

# *Harmony*

LIH PAO 

IV

INTERNATIONAL SCULPTURE BIENNIAL AWARDS



IV

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# 01

## *Preface*

序文

# LIH PAO CULTURAL ARTS FOUNDATION

## 財團法人麗寶文化藝術基金會



Founder  
**Pao-Tien WU**

董事長  
**吳寶田**

### 萬物共生，有次有序，和諧美麗

「麗寶國際雕塑雙年獎」自 2011 年開始舉辦，從第一屆「雕塑之森」、第二屆「方圓之間 - 永續」到第三屆「蛻變」，均以富有人文情懷與社會關心的立意精神命名。今年，有感全球近年處於動盪不安的氛圍之中，以「和諧 Harmony」為第四屆麗寶國際雕塑雙年獎的主題，希望藉由本屆徵件表達藝術家的自我風格，以雕塑的語言，透過不同媒材、不同國籍、地區、種族，甚至不同世代之間的對話溝通，進而創造人類文明的和諧。

本屆全球共有來自 28 個國家、200 件的藝術作品參賽，頒獎典禮特別於國家音樂廳隆重舉行，除了藉此向國際發聲，讓世界看見台灣，更讓世界各國的藝術家能齊聚一堂，並用雕塑來相互交流與對話，麗寶文化藝術基金會期望透過雕塑獎的藝術交流平台，為正行進在探索之路的新銳藝術家提供培育的助力與養分，進一步創造國際交流的新基點，拓展更多雕塑藝術未來的可能性。

「深耕在地，放眼全球」是麗寶文化藝術基金會一直以來努力推動的目標，並以民間企業之堅定的意志與理念，穩健地辦理台灣第一個以「雕塑」為主題的國際大型徵件比賽。麗寶文化藝術基金會衷心期望持續厚植台灣藝文的沃土，讓藝術的花朵開枝散葉，文化創意自由滋長，呈現雕塑藝術未來多元的榮景和豐富樣貌！

### Symbiosis of all things, in descending order, harmonious and beautiful

First organized in 2011, “LIH PAO International Sculpture Biennial Awards” has been denominating the competition based on the purposive spirit rich in humanistic feelings and social concern from the 1<sup>st</sup> “Living Forest”, the 2<sup>nd</sup> “Sustainability”, and the 3<sup>rd</sup> “Transformation”. This year, with the perception of the world's being in a turbulent state, the 4<sup>th</sup> LIH PAO International Sculpture Biennial Awards is themed as “Harmony” in the hope of expressing the self-style of artists by the submission of entries that are created based on sculptural language through different materials, nationalities, regions, races, and even conversations and communications between younger and elder people and to thereby create the harmony of human civilization.

We have received 200 entries from 28 countries for this competition. The award banquet is ceremoniously held in National Concert Hall. In addition to taking this opportunity to present ourselves to the world and letting the world see Taiwan, this competition also allows artists from all over the world to rub elbows with each other and carry out experience exchanges and dialogues. For many years it has been LIH PAO Cultural Arts Foundation’ s goal to nurture and help

contemporary sculptors who are on the road of exploration through the art exchange platform of international sculpture awards and thereby further establish a new base point of international communication and expand future possibilities of sculptural arts.

LIH PAO Cultural Arts Foundation has always been striving for promoting the idea of “Think globally, act locally” and holding steadily the first international artwork submission contest themed on “sculpture” on the basis of the firm will and philosophy of private enterprise in Taiwan. LIH PAO Cultural Arts Foundation sincerely expects to continue cultivating the fertile land of Taiwan’ s art and culture while allowing the flowers of art to bloom and flourish, together with the free growth of cultural innovation for displaying the diversity, prosperity, and rich appearance of sculptural arts in the future.

吳寶田

# NATIONAL TAIWAN UNIVERSITY OF ARTS DEPARTMENT OF SCULPTURE

## 國立臺灣藝術大學 雕塑學系



Chair  
**Yun-Hsin LAI**

系主任  
**賴永興**

### 持續成長中的麗寶國際雕塑雙年獎

麗寶文化藝術基金會是台灣少見以推廣雕塑藝術為主的基金會，自從 2011 年以來隔年舉辦「麗寶國際雕塑雙年獎」已堂堂邁入第四屆，基金會以企業的力量推動臺灣雕塑家與世界接軌，已逐漸成為國際知名的雕塑競賽。

優質的雕塑比賽對雕塑家而言是競技平台，國際徵件也是與各國雕塑家切磋交流的機會，高額獎金對雕塑家而言更是最佳的實質獎勵，沒有條件限制的比賽其實會更令參賽者多方揣測，幸而有主題「和諧 / HARMONY」以及網頁上可以查詢到歷屆得獎作品和基金會的營建背景等條件，讓參賽者有創作的方向，從本屆有來自 28 國 200 件的徵件作品來看，「麗寶國際雕塑雙年獎」已經逐漸打開國際知名度及影響力。

本屆的評審團有來自日本的波多野泉、伊藤隆道、竹田光幸，中國有孫振華、焦興濤，台灣則有李光裕、黎志文、蕭瓊瑞與韓旭東，其中除了孫振華與蕭瓊瑞是藝術史與評論專業之外都是雕塑家，除了韓旭東是專業雕塑家之外，其他都在大學任教或已退休，或許在學校任教的老師因為常與學生之間的互動，必須言行一致並延續傳承學院的體系與思維，導致在評審作品時的面向會注重作品的本質與純粹性，並且是會有較多面相的週全考量。這次的得獎作品有四件是亞洲藝術家的作品，都是對材質及造形掌握很好的雕塑，而兩

件造形的作品則是來自歐美的雕塑家，首獎是戴士偉的石雕創作，彩雲獎是林志航的木雕，兩件都是在材質的掌握與創作技法和理念思維上緊密連結，自然可以獲得評審們的青睞，另外兩件優選的作品則是來自中國的年輕藝術家劉磊和張達州，扎實的表現功力，深深的文化積累，是有重量感的雕塑，而來自加拿大的 Guillaume La Brie 的作品是利用現成物構成的空間造形巧思，來自保加利亞 Zdravko Zdravkov 的作品則是要呈現微風源源不絕的抽象造形。大型競賽的得獎作品往往會影響整個群組的創作方向，在當今雕塑創作的界線逐漸模糊，雕塑本質逐漸被稀釋的現狀下，這幾件回歸造形、量體、材質等雕塑本質的作品，已經重新喚起我們對雕塑藝術的想望與熱情。

### The continuous growth of LIH PAO International Sculpture Biennial Awards

Established for promoting sculptural arts, LIH PAO Cultural Arts Foundation is a valuable foundation rarely seen in Taiwan. First organized in 2011, “LIH PAO International Sculpture Biennial Awards” is entering its fourth year and has gradually become a world-renowned competition thanks to foundation’s bringing the works of Taiwanese sculptures to the world stage with the power of enterprise.

High-quality competition is a competitive platform for sculptures, and international submission of entries is also an opportunity where sculptures from different countries carry out exchanges and learn from each other. To them, generous bonuses are the best substantial rewards, and a competition without restrictions and conditions is in fact prone to provoke participants’ speculation. Fortunately, with the theme of “Harmony” and the availability of official website where conditions such as past winning entries and construction background of the foundation can be found, the participants are given the artistic directions for creation, and in the sight of the 200 artworks received from 28 countries for this competition, “LIH PAO International Sculpture Biennial Awards” has bit by bit gained good publicity and is wielding



influence all over the world.

The reviewers of this competition include Izumi HATANO, Takamichi ITO and Mitsuyuki TAKEDA from Japan, Zhen-Hua SUN and Xing-Tao JIAO from China, and Hsu-Tung HAN, Chong-Ray HSIAO, Chi-Man LAI, and Kuang-Yu LEE from Taiwan. Among them, all of the reviewers are sculptors except Zhen-Hua SUN and Chong-Ray HSIAO, who are art critics and experts in art history, and Hsu-Tung HAN, who is a professional sculptor, the rest are either working as university lecturers or already retired. Perhaps it is because that as a teacher, practicing what you preach and passing on the system and thinking of the college is a necessary priority for interacting with students at school, the judges are inclined to lay greater stress on the essence and purity of the work, with the incorporation of multifaceted and more comprehensive considerations, when evaluating the entries.

Whereas four of the winning entries that stand out from this competition are sculpted by Asian artists who are skilled in mastering the quality of materials and sculpture shaping, two other sculpted works are made by American and European sculptors. The first prize is awarded to Shi-Wei DAI's stone carving creation while

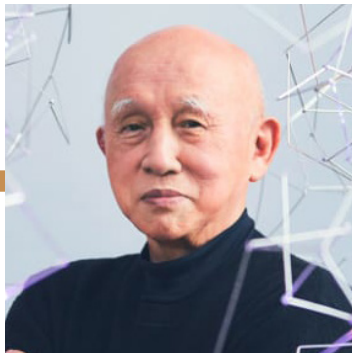
TSAI-YUN prize is granted to the wood carving sculpture submitted by Chih-Hang LIN. Since both artists are adept at mastering the quality of materials and integrating closely their creation techniques into idea and thinking, it is natural that their works earn recognition from the judges. The other two entries that win the prize for excellence are respectively developed by young Chinese artists named Lei LIU and Da-Zhou ZHANG, with weighty sculptures created on solid performance skill and profound cultural accumulation. The entry submitted by Guillaume La Brie from Canada involves the nice touch of spatial shaping constituted using the ready-made, and the work presented by Zdravko Zdravkov from Bulgaria manifests an endless stream of abstract modeling. The winning entries of large competitions will often affect the creative notions of the entire group. Under the circumstances in which the boundary of sculpture creation has become blurred and the essence of sculpture has been diluted little by little nowadays, these works that return to the nature of sculpture including form, volume, and material quality have reawakened our hope and passion for sculptural arts.

