wire



4

TROPHY

獎盃

# 獎盃設計概念

## CONCEPT OF THE TROPHY DESIGN



### 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，於是以前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，還有來自臺灣麗寶集團的心意。

### 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

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 "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.







In production, I thought of the feeling of holding hands with Chairman Pao Tien WU 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.

獎盃設計 / Trophy Designer

圖 | 第六屆麗寶國際雕塑雙年獎 - 獎盃

賴永興

Yun Hsin LAI



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**REVIEWERS**

評審團

## 評審團介紹 REVIEWERS



伊藤隆道   
Takamichi ITO



傑森·德卡雷·泰勒   
Jason deCaires TAYLOR



尼古拉·貝杜   
Nicolas BERTOUX



波多野泉   
Izumi HATANO



陳愷璜   
Kai Huang CHEN



黎志文   
LAI Chi Man



韓旭東   
Hsu Tung HAN

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- 02 | 第六屆「麗寶國際雕塑雙年獎」記者會貴賓合影
- 03 | 前法國在台協會主任公孫孟 Jean-François Casabonne-MASONNAVE
- 04 | 入場貴賓簽到實況



- 05 | 左起文化部劉美芝專委、藝術家黎志文、法國在台協會主任公孫孟和麗寶文化藝術基金會執行長吳秋賢合影
- 06 | 前法國在台協會主任公孫孟 Jean-François Casabonne-MASONNAVE
- 07 | 麗寶文化藝術基金會執行長吳秋賢接受記者聯訪
- 08 | 開幕表演 – 玩弦四度樂團與女高音楊斯琪
- 09 | 記者會現場與貴賓



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- 02 | 評審觀看作品細節
- 03 | 評審韓旭東觀看作品細節
- 04 | 評審黎志文、陳愷璜和韓旭東進行作品討論



05 | 土耳其藝術家 Ümit Turgay DURGUN 進行作品論述  
06、07 | 決選會議現場  
08 | 評審尼古拉·貝杜 Nicolas BERTOUX(左) 觀賞作品細節





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- 04 | 麗寶集團董事長吳寶田致詞



- 05 | 決選作品展示於國家音樂廳
- 06 | 法國藝術家尼古拉·貝杜 Nicolas BERTOUX(左1)、法國在台協會主任龍燁 Franck PARIS(右2)與法國在台協會處長雷詩雅 Cécile RENAULT(右1)
- 07 | 法國在台協會處長雷詩雅 Cécile RENAULT，擔任優選獎項頒獎人(左3)
- 08 | 合辦單位交接儀式，左起為義大利代表紀大為 Davide GIGLIO、麗寶集團董事長吳寶田與法國在台協會主任龍燁 Franck PARIS



05



06



07



08



- 09 | 頒獎典禮表演 – 鋼琴家盧易之
- 10 | 頒獎典禮表演 – 小提琴家梁茜雯 (左) 及大提琴家蕭恩邦 (右)
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- 12 | 評審團主席伊藤隆道 Takamichi ITO 致詞
- 13 | 麗寶集團董事長吳寶田與金獎得主臺灣藝術家戴素貞
- 14 | 頒獎典禮表演 – 鋼琴家盧易之演奏現場



15 | 決選藝術家與其親屬朋友

16 | 評審主席伊藤隆道 Takamichi ITO (左) 和金獎得主臺灣藝術家戴素貞 (右) · 與作品〈浪花〉合影

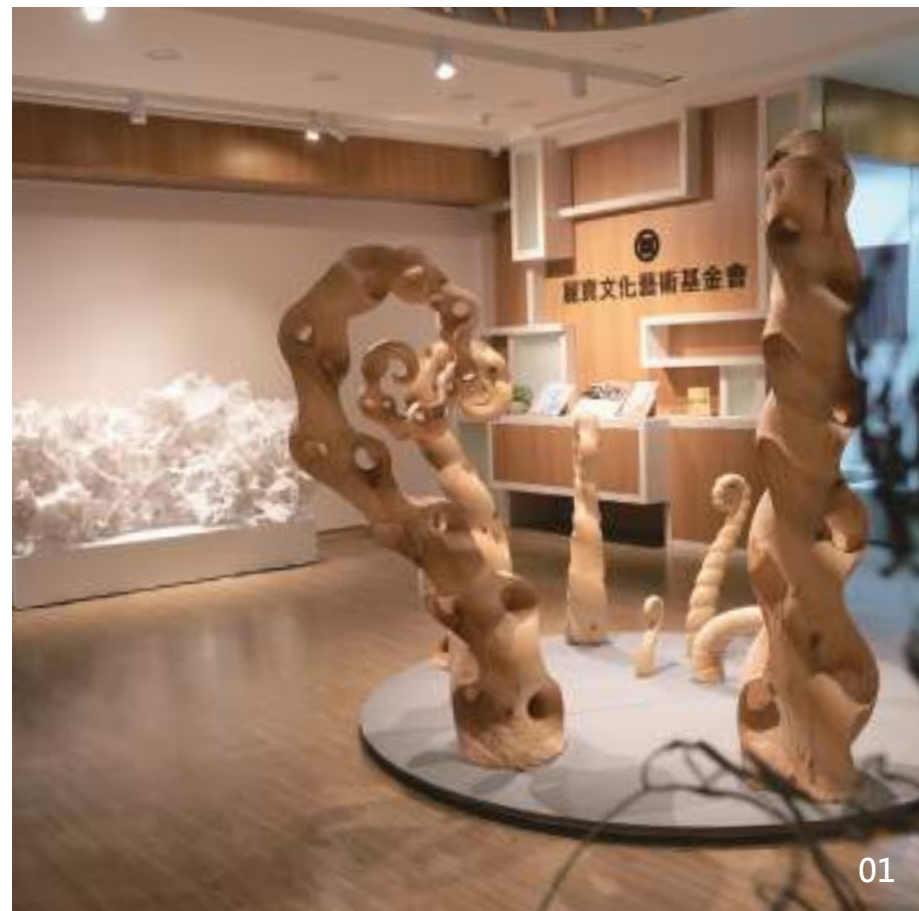
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- 03 | 徐均育作品〈廟前群聚〉細節
- 04 | 戴素貞作品〈浪花〉細節

