



LIH PAO

SCULPTURE BIENNIAL AWARDS

VII



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VII

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# 序 文





# 財團法人麗寶文化藝術基金會

## LIH PAO CULTURAL ARTS FOUNDATION

### 創作，根於傳統，盛於創新

在傳統的根裡萌芽，在創新的時代中綻放，藝術的價值在於承先啟後及新舊之間不斷尋求突破，和那份源自於創作的勇氣與執著，如同一次次破繭的過程，帶領藝術走向重生的未來與希望。

「第七屆麗寶雕塑雙年獎」吸引了來自全球 195 件作品、39 個國家，不僅超越語言，更跨越國界，藝術家以多樣材質與形式探尋創作的極限，展現獨特的雕塑語彙和無窮的創意和想像力，經由英國、日本、義大利及臺灣等國評審，嚴謹評選出金、銀、銅獎、評審團獎及優選獎，以表彰創作者於技法與觀念上的堅持與執著，更藉由這次活動喚起更多對文化多樣性的關注和思考。

本屆我們有幸與義大利經濟貿易文化推廣辦事處攜手合作，用「雕塑」搭建臺灣與世界的橋梁，讓雕塑雙年獎不僅是一場比賽，更是一次藝術的饗宴。雕塑是一種靜默的力量，承載著深刻的思想情感，麗寶文化藝術基金會自創立以來，始終以推動雕塑藝術為志業，期望「麗寶雕塑雙年獎」成為國際雕塑界的指標，更成為與世界對話的重要橋梁，讓藝術的光芒，持續照亮每一寸土地，彰顯人類共同的價值。

## Artistic Creation : Where Tradition Meets Renewal

Art germinates from the roots of tradition and blossoms in an age of innovation. Its value lies in connecting past and future, continually seeking breakthroughs between the old and the new. It is sustained by the courage and persistence inherent in creation itself, like emerging from a cocoon in continual transformation, guiding art toward renewal, possibility, and hope.

The 7th Lih Pao Sculpture Biennial Awards attracted 195 submissions from 39 countries, crossing both linguistic and geographic boundaries. Through diverse materials and forms, artists pushed the limits of sculptural expression, presenting unique sculptural languages shaped by imagination and boundless creativity. Jurors from the United Kingdom, Japan, Italy, and Taiwan rigorously evaluated the submissions and selected the winners: the Gold Prize, Silver Prize, Bronze Prize, Jury Prize, and Prize for Excellence. These prizes recognize the artists' dedication to both technique and concept, while encouraging broader reflection on cultural diversity.

This year, we are honored to collaborate with the Italian Economic, Trade and Cultural Promotion Office, using sculpture as a bridge that links Taiwan with the world. The Biennial is not merely a competition, it is a celebration of art. Sculpture holds a quiet yet powerful presence, conveying profound thought and emotion. Since its founding, the Lih Pao Cultural Arts Foundation has been dedicated to advancing the art of sculpture. It is our hope that Lih Pao Sculpture Biennial Awards will serve as a vital reference point in the global sculpture community and as a conduit for dialogue across cultures. May the light of art continue to shine in every corner of the world, reflecting the values we share as human beings.

董事長 Founder

Pao Tien WU

吳寶田



# 文化部

## MINISTRY OF CULTURE

文化的力量，從人的創造而起，因社會各界的支持而延展。文化部與民間長期協力合作，期望讓藝術逐步融入大眾生活，成為社會價值與美學的養分。當文化在日常中自然流動，不僅豐富個人生命，也勾勒出臺灣的精神風貌與國際印象。

雕塑，是時間的凝鍊，也是精神的載體。麗寶文化藝術基金會多年來持續支持藝術創作，並透過「麗寶雕塑雙年獎」此一平臺，讓來自世界各地的優秀作品得以呈現。今年已經邁入第七屆，這不僅是一場藝術的盛會，更是臺灣文化軟實力在國際間的具體展現。

隨著麗寶文化藝術基金會的長期推動，雕塑作為媒介逐漸連結起不同地域與文化的創作能量，更多視角在同一空間交會，讓文化藝術成為外交的翅膀，使文化行動向外延伸，走向世界，開展更多可能。期待未來有更多企業與社會力量共同參與，讓臺灣在國際藝術社群中持續保持開放的交流與連結。

The power of culture originates from the creation of human beings and is extended due to the support from different sectors in society. The Ministry of Culture and the private sector have long-term collaborations that strive to integrate art into the lives of the public, and become the foundation for social value and aesthetics. When culture is naturally flowing in daily lives, it not only enriches the lives of individuals, but also shapes the moral character and international impression of Taiwan.

Sculptures are the condensation of time and the carriers of spirits. Lih Pao Cultural Arts Foundation has been supporting art creations for years, and has allowed excellent works from different parts of the world to be exhibited through the platform of “Lih Pao Sculpture Biennial Awards.” This year is the 7th edition of the awards, which is not only a grand occasion for art, but also a substantial exhibition of the soft power of Taiwanese culture.

With the long-term promotion of the Lih Pao Cultural Arts Foundation, sculptures, as mediums, connect the creativity between different regions and cultures. Cultural art can support diplomacy through the intersection of multiple visions in the same space, make cultural acts extend externally, step onto the world's stage, and create more possibilities. We hope that there will be more enterprises and social forces to jointly participate in these cultural art endeavors, to allow Taiwan to continuously maintain open exchanges and connections in international art communities.

部長 Minister

Yuan LI



# 外交部

## MINISTRY OF FOREIGN AFFAIRS

麗寶文化藝術基金會董事長吳寶田是一位成功的企業家，亦是我多年的好友。長年來積極推廣藝術文化，並熱心投身公益。早在 2003 年，他便創立了「麗寶文化藝術基金會」，以人文關懷為核心理念，推動藝術教育和社區營造，並致力培育臺灣新世代的藝術人才。

今年外交部秉持賴清德總統「價值外交」的理念，與文化部共同推動「2025 歐洲臺灣文化年」活動，本人也分別赴捷克、義大利、奧地利等歐洲國家，見證文化年帶來的豐碩成果。我也很榮幸能在 10 月份參與「第七屆麗寶雕塑雙年獎」頒獎典禮。此次獲獎藝術家來自臺灣、義大利、保加利亞及日本等國，以多元材質的雕塑創作，展現豐富的人文情懷與環境反思，呈現出令人驚嘆的美學佳作。充分展現此次雙年展「雕塑、建築、環境」的核心意象。

文化是跨越語言與距離的橋梁，透過交流，我們能促進彼此理解與信任，進而深化雙邊關係。正如今年歐洲臺灣文化年的標語：「From Tech to Culture, Taiwan Leads the Future！」我期望，透過推動「文化外交」，讓世界看見臺灣不僅在科技、經濟與安全領域實力卓越，更在文化藝術上展現深度與創意，彰顯臺灣的軟實力。本屆雕塑展的合作，也正是文化外交的具體實踐。

期盼本屆麗寶雙年展的精彩成果，能為更多人打開通往藝術與文化的窗口，讓世界看見臺灣以創意與人文價值引領未來的信念。

Pao Tien WU, Founder of the Lih Pao Cultural Arts Foundation, is a highly successful businessman and a dear friend of many years. He has long been an active promoter of the arts and a passionate contributor to the public good. Lih Pao Cultural Arts Foundation, founded by Mr. Wu in 2003, draws on the compassion that lies at the heart of the humanities to stimulate arts education and community building and cultivate Taiwan's next generation of artistic talent.

This year, in accordance with President Lai Ching-te's concept of values-based diplomacy, the Ministry of Foreign Affairs has worked with the Ministry of Culture to promote the Taiwan Culture in Europe 2025 initiative. In my visits to the Czech Republic, Italy, Austria, and other European nations, I have personally witnessed the fruitful results of this year of culture.

In October, I had the honor to attend the 7th Lih Pao Sculpture Biennial Awards. The event's prizewinning artists from Taiwan, Italy, Bulgaria, Japan, and other countries have utilized a diverse range of materials and expressed a wealth of human emotion and environmental awareness throughout their awe-inspiring and beautiful works. Their

creations vividly capture the biennial's central theme of “sculpture, architecture, environment.”

Culture transcends language barriers and geographical distance. Cultural exchanges allow us to better understand one another and develop mutual trust, thereby deepening bilateral relations. Just as the theme of Taiwan Culture in Europe 2025 is “From Tech to Culture, Taiwan Leads the Future,” I hope that, thanks to our efforts in advancing cultural diplomacy, the world will see that Taiwan is more than just the sum of its achievements in technology, economics, and security. Taiwan's great depth and creativity in culture and the arts are a reflection of its soft power. The cooperation undertaken through this year's biennial truly embodies this spirit of cultural diplomacy.

I hope that the remarkable outcomes of the Lih Pao biennial awards will open a window for more people to experience art and culture, and allow the world to see Taiwan's commitment to leading the future through creativity and cultural values.

部長 Minister

Chia lung LIN

林佳龍



# 義大利經濟貿易文化推廣辦事處

## Italian Economic, Trade and Cultural Promotion Office

La scultura è da sempre una delle principali espressioni artistiche della cultura in Italia. Le prime testimonianze di scultura nel nostro Paese risalgono alla preistoria, con le incisioni rupestri della Val Camonica, databili al Paleolitico. Al tempo degli antichi Romani e della prima civiltà cristiana, la scultura aveva la funzione comunicativa di rappresentare la realtà.

In questo contesto, non possiamo che esprimere soddisfazione per la scelta di avere l'Italia come ospite d'onore alla settima edizione del “Lih Pao Sculpture Biennial Awards”. Abbiamo apprezzato moltissimo che un membro della giuria e uno degli artisti selezionati e premiati fossero italiani.

La Fondazione Lih Pao Cultural Arts, grazie a questo importante premio, contribuisce al dialogo tra Roma e Taipei e fa della cultura, in particolare della scultura, una forma di comunicazione di grandissimo effetto, capace di elevare ancora di più il nostro rapporto.

Esprimiamo grande soddisfazione per la qualità delle opere selezionate e per il contributo che esse potranno fornire all'evoluzione del concetto di capolavoro, che condividiamo con tutti gli amanti del bello.

Grazie a eventi come quello organizzato dalla Fondazione Lih Pao Cultural Arts, ci rendiamo conto che, attraverso l'arte, i confini cadono, le porte si aprono e si creano ponti che ci fanno sentire sempre più vicini.

雕塑自古以來即為義大利文化中最具代表性的藝術形式之一。其最早的遺跡可追溯至史前時期，如瓦爾卡莫尼卡山谷的岩刻，年代上溯至舊石器時代；而在古羅馬時期及早期基督教文明中，雕塑更承載著再現真實、傳遞訊息的使命，為歷史與文化的交流架起了溝通的橋梁。

在此深厚的文化傳統之下，第七屆「麗寶雕塑雙年獎」選擇義大利作為主題國，對我們而言意義非凡。我們欣見本屆評審團中有義籍評審參與，同時亦有義大利藝術家入選並獲獎，這不僅彰顯義大利雕塑藝術的持續活力，也見證了雙方文化交流的日益深化。

麗寶文化藝術基金會透過此一重要獎項，促成羅馬與臺北之間更為緊密的對話，以文化——尤其是雕塑藝術——作為跨越地域與語言的共同語彙，使彼此的關係更趨堅實而深厚。

本屆入選作品水準卓越，我們深信，這些創作將為藝術概念的持續發展帶來新的啟發，並與所有熱愛藝術與美感的人士共享其價值與意義。

藉由麗寶文化藝術基金會所策劃的盛事，我們再次體認，藝術具有打破疆界、開啟對話、建立橋梁的力量，使我們在文化的交匯中彼此更加接近。

代表 Representative

龍博文 Marco Lombardi



# 奧地利臺北辦事處

## AUSTRIAN OFFICE TAIPEI

Kunst ist kein Luxus. Sie ist eine Notwendigkeit. Sie zeigt uns, wer wir sind – und wer wir sein könnten. Sie öffnet Augen, Herzen und manchmal sogar Türen, die lange verschlossen schienen.

Wenn Kulturen aufeinandertreffen, wenn Unterschiede sichtbar–und diskutierbar–werden, entsteht eine echte Verbindung.

Lasst uns also weiterhin Brücken bauen: zwischen Österreich und Taiwan, wo es seit langer Zeit einen regen kulturellen Austausch über alle Disziplinen gibt.

Dieser Austausch wird durch jährliche Besuche österreichischer Künstlerinnen und Künstler und ein starkes Interesse Taiwans an Österreich gepflegt. Auftritte der Wiener Sängerknaben oder die Live-Übertragung des Neujahrkonzertes aus Wien in Kaoshiung gehören jedes Jahr zu den Highlights der Kultursaison in Taiwan.

Sämtliche Künstlerinnen und Künstler, die ich hier treffen darf, schwärmen vom Publikum in Taiwan, welches die Kunstschaaffenden offen aufnimmt.

Ich bin überzeugt wir brauchen internationale Vernetzung, wir brauchen den Dialog über Grenzen hinweg, denn Kunst wächst durch Austausch.