賴永興



# Reviewers

## 評審團



Chairman  
**Takamichi ITO**

主席  
**伊藤隆道**

文化藝術通常都會有企業、財團或其他資源在後面支撐，因為有這些資源的挹注，才得以傳承延續到現在，因為少數人的支持，讓大多數人享受到成果，所以在某些區域或國家的區別上就會有文化的差異。麗寶文化藝術基金會所舉辦的「麗寶國際雕塑雙年獎」形塑一個豐富的文化內涵，並且做一個有意義的文化精神傳承，這股力量具有一個時代性的意義，而且在社會上也有其功能性。

我覺得第四屆麗寶國際雕塑雙年獎的參賽作品都很有一體性，有這種強烈的感覺可能是因為台灣很自由，所以某個程度創作上也很豐富，在那樣的情況下，我認為許多富饒趣味的作品被創造出來，特別是本屆獲得首獎藝術家戴士偉〈時間／空間〉的作品，我可以從中感覺到作品的可能性，以及創作者某種程度的感性，我覺得他的作品傳達出一種非本質上的意象，另外雕塑作品本身都是手工製作，藝術家皆是以一生懸命的態度，並且非常要求細節的完美，看起來好像沒有什麼難度，但其實必須付出很多努力，也需要耗費創作者極大的時間與體力，我認為在創作上具有這點意識很重要，關於雕刻創作教育上，我認為有必要以這個方向為基礎去思考。

我認為台灣是一個非常具有文化力量的地方，這次徵件結果，首獎得主是台灣藝術家，這是一個令人愉悅的事情，看到首獎和彩雲獎的得獎作品，身為評審團的我們都覺得實至名歸，我可以想見未來在台灣還會有許多有趣的創作會產生，今後我也將持續關注未來台灣作為一個文化軟實力強國的發展。

Culture and art are often supported by enterprises, financial groups, or other resources, and it is exactly because of the injection of these resources can culture and art be able to pass on and continue to the present day. Thanks to the supports contributed by the minority, the majority are allowed to enjoy the fruitful results, and thus there exits cultural variation regarding the differentiation between countries or in certain areas. Organized by LIH PAO Cultural Arts Foundation, “LIH PAO International Sculpture Biennial Awards” molds a rich cultural connotation and serves as a meaningful inheritance of spiritual culture. This driving force, not only does it possess a significance of the times, it is also provided with functionalities in the society.

I think that all entries of the 4<sup>th</sup> LIH PAO International Sculpture Biennial Awards are all integrated. This strong feeling probably comes from the freedom we enjoy in Taiwan, and therefore a rich diversity of creations can be produced to some degree. In such a case, I believe that many intriguing and though-provoking works can be created, especially “Time/Space”, the first-prize work made by Shi-Wei DAI. I can find possibilities from the inside of the work and the sensibilities of the creator to some extent, and it feels like that a non-essential image is conveyed. In addition, since sculptures themselves are purely handmade, the artists demand highly of the perfection of every detail with all their

might. Sculpting may not seem to be difficult, but it actually requires a lot of effort, time, and energy. I deem that it is important to have this awareness in creation, and in respect to carving education and training program, I think it is necessary that we deliberate based on this orientation.

In my opinion, Taiwan is a place full of cultural forces, and the result of this artwork submission contest, it is just delightful to see that the winner of the first prize is a Taiwanese artist. The award-winning entries of both the first and Tsai Yun prize, as judges, we all feel that they are well deserved. I can imagine and presume that there will be more interesting works coming into being in the future, and I will continue to pay close attention to the future development of Taiwan as a strong nation with cultural soft power.

伊藤隆道  
T. ITO

# 02/ *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

財團法人麗寶文化藝術基金會於 2003 年成立，致力推動建築美學、美感教育、文化藝術和公益關懷不遺餘力，期望以人為本，將文化融入生活，讓生活充滿藝術，透過文化展演的執行，為大眾創造專業優質的藝術活動與環境，讓身心的五感體驗充滿更多的可能性。

近年基金會以培育優秀新銳藝術家，以及延續傳承臺灣雕塑藝術為使命，並定期舉辦常態性活動，如「麗寶國際雕塑雙年獎」作品徵件，期望提供一個國際藝術

交流平台，強化全球優質創作人才發展，賦予當代雕塑藝術新風貌與價值。其他如「彩雲藝術空間」藝文展覽、「彩雲講堂」－藝術與生活系列講座和各項公益關懷與贊助，持續性的推廣各項藝術活動，以提昇大眾的精神生活，實現建築居住品質的藝術文化實踐。

麗寶文化藝術基金會以「文化建築・建築藝術」為理念，即是以文化的建築來建構藝術的視野，期望臺灣的建築不只是建築主體，而是一種藝術的延伸、文化的傳承和時代的意義。基金會期望盡一己之力，讓文化藝術與人文建築共同在臺灣的土地上發芽滋長，實踐企業的社會責任，為臺灣未來的文化願景貢獻一份心力。

### Organizer

Established in 2003, LIH PAO Cultural Arts Foundation has been dedicating itself to sparing no effort in promoting architectural aesthetics, aesthetic education, cultural art,



and public welfare and care. It has been LIH PAO Cultural Arts Foundation' s goal to integrate culture into life based on humanism, to make life full of art, and to create professional and quality artistic events and environments for the mass population so that the five senses experience of body and soul can be provided with more possibilities.

In recent years, the foundation has been holding regular events such as LIH PAO International Sculpture Biennial Awards artwork submission based on the commission of cultivating exceptional contemporary artists and perpetuating Taiwan' s sculptural arts in the hope of providing an international art

exchange platform which can improve the development of creative talents from all over the world and bestow new appearances and values on contemporary sculptural art. Other contributions include art exhibitions at “TSAI-YUN Gallery” , “Tsai Yun Forum” – lecture series on art and life, and various charity care programs and sponsorship. All kinds of art activities have been continually promoted to build a stronger spiritual life of the masses and realize the artistic and cultural practice of the quality of building and living conditions.

Holding fast to the idea of “cultural building, architectural art” , LIH PAO Cultural Arts Foundation tries to develop artistic vision based on cultural architecture and expects that the architecture of Taiwan is an extension of art, a cultural heritage, and time significance rather than being just the main body of the building. The foundation looks forward to sparing no effort in boosting the growth of sprouting seeds of both cultural art and humanistic architecture on the land of Taiwan through implementing its corporate social responsibility and making more contributions to the future cultural prospect of Taiwan.



# NATIONAL TAIWAN UNIVERSITY OF ARTS DEPARTMENT OF SCULPTURE

## 國立臺灣藝術大學 雕塑學系



01

### 合辦單位

本系是全臺唯一以雕塑教學為主的系所，我們本著建構雕塑學識系統，拓展雕塑創作領域為教育目標，起源於民國 51 年創立藝專美術科雕塑組迄今，目前設有大學部及碩士班，硬體設備有雕塑大樓及新建工坊設備齊全，能讓學生在優質環境中學習與創作。

本系目前專兼任教師有留學自法、義、日、俄、西、美等國家，加上經常有國際交流活動及交換留學制度，留學深造管道暢通，近年有學生考上東京藝術大學、中央美院等名校留學，我們也輔導同學參加國際創作營與競賽，學生在學習的過程中可以與世界接軌擴展視野。

為了培育能呈現時代精神的雕塑人才，本系在課程設計上循序漸進，理論與實務並重，設有泥塑、石雕、木雕，金屬造形、複合媒材等五個工坊，各工坊學生除了做深入探索外，彼此間也有競爭及跨材質的交流，碩士班課程引導學生確立個人創作脈絡及以創作論文的撰寫來確認自我。

學生作品經常在國內各大藝術競賽及徵件獲得佳績之外，主要每年均會舉辦「雕塑年度展」及「國際袖珍雕塑展」，讓學生的學習成果有一個驗證平台，近年學生創作透過這些發表而受到畫廊及藏家的注目，在國內大小藝術博覽會中常見本系學生及畢業生作品的展出。著名畢業校友有何恆雄、李光裕、張耿華（豪華朗機工）等。

### Co-organizer

Our department is the only department featuring sculpture teaching in Taiwan. In conformity with constructing a system of sculptural expertise, it is our education objectives to expand the field of sculpture creation. Established in 1962, the department of sculpture currently consists of undergraduate and master' s programs. Hardware facilities comprehend sculpture building and well-appointed newly-built workshops where students are allowed to learn and create in excellent environments.

Our department currently comprises full-time and part-time teachers who study abroad from France, Italy, Japan, Russia, Spain, and America. With the inclusion of activities of international interschool cooperation and exchange student programs, smooth channels for further studies overseas becomes all available. In recent years we have students who are admitted by elite schools like Tokyo University of the Arts and Central Academy of Fine Arts. Meanwhile, we have also been assisting students in participating international art workshops and competitions in order that our students can reach the world and broaden their horizon during the process of learning.