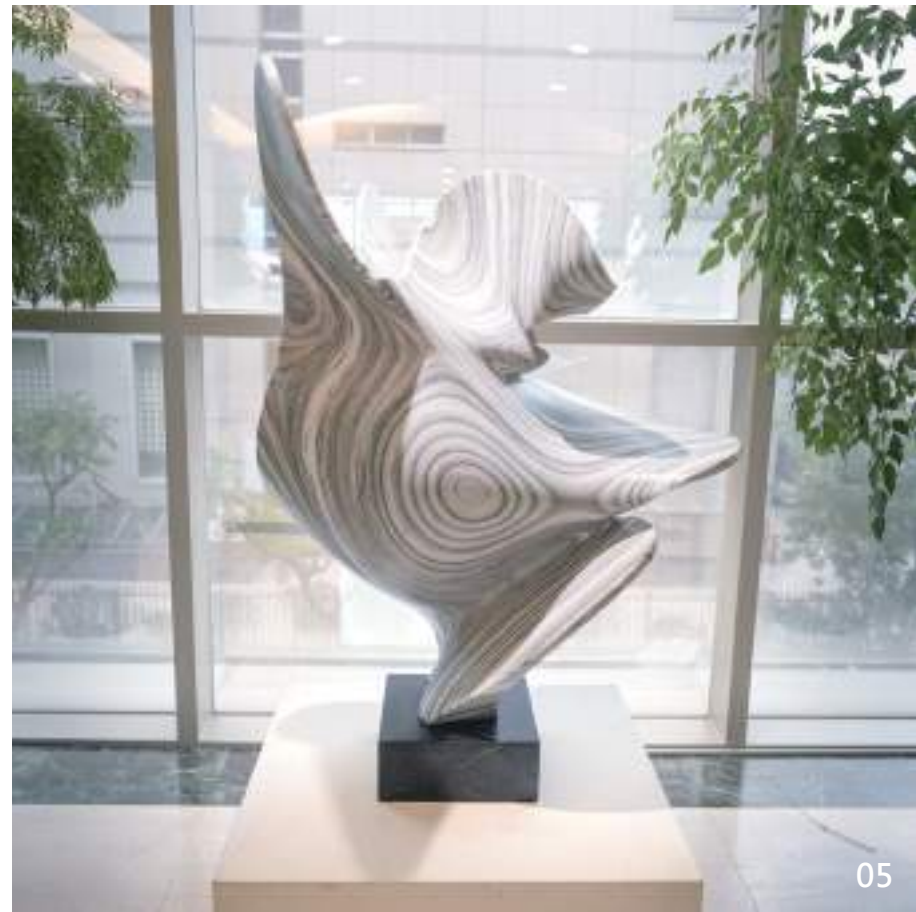


05 | 法國藝術家 Sylvestre GAUVRIT 作品〈COCO〉

06 | 臺灣藝術家戴士偉作品〈時間/空間：被遺忘的時光〉

07 | 左起義大利藝術家 Selene FROSINI 作品〈Thourgh the Horizon〉及羅馬尼亞藝術家 Petre Virgiliu MOGOȘANU 作品〈FRAGMENT OF EXISTENCE〉

08 | 土耳其藝術家 Ümit Turgay DURGUN 作品〈Kiss of Life〉





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- 09 | 左起法國藝術家 Sylvestre GAUVRIT、臺灣藝術家游宗穆與土耳其藝術家 Ümit Turgay DURGUN 合影
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- 12 | 國家音樂廳展出空間



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- 01 | 網路新聞 – 匯流新聞網
- 02 | 臺灣知名電視台 – 民視新聞網
- 03 | 義大利新聞 – 《La Gazzetta di Massa e Carrara》

01



02



03





## 第六屆麗寶國際雕塑雙年獎

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