Der Preis der Lih Pao Sculpture Biennial Awards bedeutet mehr als Anerkennung. Er ist ein Zeichen des Vertrauens, der Wertschätzung–und der Ermutigung. Besonders für diejenigen, die vielleicht noch am Anfang stehen, die oft im Verborgenen arbeiten, mit wenigen Mitteln, aber umso leidenschaftlicher.

Wir sind der Lih Pao Cultural Arts Foundation sehr dankbar, dass sie Österreich als Gastland für die nächste Verleihung des Skulpturenpreises ausgewählt hat und freuen aus auf den Austausch.

Ich wünsche der Stiftung persönlich weiterhin alles Gute und viel Erfolg für alle weiteren Projekte.

藝術並非奢侈品，而是生活必需物，它讓我們看見自身，也讓我們看見可能成為的模樣。藝術打開眼界、觸動心靈，有時甚至推開那些似乎已封閉許久的門。

當文化相遇、差異浮現並得以被討論時，真正的連結便在其中誕生。

因此，讓我們持續築起橋梁，奧地利與臺灣之間長久以來在各領域保持著蓬勃的文化交流，正是一個美好的典範。

這樣的交流，來自奧地利藝術家每年的訪臺，也來自臺灣對奧地利的濃厚興趣。維也納少年合唱團的演出，或從維也納直播至高雄的新年音樂會，都是臺灣年度文化盛事的亮點。

我有幸遇見的每一位藝術家，都對臺灣觀眾讚譽有加，臺灣觀眾以最熱情、最開放的心迎接來自世界各地的創作者。

我深信我們需要更緊密的國際連結，以及跨越疆界的對話，因為藝術正是在交流中茁壯。

麗寶雕塑雙年獎的意義不僅是肯定，更象徵著信任、珍視與鼓舞。對於那些仍在起步、長期默默耕耘，並以有限資源投入創作的人而言，這份激勵尤為珍貴。

我們非常感謝麗寶文化藝術基金會選擇奧地利，作為下一屆雕塑獎的合辦國家，並衷心期待接下來的交流。

我個人也祝願基金會未來所有計畫順利圓滿，持續卓越。

處長 Director

何士誠 Christian Helbig



# NSO 國家交響樂團

## NATIONAL SYMPHONY ORCHESTRA

在藝術的世界裡，雕塑與音樂分屬不同的語言，卻都以形與聲，傳遞人類對存在的感知與想像。當線條在空間中凝定，旋律在時間中流動，兩種藝術的能量便在相遇中激盪出新的靈光。

麗寶文化藝術基金會與 NSO 國家交響樂團秉持「文化平權」的共同信念，持續以藝術作為交流與啟發的橋梁。今年雙方攜手推出五場音樂會：NSO× 麗寶彩雲室內樂《街頭之歌》、《聽見 400 光年》、《如歌之夏》，以及歌劇音樂會《飛行的荷蘭人》和管絃樂音樂會《馬勒第三》。無論是在街頭拾得的旋律、遙遠星光的回聲，或歌劇中人性的掙扎與救贖，音樂都成為人與世界連結的途徑。它提醒我們，藝術不僅屬於舞臺與展館，更存在於日常的呼吸之間，潤澤城市的節奏，也啟發心靈的共鳴，也讓藝術的精神更加貼近社會與生活。

《飛行的荷蘭人》描繪一位被命運束縛的航海者，在漫長漂泊中尋找救贖的故事。這份不屈與追求，正是藝術創作的核心意象。雕塑家以手中的材質對話，音樂人以音符凝思，皆在探索自身與世界的關係，觸及那份超越時間的真實。

第七屆麗寶雕塑雙年獎匯聚來自世界各地的創作力量，展現出時代視野與美學深度。NSO 國家交響樂團與麗寶文化藝術基金會同樣相信，藝術不僅是美的展現，更是文化延續的基石。我們持續攜手，以音樂與藝術為媒介，讓創作的精神在社會中流動，使文化的光芒持續閃耀。

In the world of art, sculptures and music are different languages; however, they both convey the senses and imaginations of human beings in terms of existence with figures and sounds. When a line is fixed in a space and when melodies are flowing in time, the power of the two kinds of arts generates new inspirations with their encounter.

Adhering to the common faith of “cultural equality,” Lih Pao Cultural Arts Foundation and National Symphony Orchestra (NSO) continue to adopt art as a bridge for exchanges and inspiration. This year, both parties collaborated to launch five concerts, including *Gassenhauer*, *Where Parallel Lines Converge*, and *Summer in Serenade*, organized by NSO and LIHPAO Chamber Concerts, as well as the opera *The Flying Dutchman* and the orchestra concert *Mahler's Symphony No. 3*. Regardless of melodies on the street, the echo of the distant starlight, or the human struggles and redemption in the opera, music has become a channel for people to connect to the world. It reminds us that art is not just on the stage or in exhibition halls, but exists in the breath of daily life to liven the tempo of cities and

generate resonance between souls, allowing art spirits to become closer to society and lives.

*The Flying Dutchman* narrates the story of a voyager who is trapped by his destiny and seeks spiritual redemption on a long journey. The perseverance and pursuit are the core images of art creation. Sculptors have conversations via their materials, while musicians meditate through notes; they both explore the relationship between themselves and the world, reaching the reality that surpasses time.

The 7th Lih Pao Sculpture Biennial Awards merges the creation capacity from different places of the world to exhibit the visions of the era and the depth of aesthetics. NSO and Lih Pao Cultural Arts Foundation are both convinced that art is not just the exhibition of beauty, but also the bedrock for cultural extension. We continue to join hands to allow the spirit of creation to flow in society with music and art as a medium, enabling the radiance of culture to continue to shine.

執行長 CEO

Wen Chen KUO

郭文生



# 國立臺北藝術大學

## TAIPEI NATIONAL UNIVERSITY OF THE ARTS

麗寶雕塑雙年獎已進入第七屆，透過這個獎項，麗寶文化藝術基金會得以常年、持續地贊助全球的雕塑藝術創作者；這件事情並不光只是贊助即可，而是需要認同與用心。基金會對於全球雕塑藝術的發展與內容的支持，並把這部分的內容留在臺灣，邀請各國駐臺代表參與，促進良好的國際外交關係，增色雕塑雙年獎本身的貢獻。

雕塑藝術的存在，相較於其他藝術媒材，與人類世界更是有著相當獨特的關係：雕塑物件或行為與生活空間的連結，近乎到了彷如空氣般的存在。藝術家對於材料的構思、捏塑刨除的創意思維，提供了在形塑空間裡生活的人，浸潤於每次的呼吸節奏裡，無論是意識、或是無意識的，不斷地綿延其意念與感受；雕塑物件或行為彷彿又像是恆存已久的物件，難以輕忽，因為所用到的材質：木、石、金屬等等材料，在視覺感受上就是一個遠比人體肉身組成，還更為長久的可能。

麗寶文化藝術基金會的推動工作，在臺灣文化內容的貢獻上是無法抹滅的。本次第七屆的麗寶雕塑雙年展作品一樣十分精采，各國的藝術家作品呈現了：即使來自不同的生活文化範疇，仍然有著相同、令人感動的文化質素。衷心期盼麗寶文化藝術基金會能夠持續為我們的文化內容，提供卓越而久遠的精彩。

The 7th Lih Pao Sculpture Biennial Awards marks another milestone in the Lih Pao Cultural Arts Foundation's long-standing commitment to supporting sculptors from around the world. This support extends far beyond funding and reflects a deep sense of dedication and conviction. By promoting the development and diverse expressions of global sculpture, bringing these achievements to Taiwan, and inviting representatives from various countries stationed here to participate, the Foundation has fostered meaningful international exchange and enhanced the cultural significance of the Biennial.

Among artistic media, sculpture holds a uniquely intimate relationship with human life and space. Sculptural objects and actions are woven into the environments we inhabit, almost as quietly as the air around us. Through an artist's handling of materials, through shaping and carving, sculpture becomes part of the rhythm of daily life. Consciously or unconsciously, it accompanies and extends our thoughts and sensations. Materials such as wood, stone, and metal possess a presence that outlasts the human body, giving sculptural works a sense of permanence that commands our attention.

The contributions of the Lih Pao Cultural Arts Foundation have become an integral part of Taiwan's cultural landscape. The artworks presented in the 7th Lih Pao Sculpture Biennial Awards are once again outstanding. While the participating artists come from diverse cultural backgrounds, their works nonetheless share qualities that are deeply moving. It is my sincere hope that the Foundation will continue to enrich our cultural life with excellence and enduring vision for many years to come.

校長 President

Hsi Chuan LIU

劉錫權



# 國立臺灣藝術大學 雕塑學系

DEPARTMENT OF SCULPTURE , NATIONAL TAIWAN UNIVERSITY OF ARTS

文化藝術的繁榮昌盛，通常是奠基於安定的社會、發達的經濟以及多元的文化交流，今天臺灣雖然處在一個微妙的局勢，但在國人的努力及國際友人的協力之下卻能保持在一個平衡的發展狀態。藝術創作在這種情況之下應該更有喚起人性鼓舞人心的使命，今日臺灣的藝術不管是在當代藝術的呈現，或是藝術市場的推廣都有亮眼的成果，特別是公私部門的努力推廣，臺灣讓國內及國際友人透過藝術看到我們內心真誠的一面。

臺灣雕塑或可從原住民雕塑以及早期自閩粵傳來的生活宗教雕塑探討，但是論及現當代的雕塑藝術，黃土水 (1895~1930) 或可稱為第一人者，他自 1915 年赴日進入東京藝術學校學習雕塑也許是臺灣當代藝術的肇始，可惜日治時期及光復後早期，臺灣高等教育中並無雕塑類課程，黃氏的早逝及社會風氣未開，加上時代動盪以致真正有雕塑教育的出現是在 1962 年國立藝專創設美術科下設西畫、國畫、雕塑三組，臺灣的雕塑教育初由丘雲、楊英風、何明績等三位老師任教，以杭州國立藝專的雕塑傳承為主軸，原住民及漢人傳統雕塑加上留日黃土水等人為基底，臺灣雕塑藝術教育於焉展開，各大專院校及高職美工科逐漸開設雕塑課程，日後自歐美日留學歸國學子逐漸進入教學體系，國內雕塑也從為政治服務逐漸轉型，後又有 1% 的公共藝術法，使臺灣雕塑發展逐漸豐富多元邁向充滿生機的未來。

富而好禮是臺灣當下社會的寫照，許多企業的基金會開始關注國內各項藝文活動，麗寶文化藝術基金會在視覺文化藝術的範疇主要以推廣雕塑活動為主，除了贊助包含雕塑學系的大專院校雕塑類活動，活化國內雕塑學術的推廣及國際化之外，最膾炙人口的就是「麗寶雕塑雙年獎」這個國際徵件活動，不只為臺灣的，更為全世界的雕塑家帶來鼓勵與支持，在頒獎典禮看到比往年更精湛的得獎作品，內心不只感動與佩服，更被激起創作慾望。這次在與義大利經濟貿易文化推廣辦事處合作徵件之下，有 39 國的 195 位優秀的參展者，競爭象徵雕塑界的新桂冠獎項及豐厚的獎金，得獎者的雕塑作品為雕塑創作開啟了新的方向與典範，其影響層面不只廣而且是持續擴張的，對臺灣的雕塑學子及雕塑家帶來的是新刺激與提醒，刺激是材質的新展開與應用和創作思維的可能性，提醒的是雕塑的本質並未消逝。

雕塑創作在所有的藝術中不只佔有實體空間、材料取得不易、而且是創作過程最辛苦的一種，但也因為雕塑作品可以在室內外場域發揮其藝術魅力，自古以來就被各界所喜愛，因為材料科技的發達，藝術思潮的展開使雕塑創作來到一個非常多元的時期，「麗寶雕塑雙年獎」7 屆 14 年來有 68 國 1347 人次的雕塑家參賽，這不只是號召世界雕塑群英的匯聚，也是藉由這個平臺讓全世界的雕塑家能夠交流競爭，並為臺灣的存在透過雕塑軟實力向世界宣示，我們是愛好雕塑藝術的國家。

The prosperity of cultural art is generally based on a stable society, a developed economy, and diverse cultural exchanges. Despite the subtle situation, Taiwan is able to maintain a balanced developing status at present, through the efforts of nationals and help from international friends. Under such circumstances, art creations are tasked with the mission to encourage and inspire people. Today, arts in Taiwan have outstanding achievements in the exhibition of modern art and promotion in the art market, especially the efforts made by the public and private sectors for promotion. Taiwan allows domestic and international friends to see the internal, sincere side of Taiwan via art.