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To foster talented sculptors, our department adopts a step-by-step curriculum design and embraces an educational concept of paying equal attention to both theory and practice. Five workshops including clay sculpture, stone carving, wood

carving, metal modeling, and mixed media are set up to guide students to compete and carry out cross-material exchanges with one another aside from delving into the subject matter. The courses for master' s program instruct students in self-verification through the establishment of the context of personal creation and the writing of creative thesis.

The works of our students are gaining good results in major domestic art competitions and calls for submissions. Both annual "Sculpture Annual Exhibition" and "International Shoebox Sculpture Exhibition" which are held annually give students opportunities to test and verify their learning outcomes. Through these presentations, the works of our students have attracted the attention of galleries and collectors in recent years that the exhibition of works created by graduates and undergraduates of our department can often be seen large or small art expositions. The celebrated alumni include Heng-Syong HE, Kuang-Yu LEE, Geng-Hwa CHANG (Luxury Logico), etc.



- 01 | 夜間的雕塑工坊  
02 | 泥塑工坊一角  
03 | 望穿秋水 · 樟木 · 45X25X77cm · 2020



# LIH PAO INTERNATIONAL SCULPTURE BIENNIAL AWARDS

## 麗寶國際雕塑雙年獎

### 歷屆活動

「麗寶國際雕塑雙年獎」為麗寶文化藝術基金會每二年舉辦一次之大型國際徵件活動，目前已邁入第五屆。第一屆主題「雕塑之森」，為國內雕塑新人獎的參賽性質，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 34 國藝術家參賽，共計 228 件作品。

有感全球近年處於動盪不安的氛圍之中，第四屆麗寶國際雕塑雙年獎以「和諧」為雙年獎的主題，希望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，甚至不同世代之間的對話溝通，進而創造人類文明的和諧。

「麗寶國際雕塑雙年獎」是全台灣唯一一個以「雕塑」為主的國際性徵件活動，期望透過雕塑的藝術平台，為正行進在探索之路的新銳藝術家提供培育助力，也讓世界看見台灣，藉此向國際發聲，讓世界各國的藝術家能齊聚一堂，並用雕塑



來相互交流與對話。

### Previous Activities

LIH PAO International Sculpture Biennial Awards is a large-scale international call for submissions held by LIH PAO Cultural Arts Foundation once every two years. Themed on “Living Forest”, the 1<sup>st</sup> LIH PAO International Sculpture Biennial Awards is a domestic awards competition joined by new sculptors, with a



total of 91 entries collected. To increase height and vision, the competition has transformed into an international event of artwork submission which marches towards the world in the hope of integrating into global community through sculpture. Themed on “Sustainability”, the 2<sup>nd</sup> LIH PAO International Sculpture Biennial Awards aims at discussing and pondering on the issue of perpetual coexistence of human and natural environment, with a total of 179 entries made by artists from 26 countries. The 3<sup>rd</sup> LIH PAO International Sculpture Biennial Awards themed on “Transformation” connects the evolution of characters with the modern day before shaping based on sculptural language for the purpose of paying tribute to letters and written words, the beginning of human civilization. There is a total of 228 entries created by artists from 34 countries partaking in the competition.

With the perception of the world’ s being in a turbulent state, the 4<sup>th</sup> LIH PAO International Sculpture Biennial Awards is themed as “Harmony” in the hope of expressing the self-style of artists by the submission of entries that are created based on sculptural language through different materials, nationalities, regions, races, and even conversations and communications between younger and elder people and to thereby create the harmony of human civilization.

As the only international artwork submission contest themed on “sculpture” in Taiwan, LIH PAO International Sculpture Biennial Awards expects to nurture and help contemporary sculptors who are on the road of exploration through the art platform in addition to taking this opportunity to present ourselves to the world and letting the world see Taiwan, this competition also allows artists from all over the world to rub elbows with each other and carry out experience exchanges and dialogues.



01 | 記者會  
02 | 評審會議  
03 | 頒獎典禮



# 03 *Winners*

得獎者



首獎

*First  
Prize*

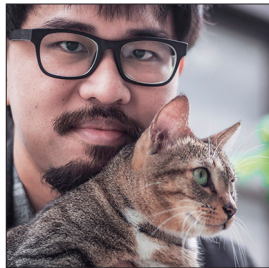
Shi-Wei DAI

戴士偉



# Shi-Wei DAI

戴士偉 



2018 奇美藝術獎第三十屆雕塑組—奇美獎典藏

2016 臺北藝術博覽會

2015 臺灣雕塑家作品競賽—優選典藏

2012 於香港 3812 畫廊展出

2010 大墩美展—入選



透過一塊披在線上的布呈現看不見且精準的線，以大理石的雕刻呈現布的凝態。作品呈現出時間與空間的關係，皺褶的凝態與線的無形，是一個永恆的空間形式，一實體一虛體，我們透過實體之物來感受虛的存在，好比東方水墨一樣，看不見未必不存在，經由感受經驗想像它的存在，有型複雜與無形簡單，虛與實之間，成為和諧的互補。

To display an indiscernible but precise line through a piece of cloth draping over the lines and to present the condensed matter of the cloth in marble sculpture. The work reveals the relationship between space and time; the condensed matter of the fold and the invisibility of lines is an eternal space form comprising virtuality and substantiality. We try experience the existence of virtuality through entity, like the oriental ink painting, just because you cannot see it, does not mean it is not there. image its existence through experience and feeling, the complication of tangibility and the simplification of intangible. Between virtuality and substantiality, a harmonious complementation is formed.



時間 / 空間 · 大理石 · 400X150X130cm · 2018  
Time/Space, Marble, 400X150X130cm, 2018





彩雲獎

*Tsai Yun  
Prize*

Chih-Hang LIN

林志航



# Chih-Hang LIN

林志航 



2009 「國際木雕藝術創作營」邀請藝術家，三義西湖渡假村維多利亞廣場。  
2012-2018 「Art Taipei 台北國際藝術博覽會」，臺北世界貿易中心。

2013 作品【壓扁了「再」來 II】獲選「青年藝術家作品購藏計畫」，由國立臺灣美術館永久典藏。

2014 永續藝術 Sustainable 在木材質創作中的傳承與創新，三義木雕博物館。

2018 作品【包裝II】獲選「藝術銀行購藏計畫」，由國立臺灣美術館永久典藏。

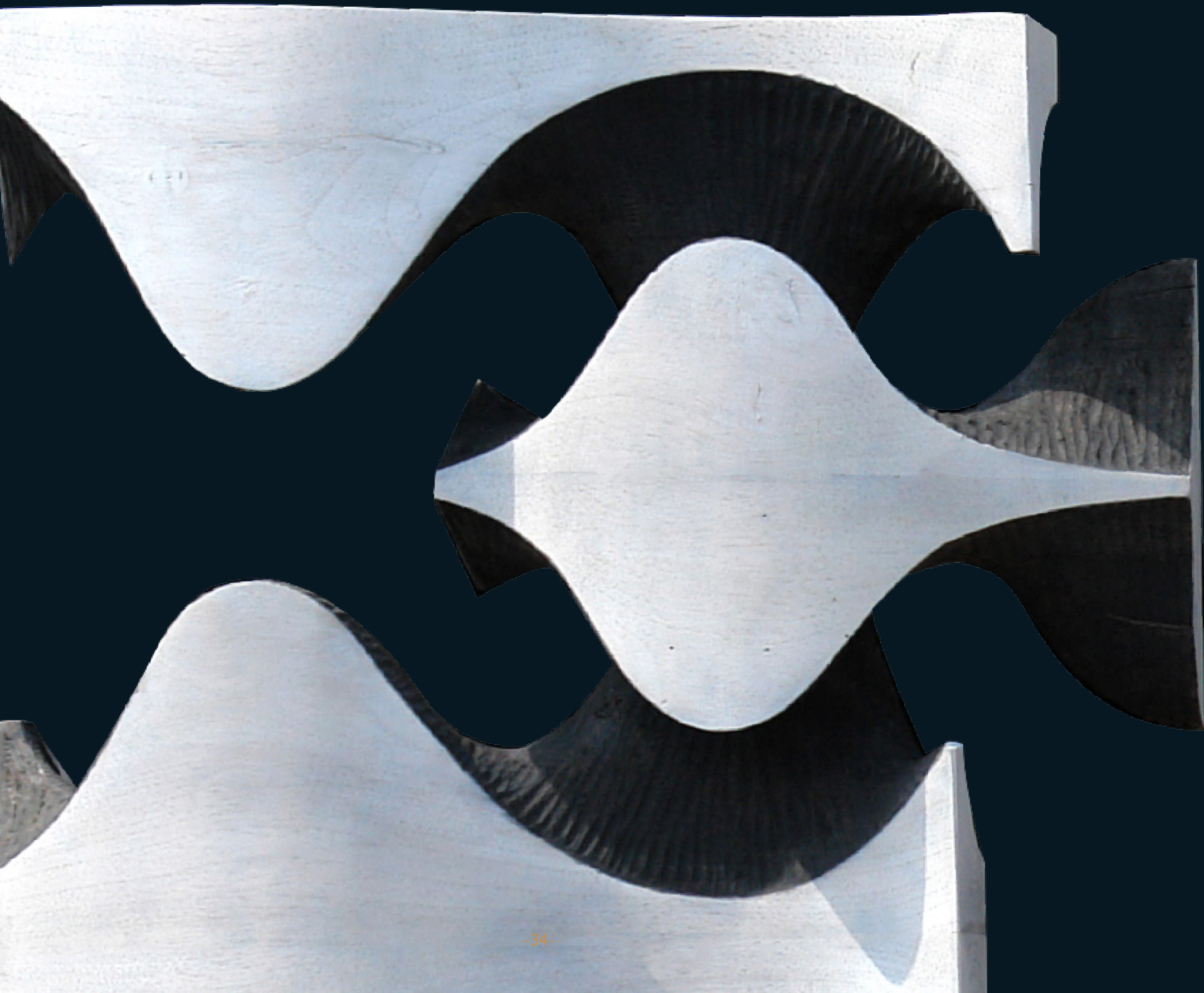
環保是一種人為友善的介入環境，透過創作回應我們身處的世界，進而提供因應或解決方式，是藝術家應有的社會責任。本創作即是收集大量廢棄木材，聚積黏合後雕刻而成，藉由「用過」、「舊的」、「不要」象徵性意涵的雙重影射，強化「永續利用」的概念。透過創作行為的具體實踐，希望能重新審視人與物的關係，才是我所樂見的。

Environmental protection is a kind of human-friendly intervention in the environment. To make responses to the world we live in through creation and thereby provide coping methods or solutions is the social responsibility of the artist. This creation is carved out of large number of waste woods collected on accumulating and binding. By reflecting the symbolic meaning of “used”, “old”, “undesired, the idea of “sustainable use” is strengthened. Through the practice of creating process, it is expected that the relationship between humans and objects can be reexamined. This is what I would very much like to see.



壓扁 ing17 · 木 · 73X50X73cm  
Squeezing 17, Wood, 73X50X73cm





企業獎

*Enterprise  
Award*

Zdravko Zdravkov

德拉維科·德拉維科夫





# Zdravko Zdravkov

德拉維科·德拉維科夫 🇧🇬



2017 5<sup>th</sup> BenQ International Sculpture Workshop, Hsinchu, Taiwan

2017 Hualien International Stone Sculpture Symposium, Taiwan

2011 "Stone Improvisations", Alma Mater Gallery, Sofia, Bulgaria - Solo Exhibition

2006 "Sleeping Heads", Museum-House "Dechko Uzunov", Sofia, Bulgaria - Solo Exhibition



此件作品象徵一條無限飾帶的三個部分，於其之間各有消失的區塊。它就像是一場有形與無形的遊戲。我們可藉由想像力自行拼湊完成那些看不見的遺失部分。

This work represents three parts of an endless frieze with missing pieces between them. It is like a play of visible and invisible. We can finish the missing parts in our imagination.

無限之帶 · 核桃木 · 125X10X50cm  
Part of an Endless Frieze, Walnut, 125X10X50cm



優  
選

*Prize  
for  
Excellence*

Guillaume La Brie

紀堯姆·拉布里



# Guillaume La Brie

紀堯姆·拉布里 



2016 Recherche et création Conseil  
des arts et des lettres du Québec

2015 Bourse de déplacement  
Conseil des arts et des lettres du  
Québec (Tokyo)

2014 Création et production Conseil  
des arts du Canada

2013 Recherche et création Conseil  
des arts et des lettres du Québec

我個人藝術實踐的啟發來自傳統雕像的姿態如形狀、體積、大眾和材質運用及組合。然而，除藉由作品本身的創作來呈現我所感興趣之主題外，我也嘗試將這些姿勢應用在展品脈絡之表現，將塑膠元素進行改變、轉移或利用於作品的創建過程，如同使用其他的素材一樣。依照這樣的概念，我通常會由介紹展示策略為起頭，其目的是為轉移某些特定物件與它們所處的地方、它們呈現出的體積、它們的組成物質、它們的觀賞者或它們所佔的空間位置之間所保留的關係。我的工作是在改變物件的形狀、導向、具體性，以及它們在現實空間中可以產生的結構配置，就是這樣的想像與調適讓我創造出不同凡響的作品。

My artistic practice is motivated by gestures from traditional sculpture such as manipulations and assemblages of shapes, volumes, masses, and materials. However, as I am interested in the issues involved in presenting my work as well as in the creation of it, I also apply these gestures to the contexts of exhibitions that I consider as plastic elements that can be transformed, diverted or used in the construction of the work in the same way as the material. In this sense, I always start by introducing a presentation strategy aimed at diverting the relation that certain objects maintain with the place where they are, the volume they define, the matter that composes them, the person who looks at them or the person who looks at them. location they occupy. Then my job is to adapt the shape, the positioning or the materiality of the objects as much as the configuration of the spaces where they are to the realities that I imagine and it is this adaptation that produces the work.



缺席的總統，宜家傢俱、木、石膏・66X365X250cm  
George Washington who wasn't there, IKEA furniture, Wood, Gypsum, 66X365X250cm





優選

*Prize  
for  
Excellence*

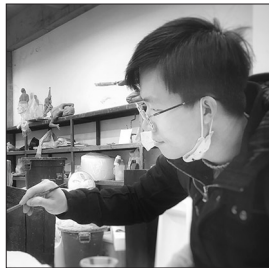
Da-Zhou ZHANG

張達州



# Da-Zhou ZHANG

張達州 



觸覺是一種除去視覺以外的重要感知能力。在生活中我們往往會關注視覺而忽略其它。作品分為兩個部分，第一是吸引人伸手觸摸的洞，營造一種神秘的氛圍，製造人為假象吸引觀眾互動。第二是對石頭挖空和肌理塑造，植入現成品材料，使生活與藝術的界限被模糊化。我做這件作品是為了把視覺屏蔽，通過觸覺去得到視覺、聽覺的享受。

2017 作品《臟器》參加“蘇州中心藝術大賞——學院之光”並獲得藝術競賽雕塑類優秀獎。

2018 作品《像由心生》獲四川美術學院雕塑系 2018 學生作品年展優秀獎。



The tactile sense is an essential sensing capability with the exception of visual sense. In our daily lives we tend to place a lot of focus on the sense of sight while ignoring the others. The work is divided into two parts, the first of which is the hole that induces people to reach out their hands for touching. A mysterious ambiance, together with an artificial illusion, is created to attract audience interaction. The second part is the representation of stone's hollowing out and texture. The ready-made materials are implanted to blur the boundaries between art and life. The purpose of my making this piece is to shield the vision and get visual and auditory enjoyment through the sense of touch.

像由心生 · 花崗岩、綜合材料 · 180X50X60cm  
Image is that Image Does, Granite, Composite material, 180X50X60cm



優選

*Prize  
for  
Excellence*

Lei LIU

劉磊



# Lei LIU



首屆重慶雕塑大展優秀獎（最高獎）。

《雕塑》雜誌 2017 年度“原創雕塑獎”（最高獎）。

2017 年首屆深圳“琵琶杯”公共藝術展精英獎（最高獎）。

第四屆全國大學生公共視覺作品雙年展新銳最高獎。

2015 年四川美院優秀畢業創作學院獎、館藏獎。



造夢記系列·鐵、木·400X100X190cm  
Dream Making Series, Iron, Wood, 400X100X190cm

媒介即語言。鉛材料屬性與我所欲圖表達的怪誕、冷漠、壓抑情緒相關，它是帶有餘溫的金屬，鉛筆反覆塗畫，意圖在表面加入繪畫感，塗抹之間更像是「上妝」的戲劇化呈現。在超現實創作中，幻夢中荒誕的組合往往比現實世界更真實有趣，比現實世界的再現過程更有意義。我希望現人物的不同視角，能使觀者在對視產生情緒上的共鳴。

Medium is language. The property of lead material is related to the grotesque, indifferent and repressed emotions I wish to express. It is a metal with residual temperature. The repetitive scribbles of pencil are intended to add a sense of drawing to the surface, it is more like a dramatic presentation of putting on makeup admit the daubs and paints. In surreal creation, the absurd combination of fantasy and dream is often more real and interesting than the real world and more meaningful than the reproduction process of the real world. It is hoped that through different perspectives of the characters, a strong sense of emotional resonance can be provoked amongst the viewers in the eye.



# Cinzia Alessia Susanna

辛西亞·阿萊西亞·蘇珊娜 



2017 Personal exhibition in the Museo Mecrì, Cataloge by Locarno, Switzerland

2018 Project Uchinuki21, realization of a sculpture in green stone, Sajio, prefecture Ehime, Japan

2016 7<sup>th</sup> International Symposium, Koemuercueoglu, Denizli, Turkei

2017 Invitation and exhibition in the Gallery Quarta, Ascona

2016 Art in residence program, AZB, Arbeitsgemeinschaft Zürcher Bildhauer, Zürich



樹·義大利雲灰石·80X45X45cm  
Tree, Marble Bardiglio, 80X45X45cm

這是一個名為樹的幾何雕塑，非常類似日本的摺紙藝術。我對於刻劃雕塑品的細節和複雜形式甚感興趣，希望能有辦法將它徹底展現。

The title is a tree, it is a geometric sculpture. It is very similar to Japanese origami. I am very interested in a sculpture worked in its detail and complex in form. I would really like to be able to expose it.