The sculptures in Taiwan can be explored starting from sculptures by indigenous people, and the religious sculptures originating from Fujian and Guangdong in the early period. However, when mentioning modern sculpture art, Tu Shui HUANG (1895~1930) may be called the pioneer. He went to Japan in 1915 and entered the Tokyo University of the Arts to learn sculpture, which may be the start of modern art in Taiwan. Unfortunately, during the Japanese colonial Period and the early period after the Retrocession, there were no sculpture courses in tertiary education in Taiwan. With the early death of Tu Shui HUANG and the conservative social atmosphere, together with the turbulent era, the emergence of sculpture education was from the three groups of Western painting, Chinese painting, and sculpture established under the Art Department of the National Taiwan Arts College in 1962. Three teachers, including Yun CHIU, Ying Fong YANG, and Ming Chi HO, were responsible for sculpture education in Taiwan. With the sculpture inheritance from the National Hangzhou Art College as the main frame, and the traditional sculptures of indigenous people and the Han Chinese, together with Tu Shui HUANG and others as the foundation, sculpture art education in Taiwan thus commenced. With colleges, universities, and vocational high schools starting to offer sculpture courses, and students returning from Europe, the U.S., and Japan entering the teaching profession, subsequently, domestic sculpture started to transform from just providing services for politics. Later, the 1% Regulations on the Installation of Public Art made the sculptures in Taiwan move toward an enriched, diverse, and vibrant future.

Wealthy and Courteous is a reflection of the current society in Taiwan. The foundations of many enterprises have

begun to focus on art and cultural activities in Taiwan. Lih Pao Cultural Arts Foundation focuses on promoting sculpture activities within the scope of visual art. Apart from sponsoring sculpture activities at college and university sculpture departments and actively promoting internationalization of domestic sculpture academics, the international submission event, “Lih Pao Sculpture Biennial Awards,” also brings encouragement and support to sculptors worldwide. With unprecedented works that are awarded at the ceremony, the will for creation will be inspired apart from sentiments and admiration. Through cooperation with the Italian Economic, Trade and Cultural Promotion Office calling for submissions, 195 excellent participants from 39 countries competed for the New Laureate Award and abundant bonuses that symbolize the sculpture sector. The awarded sculpture works created new directions and examples for sculpture creations. Interpretations are wide and continuously expanding, bringing new stimulation and reminders for students of sculpture and sculptors in Taiwan. This stimulation creates possibilities for new development, applications, and creative thinking, reminding people that the nature of sculpting survived.

Sculpting creations not only occupy actual spaces among all arts, but also is the toughest art during the creating progress, as the acquisition of materials is difficult. However, sculpting works have been favored for a long time, as they can exert their artistic charm in both indoor and outdoor fields. Due to the developed material technology, the commencement of artistic thinking allows sculpture creation to enter a diverse era. Regarding the Lih Pao Sculpture Biennial Awards, a total of 1,347 artists from 68 countries have participated across 7 editions over the past 14 years. The awards not only call upon the gathering of experts of sculpture worldwide, but also allow sculptors worldwide to have exchanges and competition via the platform, showing the world the existence of Taiwan, and that Taiwan is a country that loves sculptural arts, through the soft power of sculpting.

系主任 Chair

Yun Hsin LAI

賴永興



# 評審

## Jury

作為本屆麗寶雕塑雙年獎的評審團主席，我深感榮幸能為這項已成為當代藝術界重要指標的獎項撰寫序言。每一年，這個獎項都吸引了頂尖的參賽者，他們多元的創作實踐展現了雕塑藝術跨越文化、歷史與地域，持續連結人群的力量。

擔任評審是一段令人謙卑的經驗。面對如此龐大而卓越的創作能量，要在其中作出區分，是極具挑戰的。我們親眼見證藝術家如何從過去汲取養分、在當下開創語彙，傳統如何透過大膽的實驗而被重新想像，以及來自東方與西方的聲音如何在共同的創意場域中相互交會。我們所審視的作品遠不僅是藝術品本身，它們更是一場場對話，跨越世代、材質、社群，以及具象和想像之間的界線。

這個獎項彰顯了藝術作為凝聚力量的意義，它邀請我們思考彼此相連之處，挑戰我們重新審視熟悉的事物，並鼓勵我們擁抱所有形式的多樣性。身為評審，我們不斷被每件作品所展現的勇氣、好奇與創新精神深深啟發。

在此，我向所有參與的藝術家、各位評審夥伴，以及支持此獎項的麗寶文化藝術基金會致上最誠摯的感謝。他們的投入，使得這個獎項得以持續成為一個充滿活力的對話與探索平臺，並成為當代雕塑卓越成就的燈塔。

謹以深切的敬意與熱忱，呈獻本屆麗寶雕塑雙年獎，這是一份對創造力、連結性與藝術恆久力量的禮讚，也提醒我們，一個文明最後被記住的，往往是它所留下的藝術。

As this year's Chairman of the Jury for the Lih Pao Sculpture Biennial Awards, it is a privilege to introduce an edition of the Awards that has become a significant marker in the contemporary art calendar. Each year, the prize draws an exceptional calibre of entrants whose diverse practices highlight sculpture's enduring ability to connect people across cultures, histories and geographies.

Serving on the jury is a humbling experience. The challenge of distinguishing among the exceptionally vast talent of entries is profound. We witness how artists draw from the past while shaping the present, how traditions are reimagined through bold experimentation, and how voices from East and West converge in a shared creative space. The submissions we review are far more than artworks; they are conversations—between generations, between materials, between communities, and between the tangible and the imagined.

This prize stands as a testament to the unifying force of art. It invites us to reflect on what binds us, challenges us to reconsider the familiar, and encourages us to celebrate diversity in all its forms. As jurors, we are continually inspired by the courage, curiosity and innovation displayed in every entry.

I extend my deepest appreciation to the participating artists, my fellow jurors and the Lih Pao Cultural Arts Foundation who support this prize. Their commitment ensures that it remains a vibrant forum for dialogue and discovery, and a beacon for excellence in contemporary sculpture.

With great respect and enthusiasm, I present this year's International Sculpture Prize — a celebration of creativity, connection and the enduring power of art, and a reminder that we ultimately judge civilisations by the art they leave behind.

主席 Chairman

傑森·德卡雷斯·泰勒 Jason deCaires Taylor



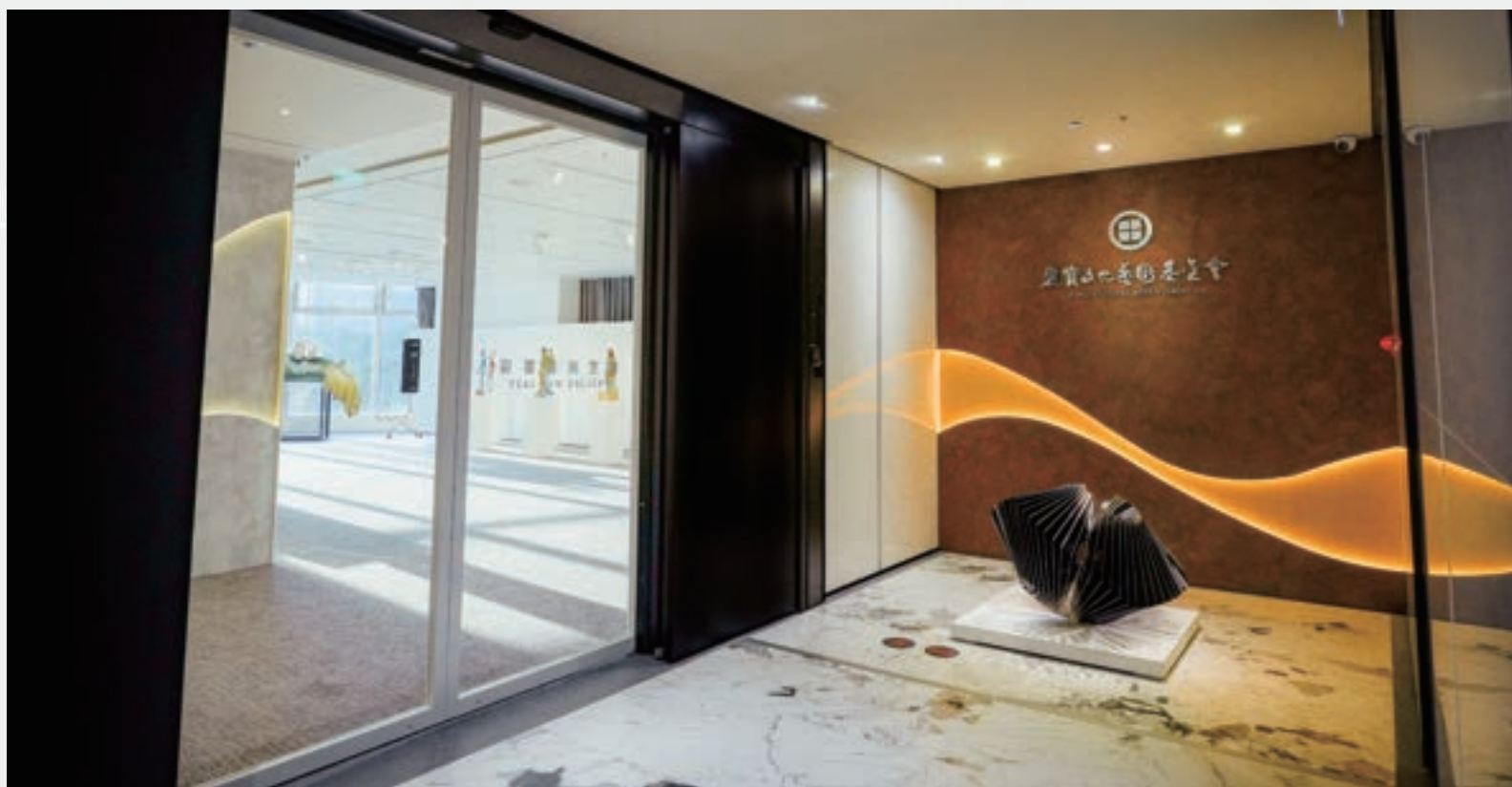
# 簡 介

# INTRODUCTION



# 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，定期舉辦麗寶雕塑雙年獎、彩雲講堂、彩雲藝術空間展覽、彩雲音樂匯及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分。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 Sculpture Biennial Awards, Tsai Yun Lecture: Life and Art Series Lectures, Tsai Yun Gallery, Tsai Yun concert 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 it 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

## 指導單位

文化是國家的靈魂，也是臺灣走向世界的第一印象。今日的臺灣立於國際視野之中，其背後的文化能量歷經長久淬鍊，已然成為耀眼而堅韌的力量。文化部以「文化永續，世界臺灣」為宗旨，從生活、思想、創造與傳播等面向深耕，讓臺灣文化的光芒成為民主世界的燈塔。

在生活與土地層面，持續重建歷史現場、強化文化資產保存，推動有形與無形文化資產的傳承與再生，並推動國家語言研究與復振，營造友善平權語言環境。深化社區營造，催生民間劇場聚落，使文化走入日常，藉由文化平權與人權教育，凝聚對土地歷史與族群間的尊重。

在文化教育方面，推動「重建臺灣藝術史」工程，以藝術家的故事扎根文化教育，並透過文化幣鼓勵青年走入藝文場域。博物館與美術館持續升級智慧科技，強化資源共享，提升全民文化體驗。

在創作與內容產業方面，健全法規制度，保障文化藝術工作者創作環境，支持藝文創作產業。整合政府、企業與民間資源，投入人才培育與內容製作，壯大影視音、出版、設計、動漫、遊戲與文化科技等文化內容產業，推動「臺流經濟」，讓臺灣成為自由的創作之島。

在對外行動中，強化公共媒體與國際頻道，以優質內容向世界發聲；支持影視音串流平臺跨域合作，提升臺灣內容海外能見度。持續以臺灣文化跟世界交朋友，建立國際藝文各領域的交流模式與合作計畫，深化國際之間的藝文創作鏈結。



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。

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

Culture shapes a nation's identity and forms the first impression Taiwan presents to the world. Today, Taiwan stands in the global spotlight with cultural energy that has been refined over time into a resilient and vibrant force. Guided by the vision of “Cultural Sustainability, Taiwan for the World,” efforts continue to strengthen culture across daily life, education, creative production, and international exchange.

Efforts related to local heritage and daily life include restoring historical sites, preserving tangible and intangible cultural assets, and promoting national language revitalization to create a more inclusive linguistic environment. Through community-building initiatives and the development of grassroots cultural spaces, culture is brought closer to everyday settings, supported by cultural equity and human-rights education that fosters respect for history, land, and diversity.

In education, the “Reconstruction of Taiwan's Art History” project is advancing cultural learning rooted in the stories of Taiwan's artists, while the Cultural Pass encourages youth to engage with arts venues. Museums and art institutions are upgrading digital systems and improving resource-sharing to provide a more diverse and accessible cultural experience.

In the creative and content industries, stronger regulatory frameworks are being developed to ensure a secure environment for cultural and artistic workers. By collaborating with government, businesses, and civil society, Taiwan continues to cultivate talent and expand cultural content production—spanning film, television, music, publishing, design, animation, gaming, and cultural technology—thus fostering the “Taiwan Wave” that positions Taiwan as a dynamic island of creativity.

On the international stage, Taiwan continues to strengthen public media and global broadcasting platforms, sharing high-quality content with the world. By supporting streaming platforms and audiovisual industry collaborations, Taiwan's content visibility is increased globally. Through sustained cultural exchange and cooperation, Taiwan deepens international connections and builds stronger cultural ties worldwide.