# Atsushi MIZUTANI

水谷篤司 ●



2018 交錯的風景・秋吉台國際藝術村  
(日本山口)

2017 邂逅之海・沖繩縣立美術館 10  
周年紀念展 / 沖繩県立博物館・美術館  
(沖繩)

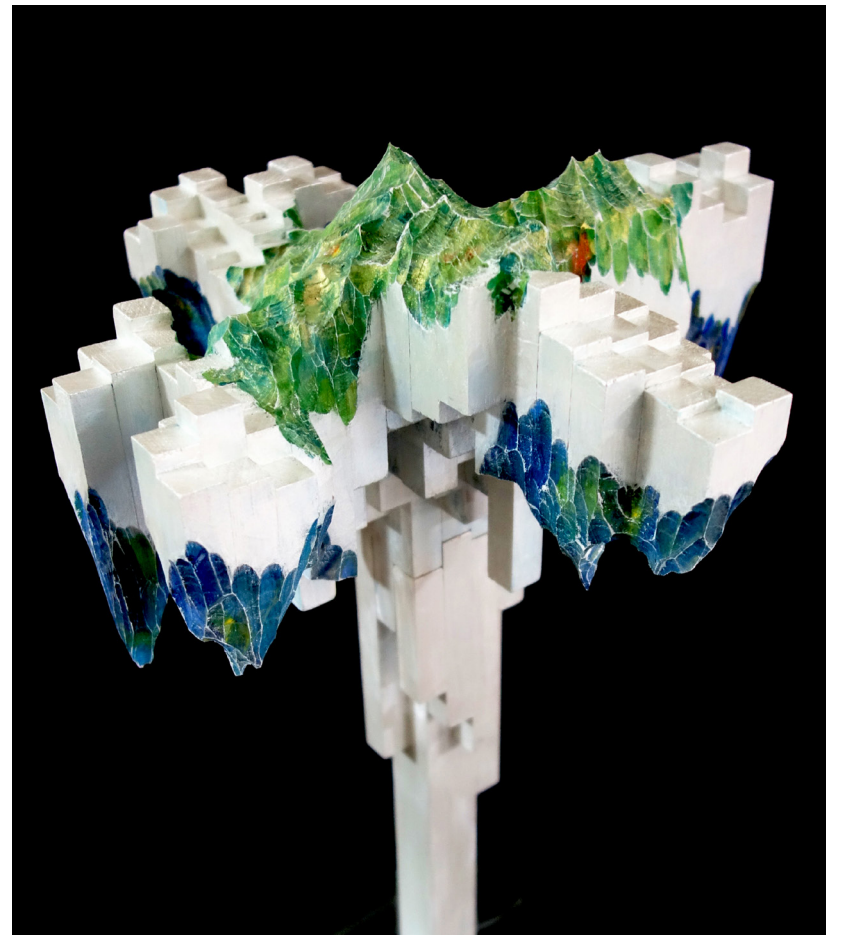
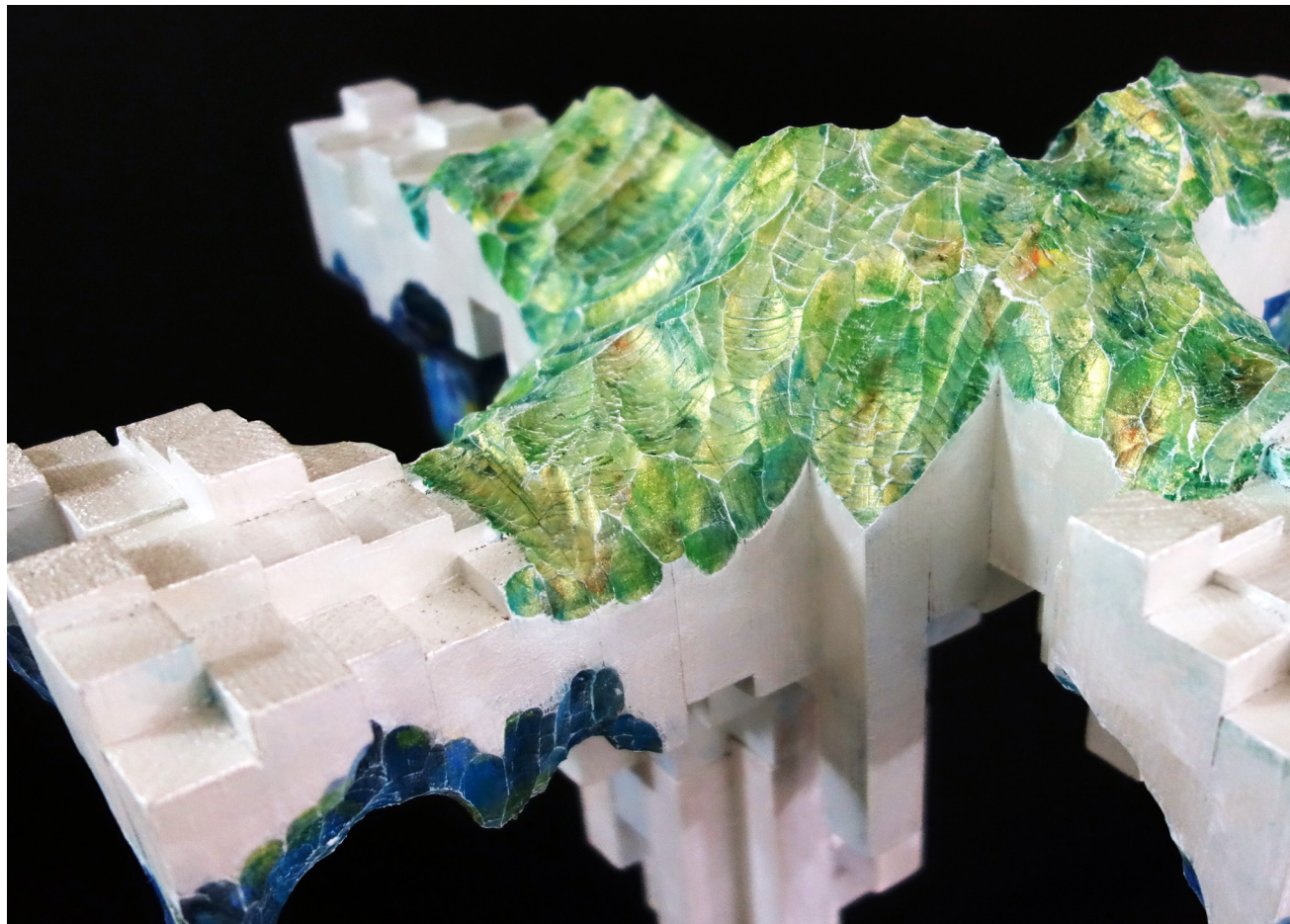
2017 M 空間 2017 彫塑雙年展 / 高  
雄市駁二藝術特區 (臺灣)

2016 第三屆麗寶國際雕塑雙年—銅賞  
(臺灣)

2016 SIBUYA AWARD 小山登美夫賞  
(日本)

原本曾在眼前的風景，變成印象留在記憶中。我們居住的世界，從自然界製作出人工的物件，而人工的物件隨著時間的流逝再回歸自然，這兩個世界混合而成表裡合一的存在。我所製作出的風景，是希望能將自然與人工世界變成和諧演奏的平衡關係，希望這個和諧能刺激人類根源的部分，變成審視看見物件時靈魂的關鍵。

The original landscape before the eyes has turned into impression that stays in long-term memory. The world we live in, the artificial objects made from nature return once again back to nature as time goes by, and the two worlds mix to form into an existence of oneness. The scenery I make aims at turning our nature and artificial world into a balanced relation of harmonious performance. It is expected that this harmony can arouse the part of human root and become the key to the soul when examining and viewing the objects.

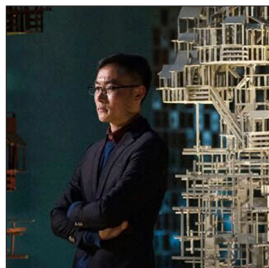


演奏著風景・木、水性日本畫顏料、壓克力顏料、不鏽鋼・35X35X56cm  
Play the Landscape, Wood, Acrylic paint, Natural mineral pigments, Stainless Steel, 35X35X56cm