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.



# 義大利經濟貿易文化推廣辦事處

## Italian Economic, Trade Cultural Promotion Office

### Co-organizer

Italian Economic, Trade and Cultural Promotion Office in Taipei (IETCPO) provides assistance to individual citizens, public bodies and private companies in all fields between Italy and Taiwan related to trade, culture and science.

The Office offers a variety of services include visa handling, consular functions, contacts with local Authorities and support to companies and industries both Italian, that wish to invest or export in Taiwan, or Taiwanese with interests in Italy.

The Office issues passports and certificates to Italian nationals, links with all Italian administrations that deal with vital records, registry office, shipping and maritime proceedings, we are also issues validations of transcripts and of academic degrees and diplomas.

The Head of the Office is Minister Plenipotentiary Marco Lombardi who took up his duties on July 1st, 2024. He is assisted by Mr. Robert Della Sala, in charge for Consular Affair and Visas.

### 合辦單位

義大利經濟貿易暨文化推廣辦事處 (IETCPO) 致力於提供義大利與臺灣在經貿、文化及科學等領域之全方位協助，服務對象涵蓋個人、公部門與民間企業。

本辦事處業務範圍廣泛，包括簽證受理、一般領務申辦、協調聯繫臺灣各級主管機關，以及協助義大利企業在臺投資與拓展市場，並為有意前往義大利發展的臺灣企業與產業提供專業諮詢與支持。

本辦事處亦負責受理義大利國民之護照與各類證明文件申請，並與義大利相關政府機關密切合作，辦理戶籍、民事登記、航運及海事相關程序。此外，本處亦提供文書驗證、學位與學歷文件之認證等服務。

現任辦事處之代表龍博文 (Marco Lombardi) 於 2024 年 7 月 1 日上任；領事與簽證事務則由羅伯特 (Robert Della Sala) 先生負責 (2022 年 1 月 13 日上任)。



圖 | 合辦單位交接儀式，左起義大利經濟貿易文化推廣辦事處代表龍博文 Marco Lombardi、麗寶集團總裁吳寶田 Pao Tien Wu 與奧地利臺北辦事處處長何士誠 Christian Helbig

# 麗寶雕塑雙年獎

## LIH PAO SCULPTURE BIENNIAL AWARDS



圖 | 第七屆「麗寶雕塑雙年獎」於國家音樂廳舉行頒獎典禮

### 歷屆活動

「麗寶雕塑雙年獎」為每二年舉辦一次，以雕塑為主題之國際徵件活動。從第一屆向全球徵件，至今已經累積 68 個國家，共計 1347 位的國際藝術家參與這場盛會。

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。第六屆的徵件在後疫情時代下，共有 25 個國家、138 件作品參與角逐，希望雕塑以重生的破繭之姿，在藝術洪流中馳騁，為心靈定錨，再創生命的永恆！藉由傳達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。

第七屆「麗寶雕塑雙年獎」共有 39 國、195 件作品參與徵件，藝術家以多樣材質與形式探尋創作的極限，展現雕塑語彙的更新與思辨。經由英國、日本、義大利及臺灣等國評審團嚴謹評選，最終將頒發金、銀、銅獎、評審團獎及優選獎，表彰創作者於技法、觀念與藝術精神上的突破與貢獻。

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梁，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 | 決選會議現場

## Previous Activities

The “Lih Pao Sculpture Biennial Awards” is an international submission-calling event, with sculptures as the theme, that is organized every two years. Starting from calling for submissions worldwide since the 1st edition, a total of 1,347 international artists from 68 countries have participated in the event so far.

Regarding “Forest of Sculptures” as the theme of the 1st edition, the setting for organizing the event was the domestic new sculptor awards. There was a total of 91 works which participated in the competition. To improve the reach and vision of the competition, the 2nd edition started to transform into an international submission-calling event, in the hope of stepping onto the international stage from the local stage and connecting to the world through sculptures. The theme of the 2nd edition was “The Sustainability Between Circle and Square,” which starts out exploring and thinking about issues related to the sustainable co-existence between human beings and the natural

environment. A total of 179 works from 26 countries worldwide participated in the competition. The theme of the 3rd edition was “Transformation,” which adopted advances of text and the internet as a connection to pay tribute to the origin of human culture through the language of sculptures. A total of 228 works by artists from 33 countries worldwide participated in the competition. The theme of the 4th edition was “Harmony.” The self-styles of artists were exhibited through their sculpture works to communicate with others between different nationalities, regions, and ethnicities via different mediums, and in turn create a harmony of human culture. A total of 200 works by artists from 28 countries worldwide participated in the competition. The theme for the 5th edition was “Infinity.” The great meaning of art is cutting through the fence of time and space to reflect in the true world with unique art features and languages in the hope of expanding the infinite imagination of artists for the future. The edition received 318 artistic works from 46 countries, which not only broke through the fences between national boundaries, but also set up a new milestone for internationalization. In the post-pandemic era, a total of 138 works from 25 countries participated in the competition in the 6th edition, hoping to ride the torrent of art, anchoring souls, and creating an eternity of lives with sculptures, by a rebirth from the cocoon. By conveying the spirit of creations that are not limited by any environments or frameworks, the awards exhibited the universal value and perseverance of the arts, carrying the infinite hopes of human beings.

A total of 195 works from 39 countries participated in the 7th Lih Pao Sculpture Biennial Awards. Artists explored the limits of creation by using diverse materials and forms to exhibit the updates and critical thinking of the language of sculpture. After the stringent selection by the jurists from the U.K., Japan, Italy, Taiwan, and other countries, the Gold, Silver, and Bronze Awards, the Jury Prize and the Excellence Award will be ultimately issued to commend the breakthroughs and contributions of creators in terms of skills, concepts, and artistic spirits.

The Foundation is providing development strength for emerging artists in Taiwan who are undergoing the path of exploration, which not only builds a bridge for international art exchanges, but also provides a creation platform for emerging artists worldwide, allowing artists in all countries around the world to have mutual exchanges and conversations via sculptures.



圖 | 「第七屆麗寶雕塑雙年獎」作品公開展示

麗寶雙年雕塑獎  
官網連結



# 得獎者

AWARD WINNERS



# GOLD PRIZE

# 金 獎



本郷芳哉 Yoshiya HONGO



- 2007 沖縄縣立藝術大學，美術工藝學部，雕塑學士，日本
  - 2009 東京藝術大學，大學院美術研究科，雕塑碩士，日本
  - 2015 日本藝術中心第5屆日本雕刻大賽，金獎，東京，日本
  - 2015 Tokyo Wonder Wall 2015，東京都現代美術館，東京，日本
  - 2016 第19屆岡本太郎現代藝術獎展，川崎市岡本太郎美術館，神奈川，日本
  - 2022 京都仁和寺御室藝術4.8計畫：本郷芳哉，京都，日本
  - 2025 國際藝術祭 BIWAKO 雙年展，滋賀，日本
- 

- 2007 BFA in Sculpture, Okinawa Prefectural University of Arts, Japan
- 2009 MFA in Sculpture, Tokyo University of the Arts, Japan
- 2015 5th Japan Sculpture Concours, Gold Prize, Japan Art Center, Tokyo, Japan
- 2015 Tokyo Wonder Wall 2015, Museum of Contemporary Art Tokyo, Tokyo, Japan
- 2016 The 19th Exhibition of the Taro Okamoto Award for Contemporary Art, Taro Okamoto Museum of Art, Kanagawa, Japan
- 2022 Kyoto Ninnaji Omuro Art 4.8 Project : Yoshiya Hongo, Kyoto, Japan
- 2025 International Art Festival BIWAKO BIENNALE, Shiga, Japan

## 作品論述

《空白》系列（包括此次作品）表現了存在的狀態。作品內部蘊含著空洞，而表面則因腐蝕而變色。這些作品暗示著世界早已充盈，並在不斷變化。雖然並非有意追求，但這一方向自然與「空」「無常」等思想以及日本古來的自然觀相呼應。通過身體與材料的對話，我嘗試確認存在如何顯現，以及如何與周圍產生關聯。

在創作過程中，我進入由鋁板構成的空間，以身體為起點，從內部向外推擠，使體量逐漸生長。當作品小到無法進入、甚至可以被身體覆蓋時，我則留在外部，而形體向我擴展。由此產生的內在空間成為「虛空」，其輪廓在不斷變化中獲得存在感。這些動作揭示了在已然充盈的世界中生存的意義，以及與之相對的虛空性。

如果世界本已完整，那麼存在意味著始終與周圍保持關係。對我而言，「空」並非「空無」，而是一種包含萬物變化因子的狀態。透過雕塑，我追尋存在的樣貌，並將其作為現實呈現。

## Artwork Description

*The Void* series, including this work, reflects the nature of existence. Each piece holds a void within, while its surface is marked and discolored by corrosion. These works suggest that the world is already full and always in motion. Although not pursued consciously at first, this direction has naturally connected to the ideas of *kū* (emptiness), *mujō* (impermanence), and traditional Japanese views of nature. Through this work, I seek to confirm, with my own body in relation to the material, how existence appears and how it connects with what surrounds it.

In the making process, I step into a space formed from aluminum sheets. From the point of my body, I push outward, raising volume from within. When the work is too small to enter—small enough to be covered by my body—I remain outside, and the form swells toward me. In this way, the inner space becomes a void, its shifting outline gaining presence over time. These gestures express what it means to exist in a world already full, and the void-like quality that accompanies such existence.

If the world is already complete, then to exist is always to be in relation with one's surroundings. For me, *kū* does not mean “empty” as in nothingness, but a state that contains the potential for all change. Through sculpture, I trace these conditions of existence and present them as tangible fact.



空白 - 坐佇 The void-ZACHO

L110×W85×H220 cm

鋁 aluminum



## 評審評語 Judges' Comments

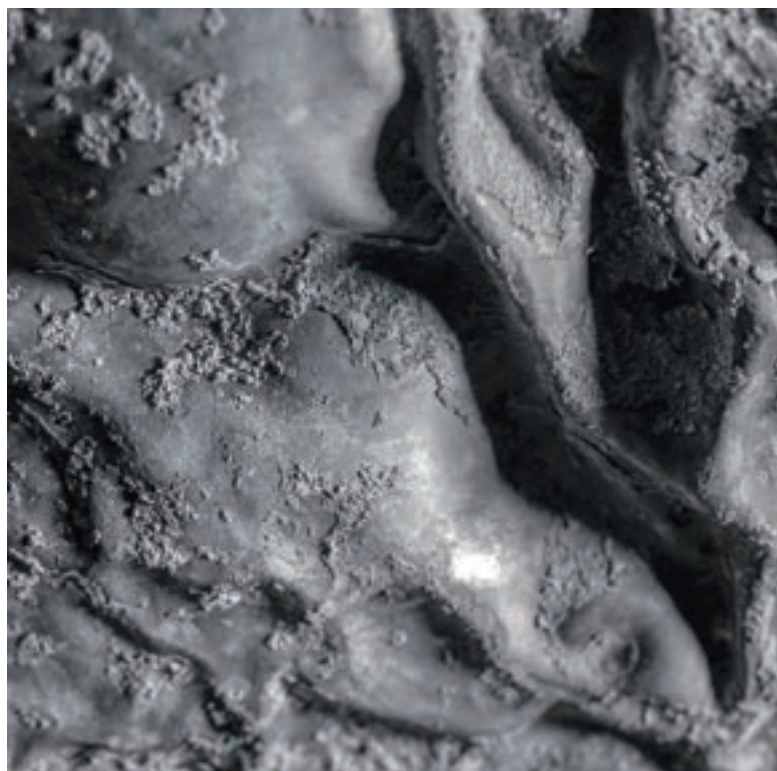
藝術能表達那些難以言述之事物。

這件雕塑佇立於彼方，既自然又工業、既穩固又失衡、既現代又歷史、既極簡又複雜。它觸及到「空」的存在。

Art can describe the undescribed. This work sits in that place. It is both natural yet industrial, solid yet unbalanced, modern yet historical, minimal yet complex. This work touches the void.

—— 傑森·德卡雷斯·泰勒 Jason deCaires Taylor







## 得獎感言

我想向主辦單位、評審，以及所有與麗寶雕塑雙年獎相關的朋友們表達最真誠的感謝。

對我來說，藝術不只是創造物件，而是一種分享看世界方式的途徑。透過雕塑，我希望提出一個簡單卻重要的問題：存在意味著什麼？我們應該如何與自然共生，又如何與彼此相處？

當我面對創作材料時，會感受到自己與世界的連結。這提醒我，我們不是與自然分離的個體，而是整體的一部分。對我來說，當代雕塑的魅力就在於它存在於與我們身體相同的空間，與我們生活的現實在同一水平上。在這個快速而抽象流動的世界裡，雕塑讓我們停下來，用身體去感受、去體驗。

這個獎項並不是我一個人的，它屬於我的家人、老師、朋友，以及所有一直鼓勵我的人。沒有他們，我無法站在今天的舞臺上。

我也認為，這個獎項不是結束，而是一個新的開始。它給了我繼續創作的勇氣，也讓我能把作品分享給更多人。

再次衷心感謝這份榮譽。我會繼續全力以赴，持續創作。

## Acceptance Speech

Thank you to the organizers, the jury, and all the people who made this award possible.

For me, art is not only about creating objects. It is about sharing a way of seeing the world. Through sculpture, I try to ask simple questions: What does it mean to exist? How do we live together with nature and with each other?

When I work with materials, I feel a real connection to the world itself. They remind me that we are not separate from nature, but part of the same whole. For me, the charm of sculpture today is exactly this: that it exists in the same space as our bodies, in the same reality that we live in. In a world that often feels fast and abstract, sculpture gives us something concrete, something we can stand beside and truly feel.

This award is not only for me. It is also for all the people who have supported me—my family, my teachers, my friends, and everyone who encouraged me to keep working. Without them, I could not be standing here today.

I also believe that this award is not the end, but the beginning. It gives me courage to continue creating, and to share my work with more people in the world.

Once again, thank you very much for this honor. I will continue to do my best.



圖 | 頒獎人麗寶集團總裁吳寶田 Pao Tien WU 與金獎得主日本藝術家本鄉芳哉 Yoshiya HONGO

# SILVER PRIZE

## 銀 獎



侯曉飛 Xiao Fei HOU



2009 西安美術學院，雕塑系，學士，中國

2014 廣西藝術學院，碩士，中國

2023 西安美術學院，博士就讀中，中國

2022 北京冬奧會公共藝術作品全球徵集活動，中國

2021、2023 第16屆、第17屆上海青年美展，中國

2023、2025 第1屆、第3屆中國（廈門）馬約翰藝術大展，中國

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2009 BFA in Sculpture, Xi'an Academy of Fine Arts, China

2014 MA in Art Studies, Guangxi Arts University, China

2023 PhD in Fine Arts (currently enrolled), Xi'an Academy of Fine Arts, China

2022 Beijing 2022 Lanches Global Call for Public Art Works, China

2021、2023 The 16th & 17th Shanghai Youth Art Exhibition, China

2023、2025 The 1st & 3rd China (Xiamen) John Ma Art Exhibition, China

## 作品論述

《人類簡史》以人物為載體，將人的心理情緒物化。表現現實生活中人的心理狀態和精神面貌，不同身份、性別、種族的人在社會中扮演著不同的角色，在面對問題與壓力時，內心的焦慮、脆弱、疏離與徬徨可能是一致的。人物成為反映社會生活、表達人文關懷的載體，在平靜的表象下暗藏了人物多重的心理狀態。

人物形象均不做過多的塑造，最大限度減少人為雕琢的痕跡，在虛與實、似與不似、整體與細節之間，弱化五官，強調流暢的邊緣線，追求圓融貫通的氣韻。為雕塑上色則是凸顯人物的內心活動，情感的表達不再是塑造表面的軀體和神情狀態，而是深入生命內核、觸及靈魂深處的複雜體驗。

## Artwork Description

*Brief History of Humankind* uses characters as carriers to objectify human psychological emotions. Expressing the psychological state and spiritual outlook of people in real life, people of different identities, genders, and races play different roles in society. When facing problems and pressures, their inner anxiety, vulnerability, alienation, and confusion may be consistent. Characters become carriers of reflecting social life and expressing humanistic care, and multiple psychological states of characters are hidden under the calm representation.

The character images are not excessively shaped, minimizing the traces of artificial carving. Between virtual and real, similar and dissimilar, and overall and detail, the facial features are weakened, emphasizing smooth edges and pursuing a harmonious and connected aura. Coloring sculptures is to highlight the inner activities of characters, and the expression of emotions is no longer about shaping the surface body and expression state, but a complex experience that goes deep into the core of life and touches the soul.



人類簡史  
Brief History of Humankind

L240×W100×H68 cm

樹脂、壓克力顏料

UV resin, poly, acrylic paint



## 評審評語 Judges' Comments

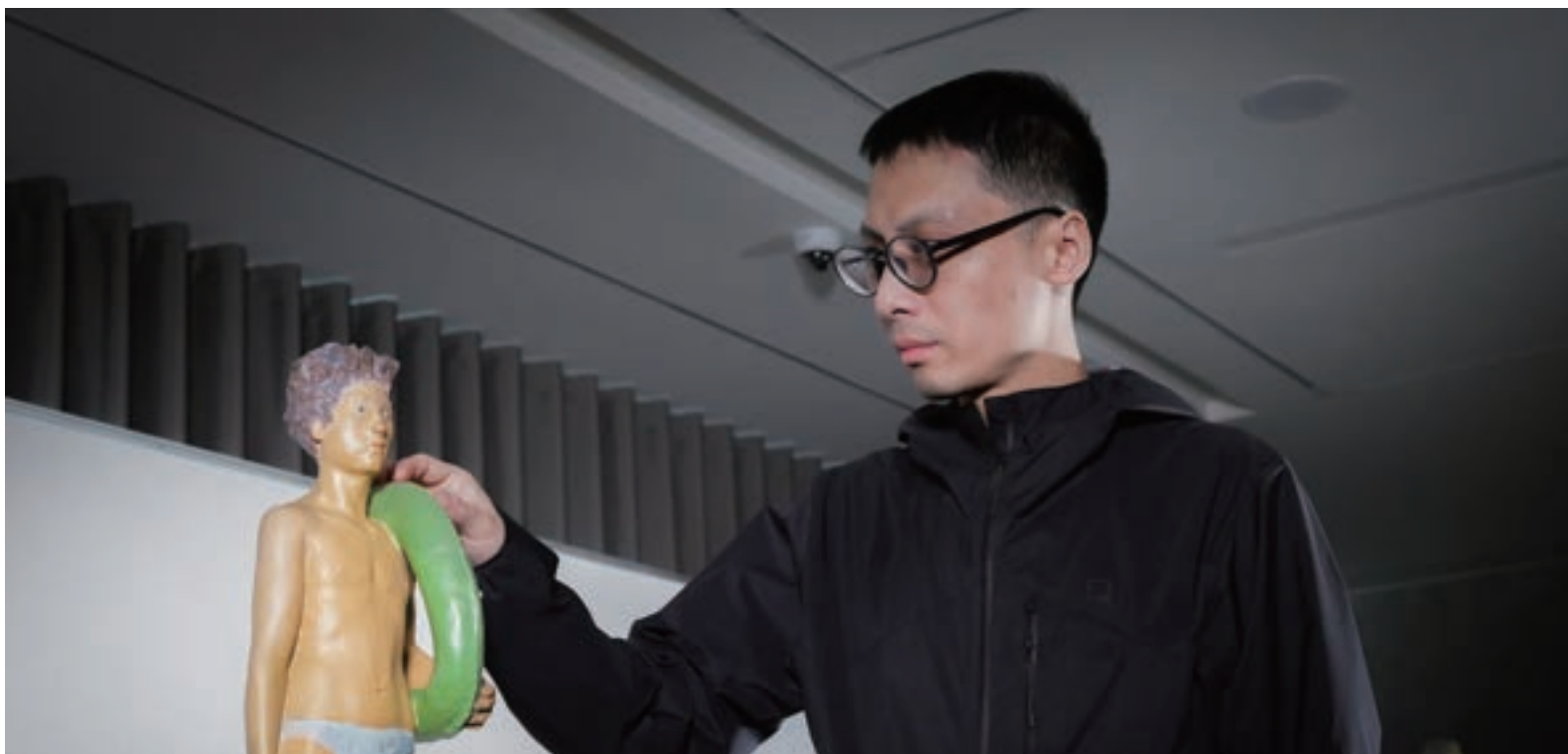
評審團選擇《人類簡史》，因其對當代藝術方法的深刻詮釋。

作品概念上融合了過去、年輕世代的記憶與不確定性。

如同寓言故事，在便利的世界背景中，映照出現代人的情感，如模糊性、焦慮與心理狀態。

The jury selects *Brief History of Humankind* because of its deep interpretation of contemporary approach to art. A conceptual blending of memory and uncertainty of past times and younger generations. Like a fable tale, it integrates contemporary feelings such as ambiguity, anxiety, and psychology in a convenient world.

—— 貝內代托·卡梅拉納 Benedetto Cameraana







## 得獎感言

這次能獲得麗寶雕塑雙年獎的殊榮，我感到非常榮幸與感恩。感謝各位評委老師對我作品的肯定，這份肯定不僅是對我個人創作的鼓勵，更是對雕塑藝術在當代社會中不斷探索與突破的見證。

臺北是一座傳統與現代共生、本土與國際交融的城市，這次藉展覽機會來到這裡，能感受到中華傳統美德就體現在街頭巷尾和百姓的日常生活之中，感謝麗寶雕塑雙年獎提供了如此開放且專業的平臺，這個展覽有巨大的包容性和豐沛的文化能量，讓來自不同文化背景的藝術家能夠彼此交流、激盪靈感、開闊視野。

最後，感謝所有為這次展覽付出努力的人。願我們始終保持對藝術的熱愛，持續以雕塑為媒凝視人類的生存狀態，傳遞關於人文關懷、環境和社會對話的思考，以及對個體生命經驗的體悟與反思，不斷賦予作品更深層的意義。

## Acceptance Speech

I am deeply honored and grateful to receive the Lih Pao Sculpture Biennial Awards. I sincerely thank the jury for recognizing my work. This recognition is not only an encouragement for my personal creative practice but also a testament to the ongoing exploration and breakthroughs of sculpture in contemporary society.

Taipei is a city where tradition and modernity coexist, and where local and international cultures intertwine. Visiting through this exhibition, I could feel the virtues of Chinese tradition reflected in the streets, alleys, and daily life of its people. I am thankful to the Lih Pao Sculpture Biennial Awards for providing such an open and professional platform. This exhibition is rich in inclusivity and cultural energy, allowing artists from diverse backgrounds to exchange ideas, inspire one another, and broaden their perspectives.

Finally, I would like to thank everyone who contributed to this exhibition. May we always maintain our love for art, continue to use sculpture as a medium to reflect on the human condition, convey thoughts on humanity, the environment, and social dialogue, and explore the experiences of individual life, constantly imbuing our works with deeper meaning.



圖 | 頒獎人義大利經濟貿易文化推廣辦事處代表龍博文 Marco Lombardi 與銀獎得主中國藝術家侯曉飛 Xiao Fei HOU

# BRONZE PRI

## 銅 獎



四方謙一 Kenichi SHIKATA

# ZE

- 2007 早稻田大學，藝術學校建築設計科，學士，日本
- 2018 *GLOWING GROWING GROUND*，永久設置雕塑，大阪國際空港，大阪，日本
- 2020 *Flowing time reflecting on the river*，永久設置雕塑，宮下公園，東京，日本
- 2021 奧能登國際藝術祭 2020+，珠洲，日本
- 2023 東京雙年展 2023，大原第 5 大樓，日本橋橫山町，東京，日本
- 2024 越後妻有大地藝術祭 2024 冬，松代「農舞台」田野博物館，新潟，日本

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2007 BFA in Architecture, Art and Architecture School of Waseda University, Japan

- 2018 *GLOWING GROWING GROUND*, Permanent Installation, Osaka Itami Airport, Osaka, Japan
- 2020 *Flowing time reflecting on the river*, Permanent Installation, MIYASHITA PARK, Tokyo, Japan
- 2021 Oku-Noto Triennale 2020+ , Suzu, Japan
- 2023 Tokyo Biennale 2023, Ohara No. 5 Building, Tokyo, Japan
- 2024 Echigo-Tsumari Art Field Winter 2024, Matsudai NOHBUTAI Field Museum, Niigata, Japan

## 作品論述

世界是由無數事件構成的，從我們周遭發生的事物開始，彼此串聯，進而生成多樣的景觀。當一個事件與另一個事件產生關聯時，便自然引發下一個事件的發生，創造出新的序列。像日本的摩周湖、美國的火山口湖，或月球表面的放射狀痕跡，都是過去無數次碰撞與環境條件累積而成的現象。

本作品的出發點正是這樣一種觀點，認為世界是透過層層疊加的事件所形塑而成。作品透過在方形面板的角落切出凹口，並以放射狀、周期性排列的方式構成，形成類似隕石坑般的凹陷，界定了結構的內部與外部，同時與周圍空間建立起關係。這些放射狀排列的面板彼此映照，產生光與影的複雜干涉，創造出視覺與現象交會的場域。