# Hao DING

丁浩 



2018 博鰲亞洲論壇國際雕塑邀請展，瓊州

2017 “廣廈行空” 丁浩個展，紅門畫廊 + 瑜舍酒店，北京三里屯

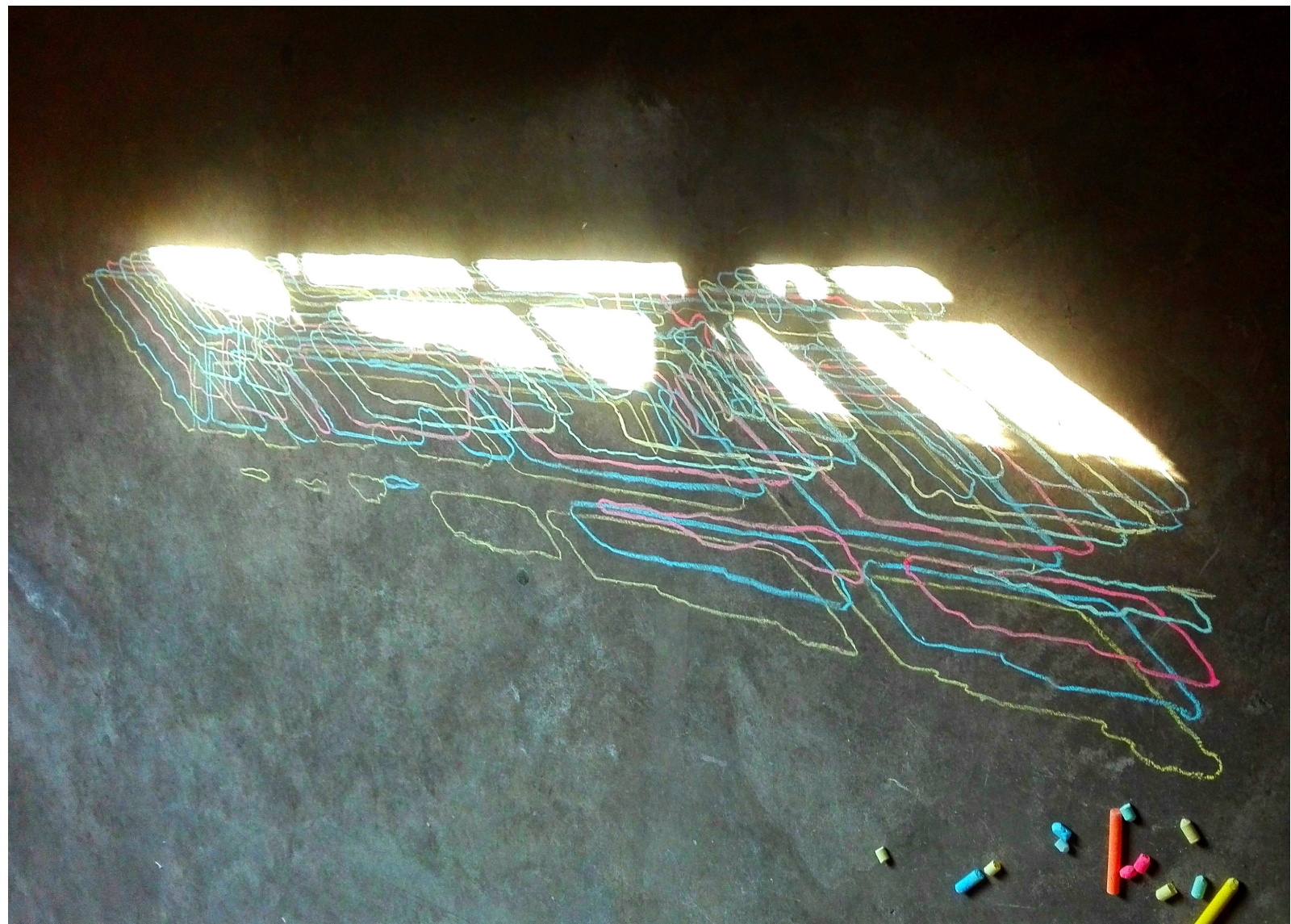
2016 “制空” 丁浩個人作品展，合美術館，武漢

2013 “借斧成山” 丁浩雕塑作品展，798 藝術區千年時間畫廊，北京

2013 “就木將行” 丁浩個人作品展，中央美術學院通道畫廊，北京

我想捕捉這一刻的影子，記錄它的痕跡，但無論如何都趕不上它的腳步。剛結束這一筆，上一筆的影子已經移動。速度再快，也把握不住現在！只能眼睜睜看時間流逝成過去，不急不慢。就像讓·谷克多曾說“從我出生時，死亡就已經慢慢邁出了它的步伐，它走向我，不急不忙。”我只能倉促追趕，最後一點光影消失時，好像一切都為時已晚。

I wish to capture the shadow of this moment and take down its traces, but I can not keep up with it no matter how hard I try. Once finished with this brush, the shadow of the previous stroke has already moved. I can never grasp the present no matter how fast I go. All I can do is to watch the flow and passage of time, neither too fast nor too slow. Just as what Jean Cocteau used to say, “The day of my birth, my death began its walk. It is walking toward me, without hurrying.” I can only catch up in a hurry, and when the last bit of light and shadow disappears, everything seems to be too late.

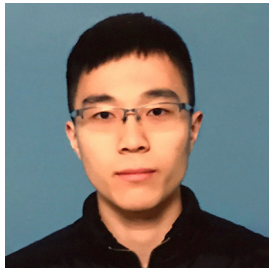


時間的形狀，粉筆裝置，尺寸依場地而定  
The Shape of Time, Chalk Device, Dimensions Variable



# Deh-Hao GU

谷德昊 



俄籍藝術家果里巴巴木雕實驗計劃展，  
川美雕塑系展廳

川美雕塑系青雲藝術家展，川美雕塑系  
展廳

川美學院年展—優秀獎，羅中立美術館

重慶天地藝術節大展，重慶渝中區重慶  
天地展覽館

“心物不二”中國美術學院雕塑系年展

長春國際冰雪雕塑邀請展



從「低頭族」普遍的生存狀態展開，試圖反映人從幼年到老年都沉迷手機，而導致的身體畸形以及精神空虛的進化過程。垂掛的衣服加擬人的動態容易給人虛無、落寞、毫無精神的感受，這暗示精神上的病變，這種狀態下人和空殼衣服沒有區別，不同年齡的衣著和身形也暗示生命的線索，作品給人的感受是靜謐肅穆的，那麼效果便達到了。

I try to reflect the evolutionary process of people' s body deformity and spiritual emptiness as a result of being addicted to mobile phone from childhood to old age by unfolding the general living conditions of "phubbers". The integration of hanging clothes into anthropomorphism is easy to convey the feeling of nothingness, loneliness, and listlessness, which suggests the formation of mental illness. Under such circumstances, humans are no different than the shell clothes. Different clothes for different ages and figures imply the clues to the origin of life. If the work is able to give tranquil and solemn feelings, then the effect is successfully achieved.

進化論·樹脂著色、金屬、綜合材料·200X50X200cm  
Theory of Evolution, Resin Coloring, Metal, Mixed Materials, 200X50X200cm



# Chen-Shun LIN

林辰勳 



2018 107 年全國美術展 雕塑類 —銅牌獎、免審查獎

2017 臺中市第 22 屆大墩美展 雕塑類 — 第一名、大墩獎

2016-2017 105、106 年全國美術展 雕塑類— 銀牌獎、金牌獎

2015-2016 第 27、28 屆奇美藝術獎 具象美術創作類 — 奇美藝術獎

2014 澳洲白兔當代藝術美術館 White Rabbit Gallery · 典藏作品《騙》、《犬孺》



限像 3—無辜的安逸時代 · FRP、現成物、油彩 · 152X93X111cm

Limited Impression 3 — Innocent Age of Comfort and Peace, FRP, Read-made, Oil Painting, 152X93X111cm

「限像」系列作品以物和人的關係做為核心，傳達「物因人而異化，人因物而分量」之概念。作品企圖延伸至時代中的氣質表徵；躁動的基座上承載著安逸和平穩，是對時代的寄託與憂慮，道出恬逸、屏息、安定的語境，祥和的神情消彌於無形的不安，對於傳統價值的烙印、性別包袱、東方哲思，作出感性的陳述。

Based on the relationship between humans and objects, “limited impression” collection conveys the idea of “alienation of objects due to humans, humans split into components because of objects” . The work tries to extend to the temperament characterization in this era; the comfort and stability born by the restless foundation are the commitment to and concerns for the times, voicing a serene, breathtaking, and calm context. The peaceful look disappears in the invisible anxiety, and emotional statements are made aiming at the brand of traditional values, gender burden and oriental philosophy.