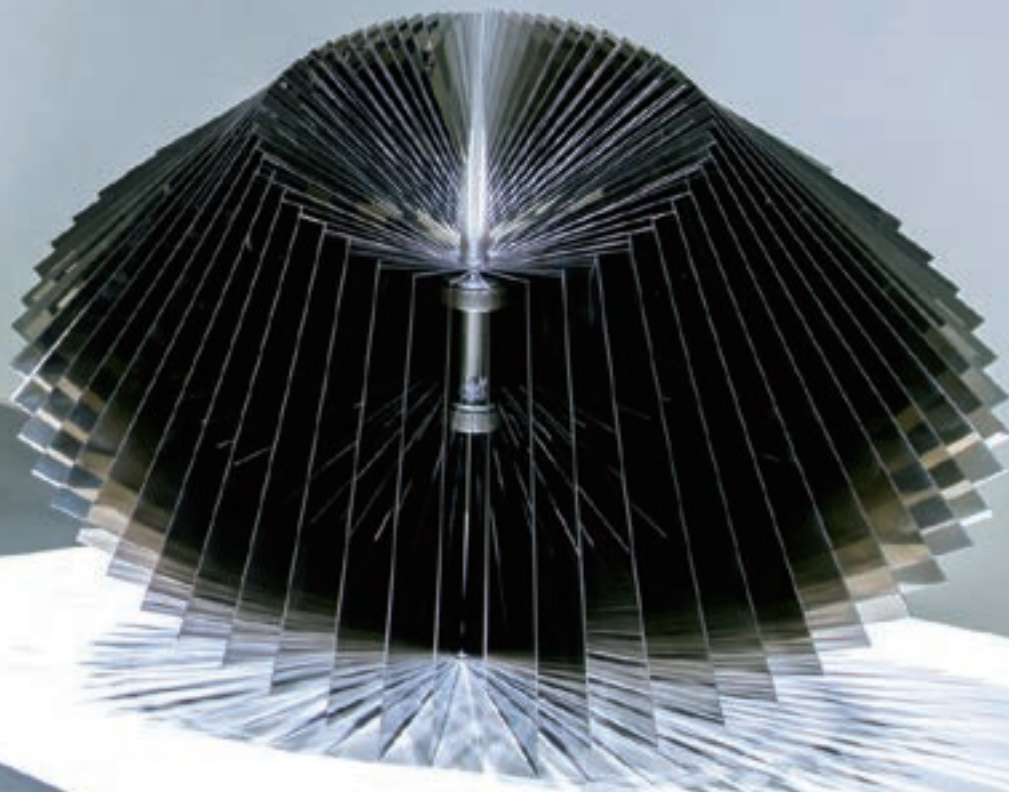
此外，作品如同西洋鏡般，面板開口的細微連續變化產生移動中的鏡像效果。這些反射隨著觀者身體的移動而變化，不斷生成新的影像。由於從不同角度觀看會呈現不同樣貌，作品的尺度會透過觀者的身體感受而被重新確認，使人即使在近距離觀賞時，也能感受到親近感。同時，作品也回應了材質標準與運輸系統等現實條件，這些因素反映出個體與社會之間的連結。作品從而觸及了身體的感知經驗與社會世界中具體可觸的層面。

你所察覺的每一個事件，最終都與更大的社會事件相連。而透過觀看這個行為，這些事件得以延展為多種可能的景觀。

事件引發事件，結構與光線交織出新的現象。在這條連鎖反應之中，作品離開藝術家的手之後，仍會持續與環境對話，創造出變化不斷的景觀與事件。在這種延續之中，我們能感受到自身也被編織進世界的秩序之中，成為其中的一部分。

光之舞步 – 事件軌跡  
Dancing Rays – Sequence of Events

L90 x W90 x H64 cm  
不鏽鋼 stainless steel





## Artwork Description

The world is composed of countless events, beginning with those that unfold around us, which connect in chains to generate diverse landscapes. When one event relates to another, it naturally triggers the next, creating new sequences. Landscapes such as Lake Mashu, Crater Lake, or the rays across the lunar surface appear as phenomena that could only arise from the accumulation of past collisions and environmental conditions.

This work begins from the idea that the world is shaped through overlapping events. By cutting notches into the corners of square panels and arranging them radially in a periodic pattern, crater-like hollows are formed that define both the inside and outside of the structure, generating relationships with the surrounding space. The radiating panels reflect one another, producing complex interference of light and shadow, and establishing a site where vision and phenomena intersect.

Furthermore, like a zoetrope, the minute and continuous variation of the openings creates shifting mirror images within the work. These reflections respond to the movement of the viewer's body, giving rise to ever-changing images. Because the appearance differs depending on the viewing position, the scale of the form is tested against the body so that it remains approachable even at close range. At the same time, the work is examined against material standards and transport systems as social conditions—scales where “the individual connects with society.” In doing so, it addresses both bodily perception and the tangible dimensions of the social world. The events you notice around you are linked to larger social events, and through your act of seeing, they unfold into multiple possible landscapes.

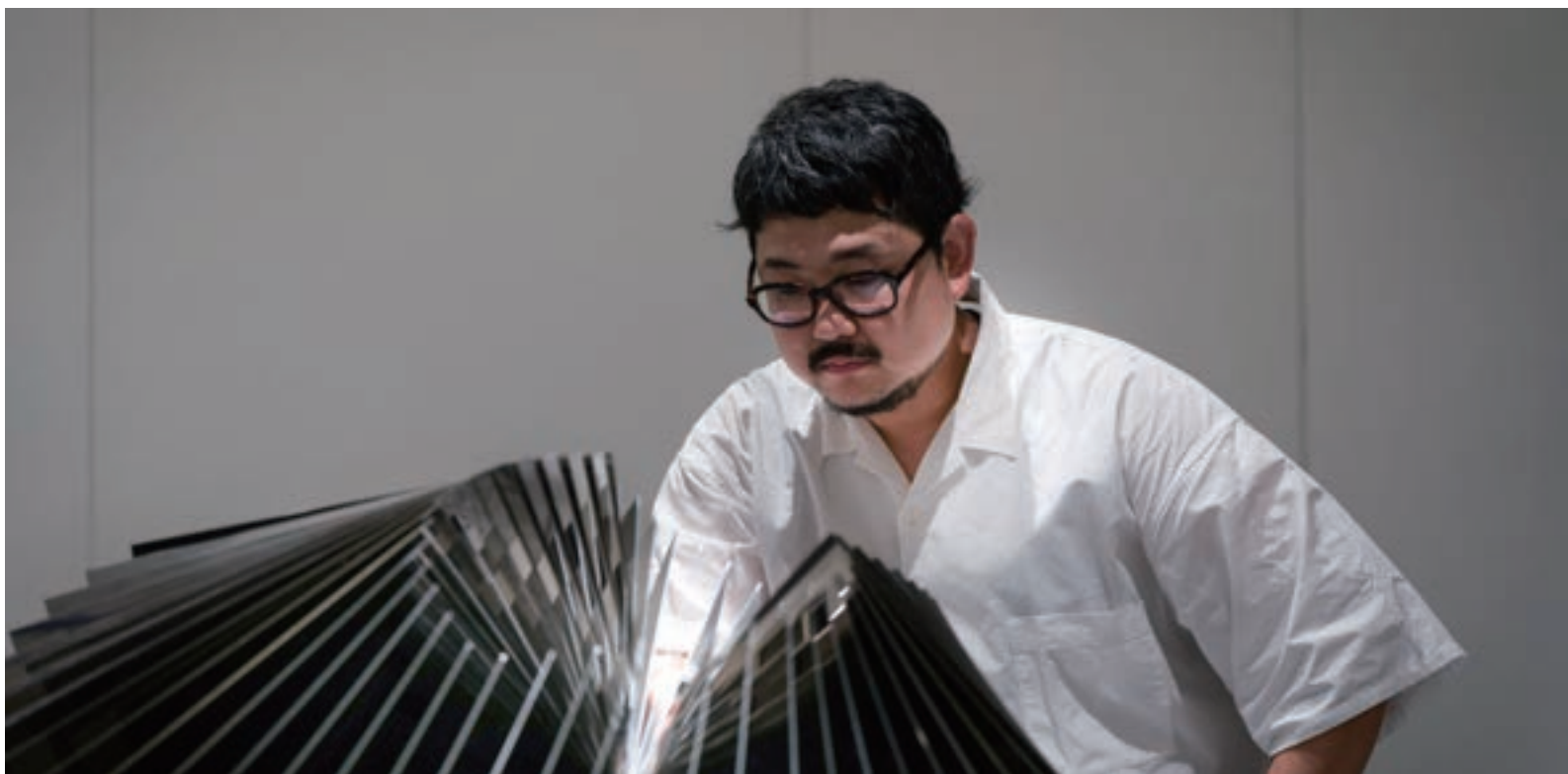
One event triggers another; structure and light intertwine to bring forth new phenomena. Within this chain, the work leaves the artist's hand and continues to create shifting landscapes and occurrences in dialogue with its environment. In this continuity, we come to feel ourselves woven into the world's own order.

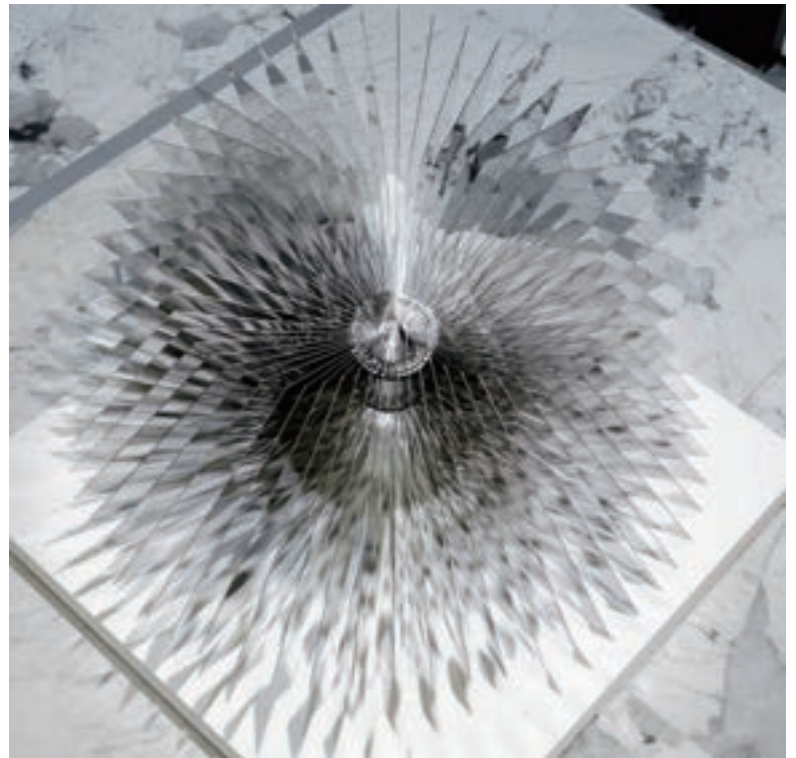
## 評審評語 Judges' Comments

作品由極簡的不鏽鋼板構成，創作過程與設計都非常理性，並規範在預計估計當中。但作品最後呈現卻延伸出遠超造型的精彩光影、顏色等多層次與環境產生的互動效果。

This work is composed of sleek stainless steel panels, and both the creative process and design are highly rational, carefully planned within the estimated parameters. Yet the final presentation of the piece extends far beyond its formal structure, producing stunning layers of light, shadow, and color that interact dynamically with the surrounding environment.

—— 韓旭東 Hsu Tung HAN





## 得獎感言

首先，我要向「第七屆麗寶雕塑雙年獎」、和給予我們藝術家寶貴機會的基金會全體人員致以誠摯的謝意，也感謝所有審慎審核作品、直到最後都認真投入評選的評審們。

這次入選的我的作品《Dancing Rays: Sequence of Events》，寄託了我對事件連鎖奇蹟的表現，我將其具象化為光，呈現在這件雕塑之中。

每一個事件或許只是微小的存在。人與人之間的相遇、與建築或城市的互動，以及我們與所生活的社會之間的連結，就像光線交疊一般，創造出新的事件，並呈現世界新的景象。這個概念的起點來自於已故建築師元倉真琴先生曾提及的「六度分隔理論」。自那時起，我便一直希望透過作品呈現至此刻的當下，以及通往此刻的連鎖奇蹟之美。

當然，在這樣的場合，「獲獎的結果」具有重要意義。然而，比起結果本身，我更感受到的是：所有藝術家與作品的匯聚，與基金會、評審，以及未來將前來觀賞的每一位觀眾相互連結，這種「事件的連鎖」，正是促成此刻、此場景的奇蹟。最後，我要向所有支持這件作品的人，以及與我共同身處此場的每一位朋友，致以最深的感謝。

## Acceptance Speech

First of all, I would like to extend my deepest thanks to the Lih Pao Cultural Arts Foundation for hosting the 7th Lih Pao Sculpture Biennial Awards and for giving artists like us such a precious opportunity. I am also profoundly grateful to the judges who looked at each work with such sincerity until the very end.

The work you have selected, *Dancing Rays: Sequence of Events*, is an attempt to reveal, through light, the miracle of how events unfold and interconnect — and to entrust that idea to sculpture.

Each moment, each existence, may seem small and humble on its own. Yet encounters between people, our relationships with architecture and cities, and the links we share with society all overlap like layers of light, generating new events and showing us new landscapes. The origin of this thinking lies in a phrase I once heard from the late architect Makoto Motokura — “Six Degrees of Separation.” Since that time, I have been contemplating how to express the beauty of this unfolding — the beauty of the sequence of events that has led to this very moment.

Of course, in a setting like this, the “result” of an award carries great significance. Yet beyond the result, what moves me most is that artists and works have gathered here together, along with the Foundation, the judges, and all of

you who will experience these works. This chain of events itself is a miracle that has brought us together in this very moment.

Finally, I would like to express my deepest gratitude to all those who have supported my work and to my fellow artists who are sharing this occasion.



圖 | 頒獎人評審波多野泉 Izumi HATANO 與銅獎得主日本藝術家四方謙一 Kenichi SHIKATA

# JURY PRIZE

## 評審團獎



陳君岱 Chun Tai CHEN

- 2007 輔仁大學，流行設計經營系飾品設計組，學士，臺灣
  - 2021 韓國清州國際雙年展暨工藝競賽，特別獎，清州，韓國
  - 2021 臺中市第 5 屆纖維創作獎，藝術類、生活類雙首獎，臺灣
  - 2023 第 7 屆里加纖維藝術三年展，國家美術館表彰獎，拉脫維亞
  - 2023 韓國清州國際雙年展暨工藝競賽，特別獎，清州，韓國
  - 2024 Loewe Craft Prize 羅意威基金會工藝獎，最終候選名單，西班牙
- 

- 2021 Cheongju International Craft Competition, Special Prize, Cheongju, Korea
- 2021 Dual First Prize in Art and Life craft at the 5th Fiber Creation Award, MOFiA, Taichung, Taiwan
- 2023 The 7th Riga International Textile and Fibre Art Triennial, Latvian National Museum of Art's Sympathy Awards, Riga, Latvia
- 2023 Cheongju International Craft Competition, Special Prize, Cheongju, Korea
- 2024 LOEWE FOUNDATION Craft Prize, Finalists, Spain

## 作品論述

作品使用現成紙張，但透過裁切、堆疊和手工構建，我創造出屬於自己的材料。

從一張紙剪出一個缺又開始，我不斷裁切紙張，將紙片一層層堆疊，並用金屬做結構，將紙牢固地組合在一起。在這個階段，我專注於讓紙成為材料。接著，我反覆上色與打磨，這個循環通常重複數十次，沒有標準樣式，只能一次次判斷、選擇……這是煎熬的過程。

大部分的質感在這個過程中被去除，色彩也改變了無數次，甚至完全消失，僅有染料隱約留下，成為肌理曾經存在的痕跡。這個系列從一個簡單的動作開始，逐層增加、又逐步消減，解決因材質與工法產生的各種問題，最終以克制的形態與表面呈現。

## Artwork Description

The works use ready-made paper, but through cutting, layering, and handcrafting, I create my own materials.

Starting with a cut in a single sheet of paper, I continuously cut and layer the pieces, using metal to build a structure that holds the paper firmly together. At this stage, I focus on turning the paper into material. Then, I repeatedly apply color and sand the surfaces, a cycle often repeated dozens of times. There is no standard pattern—each step requires careful judgment and choice… it is an arduous process.

Most of the textures are removed during this process, and the colors change countless times, sometimes disappearing entirely. Only traces of dye remain, subtly marking where the textures once existed.

This series begins with a simple action, gradually adding layers and then reducing them, addressing the challenges that arise from the materials and techniques. In the end, the works are presented with restrained forms and surfaces.



行簡 In Simplicity

L130×W85×H40 cm

紙、黃銅、不鏽鋼

paper, brass, stainless steel



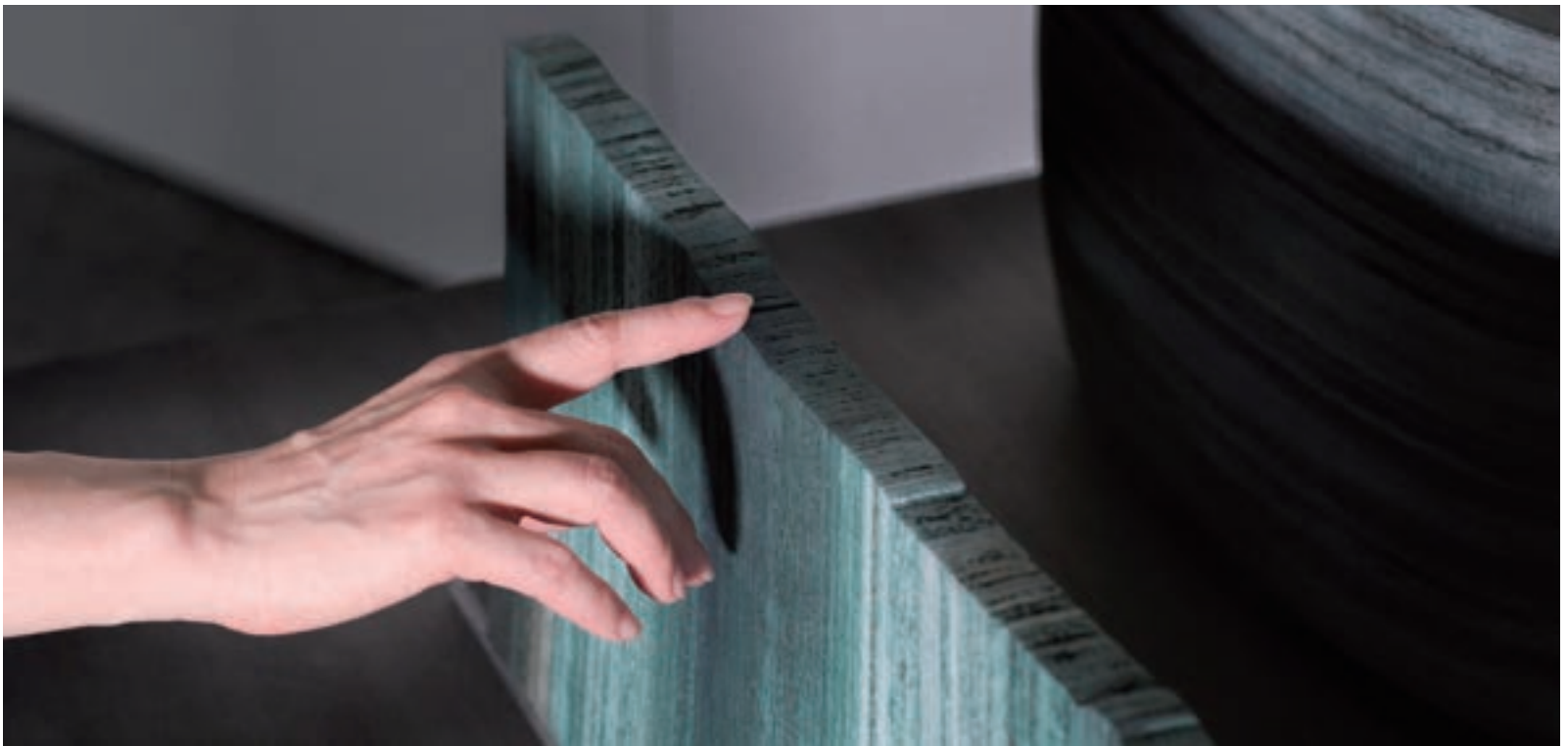
## 評審評語 Judges' Comments

陳君岱用普通紙積層優美、簡潔之立體造型，並著色富有詩意的畫面。  
另外她用紙積層成型，作為雕塑材質並不多見，不容易。

Chun Tai CHEN creates elegant and simple three-dimensional forms through the layering of ordinary paper, with coloration that evokes a poetic visual quality. Additionally, her use of paper as a sculptural medium is uncommon and challenging, making her achievement particularly noteworthy.

—— 黎志文 LAI Chi Man







## 得獎感言

創作的路，是最好也最差的選擇，太不安也孤獨了。還好身邊不時的參過一雙雙手，作為我的支撐，並穩定自己，這些手來自於家人、欣賞我們的人、支持我們的人 ... 讓艱難的路顯得豐富與不凡。

特別感謝主辦單位麗寶文化藝術基金會，提供舞臺以及實質上的獎項支持，它意味著我們的努力被看見，並且能繼續前行。很高興當初決定參加並開始行動，現在能成為雙年獎的一份子，我深感榮幸。

## Acceptance Speech

The path of creation is both the best and the hardest choice, full of uncertainty and loneliness. Fortunately, from time to time, I have felt the support of many hands that steadied me along the way. These hands belong to my family, those who appreciate our work, and those who support us. They make the difficult journey feel rich and extraordinary.

I am especially grateful to the Lih Pao Cultural Arts Foundation for providing a platform and tangible support through this award. It signifies that our efforts are seen and allows us to keep moving forward. I am truly glad I decided to participate and take action back then, and now, being part of the Biennial is a great honor.

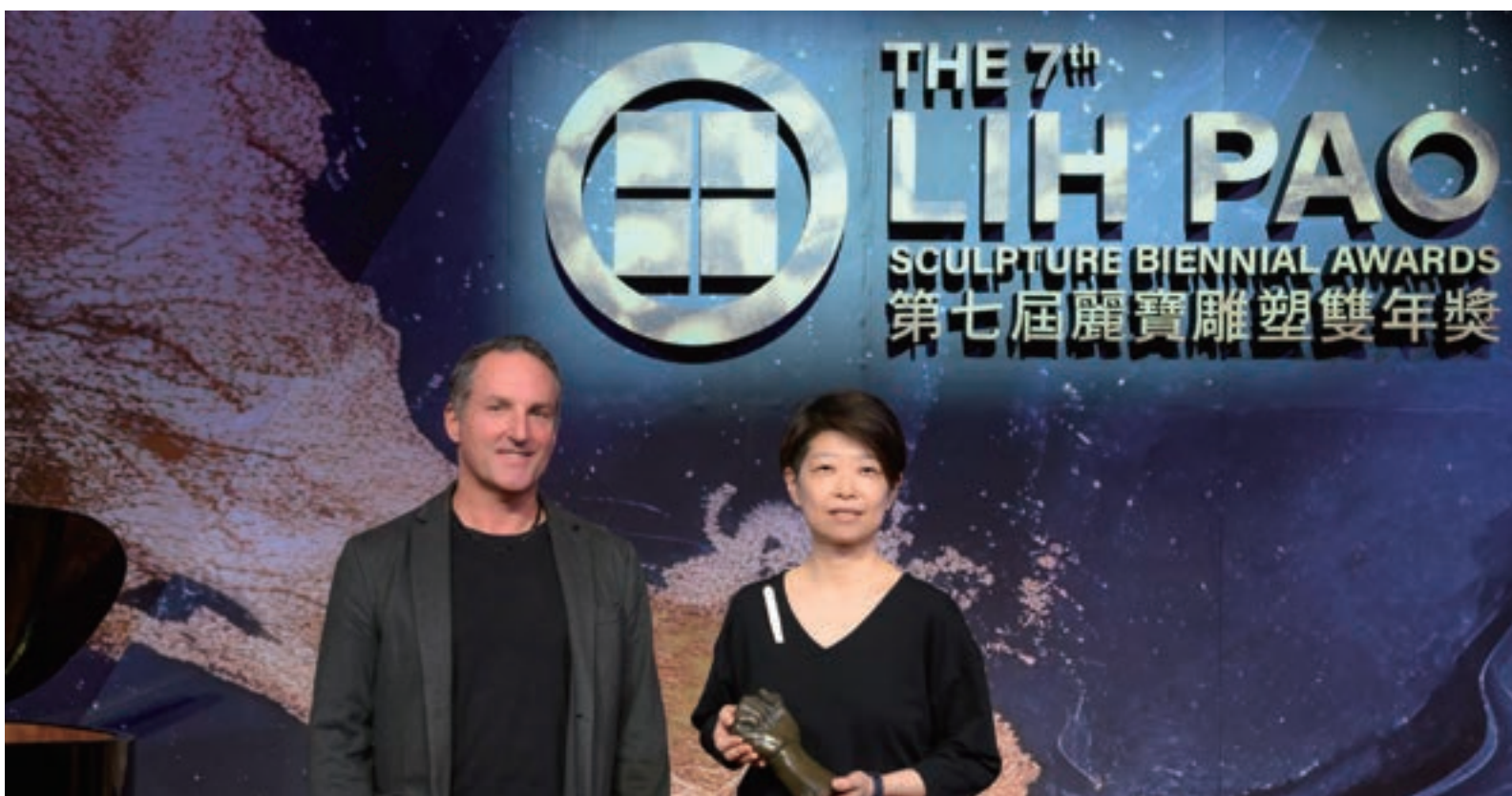


圖 | 頒獎人評審團主席傑森·泰勒 Jason deCaires Taylor 與評審團獎得主臺灣藝術家陳君岱 Chun Tai CHEN

# PRIZE FOR EXCEL

## 優選



邁赫迪·阿舒里 Mehdi Ashoori

# LENCE

2003 德黑蘭藝術大學，藝術學士，伊朗

2005 第4屆德黑蘭雕塑雙年展，伊朗

2007 概念藝術節，首獎，德黑蘭，伊朗

2014 銅裝置作品，馬利克國家圖書館與博物館典藏，德黑蘭，伊朗

2018 第19屆中國長春國際雕塑作品邀請展，吉林，中國

2024 *Chapter One : The Garden*，個展，伊朗地毯博物館，德黑蘭，伊朗

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2003 BA in Art, Tehran University of Art, Iran

2005 The 4th Tehran Contemporary Sculpture Biennial, Tehran, Iran

2007 1st Prize, “ Conceptual Art Festival ”, Tehran, Iran

2014 Bronze Installations, Malek National Library & Museum Collection,  
Tehran, Iran

2018 The 19th China Changchun International Sculpture Symposium,  
China

2024 *Chapter One : The Garden*, Solo Exhibition, Carpet Museum of Iran,  
Tehran, Iran

## 作品論述

《身體》是一道臨界的門檻，連接內在與外在的世界；一個介於靜與流之間的形體，在光與影、感知與感受之中不斷變化。如同一張因苦難而彎曲的弓—壓縮與釋放、靜止與舞動同時並存—它呼應禪學「間（Ma）」的意涵：萬物之間的空隙，介於存在與不存在之間的場所。

《身體》不僅僅是一具形體，而是一段鮮活的生命敘事，屬於你，也屬於我；它是一種「存在」的可能，也是「生活」的途徑。

## Artwork Description

*Body* is a threshold at the edge of the inner and outer worlds; a form poised between stillness and flow, constantly transformed through light and shadow, perception and feeling.