# Jia-Min KE

## 柯佳敏



2014 入選第三屆“中國姿態”全國雕塑大展，獲中國雕塑佳作獎（山東濟南山東美術館）

2015 入選第五屆全國青年美術作品展覽（上海中華藝術宮）

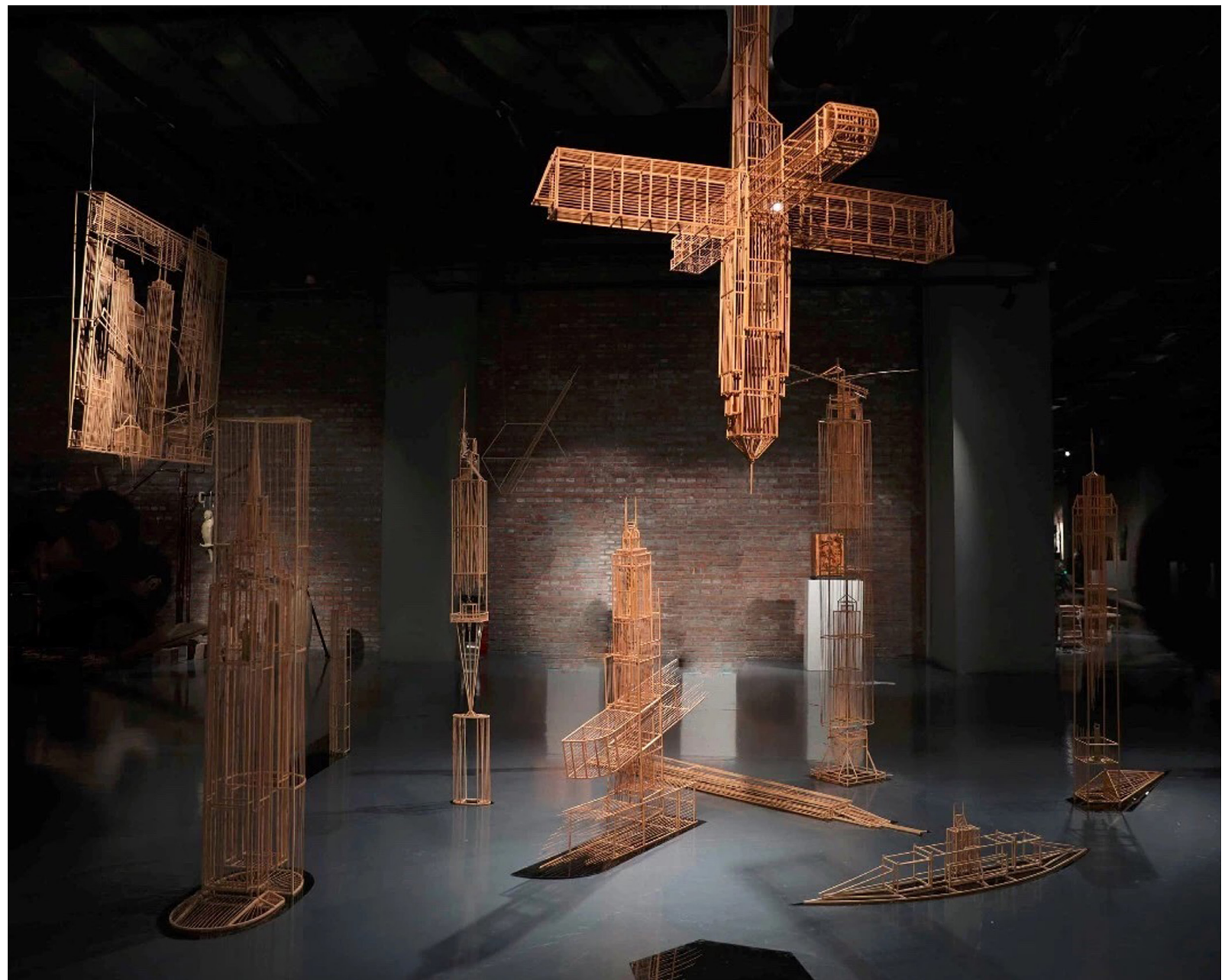
2016 入選第四屆“中國姿態”全國雕塑大展，獲中國雕塑青年新銳獎（山東濟南山東美術館）

2018 入選“2018年曾竹韶雕塑藝術獎學金”作品展獲提名獎（山西大同中國雕塑博物館）

2018 入選首屆全國工藝美術大展（上海龍現代藝術中心）

城市，它遠看是錯落的風景，近看是病態的囚牢。我們帶著夢想從遠方而來，卻在燈紅酒綠間迷失；我們不停地在城市中穿梭，猜測著彼此心中的謎底。鳥籠符號恰好表達我對於城市的情緒。一座迷幻而詭異的城市在人們眼前展開，它似曾相識又充滿著未知，彷彿一座座城市再度向周邊擴張，懸掛的不穩定性帶給人們一種岌岌可危的感覺。

The city, a scattered scenery from the long distance but a sick prison in close distance. We come from afar with dreams but get lost in gay life and debauchery; we continue to travel back and forth in the city without cease, reading and guessing the true intensions of others. The birdcage symbol exactly expresses the emotions and feelings I have for the city. A fantastic and weird city unfolds before people's eyes. Déjà vu and full of unknown, as if cities are expanding to the surrounding area again. The suspending instability leaves an impression of precariousness on the viewers.



謎·城·竹、銅、鏡面不鏽鋼·尺寸依場地而定  
Mystery · City, Bamboo, Copper, Mirror Stainless-Steel, Dimensions Variable



# Ke-Ya JING

荊可雅 



2016 作品《闔家歡樂》獲第八屆國際大學生雪雕大賽一等獎。

2016 作品《鍾馗》參加新藝新聲兩岸青年視覺藝術交流展台灣巡展。

2017 畢業作品《原野系列》獲中國美術學院林風眠創作獎金獎，《原野 -- 豹》被中國美術學院美術館收藏。

2017 於太原參加“鋼鐵之夏”國際直接金屬焊接雕塑創作營，作品《一間》優秀獎。

2014-2016 連續三年獲一等獎學金，中國美術學院年度人物獎。

「木」從原野的土壤裡迎著太陽長出來，被做成棺槨時它消失於地下，燃燒出火焰時消失在空氣中，掏空成獨木舟時承載命運駛向彼岸，製作成生活用品時它又目擊見證了我們的生活，不論它的生長與消滅都富含了生命的意義。木材之於雕塑不僅是材料的供給，更多的是與生命的對話，肉軀與靈魂的承載，因此原野上的生靈在此寄棲。

The “camphor wood” grows from the soil in the field facing the sun, disappears under the ground when made into a coffin, vanishes in the air when burnt into flames, carries the fate and sails to the other shore when hollowed out into a canoe, and witnesses our lives when fabricated into daily necessities. Either extinction or growth, the camphor wood is rich in the significance of life. Wood to sculpture is not only the supply of material but also the dialogue of life and the bearer of body and soul. Therefore, creatures in the wilderness dwell.



原野—回娘家，樟木，155X56X150cm  
Wilderness—Visit the Childhood Home, Camphorwood, 155X56X150cm

# Ye-Rong MO

莫業榮 



2015 雕塑作品《接地氣》入選廣州美術學院創意感恩作品展

2016 石雕作品《軀體》參加廣州美術學院新松園聯展

2017 裝置藝術作品《我所知道的癖好系列作品》、《飯桌文化》於新造當代藝術中心參加“空巢青年”藝術聯展



作品意在啟迪人們：「世間境象每個人都可以用自己的角色、方式和觀點去看待、去理解，人生的路徑條條都可以通向遠方。沒有貴賤、貧富與快慢之分，只有自信堅定和四處張望之別。」作品的價值取向：回歸自我、遵從內心、執著追求。

The intention of this work is to inspire people: “we are all allowed to view and understand the scene and sight of the world based on our own role, our own way and perspective. Every path in life can lead to far places regardless of birth, wealth and pace, but with only the distinction between being confident and firm and hesitant and fickle” . The value orientation of this work involves: “return to the self, follow one’ s heart and intuition, and fixate on one’ s pursuit and ambition” .

大世界·綜合材料·600X150X150cm  
Big World, Mixed Materials, 600X150X150cm



# You-Kui ZHANG

張有魁 



2018 牆勢力 獲優秀獎 今日美術館（北京）

2016 第四屆“中國姿態”雕塑大展 獲中國雕塑佳作獎 山東美術館（濟南）

2016 第九屆“曾竹韶雕塑藝術獎學金”獲曾竹韶獎 中國雕塑博物館（大同）

2016 第四屆明天當代雕塑獎 獲明天獎 四川美術學院（重慶）

2016 多元參與——東湖 2016 全國青年雕塑邀請展十強作品 東湖（武漢）

「收藏」系列由一盒海、一盒雲、一盒夜、一盒秋等組成。通過截取與挪用，並置與重構，實現了精神收藏的訴求。構成了具有浪漫情懷的視覺指向；將通常不能「收藏」的事與物，以及古人造型手段的智慧，整合併達成意象收納。此件為《收藏之一斗海水》亦有海水可以斗量的自身態度。

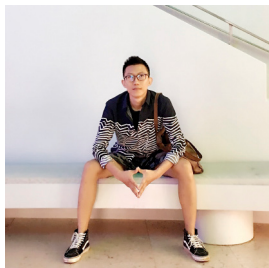
The “collection” series is composed of a box of sea, a box of cloud, a box of night and a box of autumn. Through interception and embezzlement, juxtaposition and refactoring, I realize the appeal of spiritual collection and constitute the visual orientation which possesses notions of romance; things and objects that can hardly be collected and the wisdom of ancient molding methods are integrated to achieve imagery storage. The work “sea as measured by a bucket” also includes the self-attitude of allowing the sea water to become measurable.



海水斗量 · 綜合材料 · 45X45X45cm  
Sea as Measured by a Bucket, Mixed Materials, 45X45X45cm

# Ping-Wei GE

葛平偉 



曾竹韶雕塑藝術獎學金大獎

明天當代雕塑獎大獎

中國雕塑佳作獎

新星星藝術節年度新人獎

溢彩心一等獎

「結」系列以「緣物得意」的方式，進行人與物的對話關係，在利用原生木結的基礎上，又附加製作的繩結來呈現結的契合。這裡的結是對木質媒介解構與建構，一方面利用木結的自然天成，另一方面對木質的人工塑造，形成的人與自然的存在狀態，來求得材料和塑造物所形成的合一關係。

The collection of “Knot” carries out the conversations between humans and objects through “getting the meaning out of the object”. Based on the utilization of primeval wood knot, the affinity of knot is shown with the inclusion of the made knot. The knot here is the deconstruction and construction of the wooden medium. By exploiting the natural formation of wood knot and the artificial molding of wood, the state of existence of man and nature is formed to therefore obtain the union formed by materials and moldings.



結 · 木 · 30X30X30cm  
Knot, Wood, 30X30X30cm



# Heng-Qing YANG

楊恒清 



2012 《藝鼎杯》木雕現場大賽上取得  
“中國木雕狀元”稱號！

2012 木雕作品《方向》榮獲 “2012 台灣國際木雕競賽” 金獎！作品被台灣  
“三義木雕博物館” 收藏。

2013 木雕作品《自我審視 - 形體》榮獲  
“第十六屆裕隆木雕創新獎” 金質獎！同時作品被台灣 “裕隆木雕博物館” 收藏。

2013 《藝鼎杯》木雕現場創作大賽上  
“楊恒清木雕工作室” 以木雕《最後的堅守》獲得團隊賽 “金獎”。

2013 木雕作品《山鬼》在海南《瓊台杯》國際木雕邀請賽上獲特別金獎！

「童趣」木雕以一個小男孩的形象來表現童年趣事，童年是每個人都必須經歷和難以忘記的時光，如此純真，如此可愛，如此陽光，如此的好奇。小男孩雙手頂住木棒的兩端，一隻青蛙爬在木棒上面，男孩和青蛙的關係是那麼的融洽。作者也想以此隱喻對和諧社會的讚美，對美好生活的嚮往！

The woodcarving of “Childlike Fun” manifests the funs of childhood based on the image of a little boy. Childhood is the most unforgettable period that everybody must experience: such innocent, such adorable, full of sunshine and curiosity. The boy is holding both ends of the stick with his hands. A frog is crawling on top of the wooden stick, and a harmonious relationship is thus shared by the boy and the frog. The creator would also like to take this as a metaphor of giving praise to the harmonious society while showing his desire for a better life.



童趣 · 柏木 · 24X27X132cm  
Childlike Fun, Cedarwood, 24X27X132cm

# Lin YANG

楊林 



2016 年作品《黃金時代》獲得第 35 屆重慶市大學生“校園之春”大賽造型類“一等獎”

2017 年作品《紅色的金魚》獲得四川美術學院“開放的六月”畢業展“學院獎”

2017 年作品《紅色的金魚》入選首屆重慶市雕塑大展

2017 年作品《紅色的金魚》獲得 2017 曾竹韶獎學金作品展“優秀獎”

2017 年作品《紅色的金魚》入選

2017 “千里之行”作品展



整個場景以荒誕的超現實主義為主題，既有原始古拙的風格，又藉鑑了現代藝術的元素，再結合自己的主觀夢境，從造型和空間上去營造一個具有東方神秘的荒誕的場景。



Themed on the absurd surrealism, the entire scene is comprised of primitive and crude demeanor, the elements of modern art, and my own subjective dream. An absurd scene with mysterious Oriental characteristic is created on the basis of form and space.

紅色的金魚·木、金屬、水·300X300X300cm  
Red Goldfish, Wood, Metal, Water, 300X300X300cm



# Yung-Jen CHAN

詹詠幀 



2018 聯展《2018 街大歡囍—日常無感指南》，當代藝術館街區，臺北，臺灣

2018 聯展《易地戀》，弔詭畫廊，高雄，臺灣

2017 個展《一個露天收藏和一張地圖》，羅塔鎮，加的斯，西班牙

2017 聯展《HOLLOW》，Vapaan Taiteen Tila，赫爾辛基，芬蘭

2016 個展《待解的灰》，福利社 FreeS Art Space，臺北，臺灣

自 2014 年起，我開始替台北的馬路翻模。用路上的裂痕、坑洞等等各種高低差的凹陷作為模具，翻製出裡面的空間。這些路面的皺紋很有趣，像是為了被消滅而生產的某種有機物，我採集這些馬路上的痕跡與闕漏，並為他們製作等比例的紀念碑。

I have begun rolling over the roads in Taipei ever since the year of 2014. Various indentations of pothole or crack at different heights on the road are used as the mold for reproducing the space within. These fissures on the road are quite interesting for they resemble some kind of organic matters that are generated to be wiped out. I collect these traces and leaks and make them into many 1-to-1 scale monuments.



臺北取樣：承德路 178 號，柏油、礫石、石膏、FRP，60X20X40cm  
Taipei Sampling: No. 178 Chengde Road, Asphalt, Gravel, Gypsum, FRP, 60X20X40cm

# 04

## *Trophy*

獎盃



# CONCEPT OF THE TROPHY DESIGN

## 獎盃設計概念



Trophy Designer  
Yun-Hsin LAI

獎盃設計  
賴永興



### 傳情的手

手是人類身體中最重要的部分之一，手可以執行我們的意識所賦予的指令，不論是打理自身、採集烹調食物，製作工具物品、打造建築車船等等真是無所不能，而更可貴的是手也是傳達訊息的器官之一，各種手勢在說話時可以增強力度，甚至有手語及暗號的使用，在運動、舞蹈、表演時手更佔有重要的地位，而人與人之間的交流不論是愛撫傳情、握手致意或是拳腳相向也都少不了手，在華人的社會裡甚至發展出以看手相來推測命運的習慣，從手掌厚薄及掌紋來推斷禍福吉凶。

對做雕塑的人來說手是最容易也是最困難的題材，容易的是它是我們身體的一部分，伸到眼前就可參考，很容易就可以做出手的形態出來，但是手的形狀其實是非常複雜，它所有人都共通的部分，也有每個人都不同的特色，而這不同的特色正是讓手的作品帶有個性的要素。

雕塑手來做獎盃是具挑戰性的創作，主要傳達的訊息是來自企業堅強厚實與溫暖的力量，製作期間與基金會進行了幾次協調，主要是參考數張吳寶田董事長的手部照片，和幾次與吳董事長握手的經驗，輕緩的力道與柔軟的觸感令人印象深刻。直立握拳的姿勢是獎盃的基本造形，不是博鬥前緊握的拳頭，而像是喊一聲「做的好！」讚美某事時，手掌不由自主的輕握拳頭，傳達主辦者的心意給獲獎的雕塑家。

### Hand that conveys feelings

Being one of the most important parts of human body, the hands are responsible for executing instructions given by our consciousness, whether taking care of our own body, collecting and cooking foods, making tools and personal items, constructing buildings or boats and vehicles, etc., the hands are omnipotent. What is even more important and valuable is that the hands are one of the organs that convey messages. All kinds of hand gestures can strength the power, and even the utilization of sign language and finger codes. The hands also play an essential role in sporting success, dancing, acting and performance. As to interpersonal communications and interactions including caressing, expressing amorous feelings, giving one's regards with a handshake, or exchanging blows, the hands play an important function in body language. The custom of predicting information about a person's life and foretelling luck and disaster from hand thickness and palm prints based on palmistry has even been developed in Chinese society.

To a person who makes sculptures, human hand is the easiest but also the most difficult subject matter. What makes it easy is that since it is part of our body, we can refer the resource by simply reaching out our hands and make the form of it with ease. However, the shape of a hand is in fact extremely

complicated for it has the common part shared by everyone and different characteristics of each individual as well. The feature of disparity is exactly the fundamental element that allows the artwork of hands to get its own personality.

Sculpting a hand and making it into a prize cup is a creation full of challenges. The main message is to convey the power of strength and warmth which comes from the enterprise. We have carried out many discussions during the creation process with the foundation by mainly taking several hand pictures of the chairman Pao-Tien WU, together with the experience of shaking hands with chairman Wu as references. The gentle strength and soft touch are just impressive. The upright fist posture is the basic formation of the prize cup. Instead of making a fist before the fight, it is more like a shout of “Well done!” followed by a spontaneous clenched fist when giving compliments to express praises and goodwill of the organizer to the award-winning sculptors.

賴永興

# 05 *Reviewers* 評審



# REVIEWERS

## 評審介紹

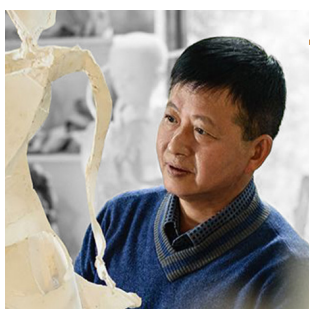
### Committee Members of the First Evaluation

#### 初審評審



**Zhen-Hua SUN**  
孫振華

Professor at  
China Academy of Art  
中國美術學院雕塑系 教授



**Kuang-Yu LEE**  
李光裕

Sculptor  
雕塑家



**Izumi HATANO**  
波多野泉

President of Okinawa Prefectural  
University of Arts  
日本沖繩縣立藝術大學 校長



**Xing-Tao JIAO**  
焦興濤

Associate Dean of Sculpture  
Department at Sichuan Fine Arts  
Institute  
中國四川美術學院 副院長



**Hsu-Tung HAN**  
韓旭東

Sculptor  
雕塑家

### Committee Members of the Second Evaluation

#### 複審評審



**Takamichi ITO**  
伊藤隆道

Professor Emeritus at Tokyo  
University of the Arts  
日本東京藝術大學名譽教授



**Chi-Man LAI**  
黎志文

Sculptor  
雕塑家



**Chiu-Hsien WU**  
吳秋賢

CEO of LIH PAO  
Cultural Arts Foundation  
麗寶文化藝術基金會 執行長



**Mitsuyuki TAKEDA**  
竹田光幸

Professor Emeritus at Tama Art  
University  
日本多摩美術大學名譽教授



**Chong-Ray HSIAO**  
蕭瓊瑞

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

# 06

## *Records*

全紀錄



# PRESS CONFERENCE

## 記者會

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