Like a bow bent by suffering—compressed and released, still and dancing—it resonates with a concept akin to Ma (間) in Zen: the interval between things, the space between being and non-being.

*Body* is not merely a figure, but a living narrative of your life and mine; a possibility for being, and a path for living.



身體 Body

L80×W40×H185 cm

黃銅 brass









# PRIZE FOR EXCEL

## 優選



蔡育田 Lu Tian TSAI

# LENCE

- 1992 東海大學美術系，美術學士，臺灣
  - 2000 國家同步輻射研究中心行政大樓公共藝術，首獎，臺灣
  - 2020 A' Design Award and Competition，白金首獎（藝術類），義大利
  - 2023 紐約藝術博覽會，最佳雕塑獎，美國
  - 2023 倫敦藝術雙年展，國際藝術評論聯合總會大獎，英國
- 

- 1992 BFA in Fine Arts, Tunghai University, Taiwan
- 2000 National Synchrotron Radiation Research Center, Public Art Competition, First Prize, Taiwan
- 2020 A' Design Award and Competition, Platinum Prize, Art Category, Italy
- 2023 Artexpo New York, Best Sculpture Award, USA
- 2023 London Art Biennale, International Confederation of Art Critics Award, UK

## 作品論述

現在的時局戰亂紛擾不斷  
疫情、極端氣候、經濟低迷

受人工智慧影響的失業率  
社會瀰漫著焦慮恐慌的情緒

若是人工智慧取代了人類  
我們如何從工具人的角色  
過渡回歸自然人的生活價值

擺脫長期被工業法人的控制  
找回自然人天真純樸的快樂

所以在亂世中面對焦慮無助  
我們更要回歸初心享受生活  
以赤子之心在大自然中共舞  
大家互相支持鼓勵共創美好

## Artwork Description

In the midst of the current chaotic and troubled times,  
with pandemic, extreme weather, and economic  
hardship,  
people find themselves in a state of uncertainty and  
anxiety.

Furthermore, the rising unemployment influenced by  
artificial intelligence  
has created a pervasive atmosphere of anxiety and panic  
in society.

If AI were to replace humans,  
how can we transition from being tools  
and reclaim the intrinsic value of human life?

Breaking free from the long-held control of corporate  
entities,  
we rediscover the pure happiness of being natural  
individuals.  
Being genuinely happy as beings born from within!

Therefore, in the face of anxiety and helplessness in this  
tumultuous world,  
we must return to our original intentions and embrace  
the joy of living,  
dancing together in nature with childlike innocence,  
supporting and encouraging each other to create a  
beautiful future.  
Let's celebrate and rejoice in new beginnings together.

歡欣鼓舞 Celebration and Joy

L105×W74×H100 cm

不鏽鋼 stainless steel











# PRIZE FOR EXCEL

## 優選



卡門·塔涅夫 Kamen Taney

# LENCE

- 2000 索菲亞國立美術學院，雕塑碩士，保加利亞
  - 2012 *GENESIS II*，典藏，亞洲大學現代美術館，臺灣
  - 2015 *GENESIS*，企業典藏，麗寶建設，臺灣
  - 2023 *LINKS – NEA KRINI*，卡拉馬里亞市政府委託創作，塞薩洛尼基，希臘
  - 2023 *TO MEMORIZE SMYRNA*，卡拉馬里亞市政府委託創作，塞薩洛尼基，希臘
  - 2023 *LINKS*，第三屆溫州雕塑展，溫州雕塑公園，中國
- 

- 2000 MA in Sculpture, National Academy of Fine Arts, Bulgaria
- 2012 *GENESIS II*, Collection, Asia Museum of Modern Art, Taiwan
- 2015 *GENESIS*, Corporate Collection, Lih Pao Construction, Taiwan
- 2023 *LINKS – NEA KRINI*, Commissioned by Municipality of Kalamaria, Thessaloniki, Greece
- 2023 *TO MEMORIZE SMYRNA*, Commissioned by Municipality of Kalamaria, Thessaloniki, Greece
- 2023 *LINKS*, The 3rd Wenzhou Sculpture Exhibition “Contribution Invited, Wenzhou Sculpture Park, China

## 作品論述

我的雕塑作品由幾個元素組成，它們彼此結合，每個元素本身都是獨特的，擁有自身的意象，但當它們組合在一起時，則創造出一種新的意義與內容，展現出豐富的表現力、和諧、有機且具有多重詮釋層次的結構。

在這件名為《能量與力量》的作品中，構成元素之間的接觸點與相遇之處，決定了整體的空間視角、美學特質以及形式上的轉化。這些幾何形體經過有序地組合，共同描繪出一種理想形態的輪廓。它彷彿擁有自己的生命，依循自身的邏輯運作，並透過雕塑的語言，促進觀者與環境之間的對話。

透過這樣的對話，我們得以重新想像自己與他人，進而描繪出未來的輪廓。我希望我們的文明是一個由內在聯繫構成的體系，包含愛、友情、寬容，以及不同世代之間的相互關聯。

《能量與力量》這個概念呈現出不同文化與族群之間的連結，展現人們在生活、思考與夢想上的共通性。

## Artwork Description

I present a sculpture made up of several elements woven together. Each is unique and carries its own imagery, but together they build a new whole in meaning and content, rich of expression, harmonious, organic and polyvalent structure.

In this case, the contact area or places of meeting between the elements in the composition *ENERGY and POWER* determine the spatial vision, aesthetics and transformation of forms. Organized together geometric objects describe the silhouette of the perfect form. It lived its own life, following its own logic and prompts the viewer and surroundings dialogue through the language of sculpture.

In dialogue we can reinvent ourselves and others describing the silhouette of our future. I hope that our civilization is a chain of underlying connections – love, friendship, tolerance, generations link-up.

The project *ENERGY and POWER* exposes the unity between different cultures and people living, thinking and dreaming together.

能量與力量 Energy and Power

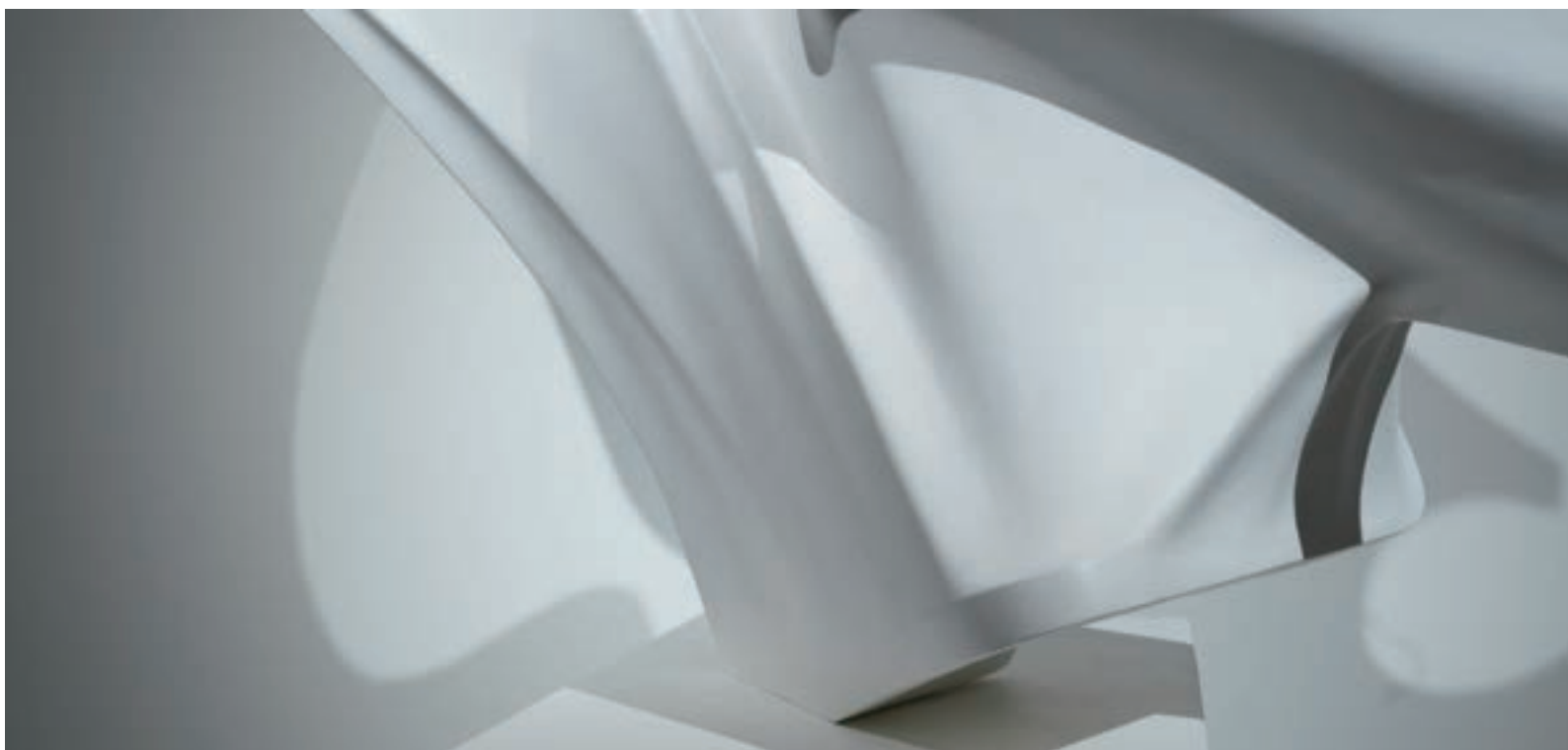
L140×W48×H140 cm

壓克力樹脂 acrylic resin











# PRIZE FOR EXCEL

## 優選



賽蓮・福羅西尼 Selene FROSINI

# LENCE

- 2012 佛羅倫斯美術學院，雕塑學士，義大利
  - 2023 *Le Forme del Vuoto*，個展，Gipsoteca di Porta Romana，佛羅倫斯，義大利
  - 2023 第六屆麗寶國際雕塑雙年獎，銀獎，臺灣
  - 2025 Arte Peazos，薩洛夫雷尼亞，西班牙
  - 2025 TreeArt Festival，布特里奧，義大利
- 

- 2012 BFA in Sculpture, Accademia di Belle Arti di Firenze, Italy
- 2023 *Le Forme del Vuoto*, Solo Exhibition, Gipsoteca di Porta Romana, Florence, Italy
- 2023 The 6th Lih Pao International Sculpture Biennial Awards, Silver Prize, Taiwan
- 2025 Arte Peazos, Salobreña, Spain
- 2025 TreeArt Festival, Buttrio, Italy

## 作品論述

在我們每個人的生命旅程中，總會面對改變、成長與蛻變的可能。我們需做出選擇、直面難題、誠實面對內心的情感。

每一次這樣的時刻，都是我們內在成熟的重要一步，使我們得以改善自己、修復關係，並進一步影響周遭世界。

「門」象徵著超越與脫離，是拋下錯誤道路的契機；「門扉」也是一道通往覺察之途的入口，使我們逐步意識到：自身是宇宙系統中不可或缺的一部分，並有能力協助其維持和諧。

這是一段內在與情感的演化旅程，是深刻自我認識的過程。

這件雕塑以大理石構築出一座門的建築形體，原本剛硬莊嚴的線條，最終轉化為柔和而有機的曲線，展現出材質的可塑性與脆弱性，也映照出人性深處的微妙與力量。

## Artwork Description

Each of us, in our individuality and throughout our lives, is faced with the possibility of changing, evolving, growing. There are choices to make, problems to face, feelings to acknowledge.

Each of these moments brings with it a necessary step for the maturation of our inner self, a condition through which we can improve ourselves, our relationships and the world around us.

A door as a symbol of the need to go beyond, to leave behind the bad roads. A gate as a possibility to get closer step by step to the awareness of our being an important part of the universe system, helping it to remain in harmony.

As inner and emotional evolution, as deep self-knowledge.

A marble architecture where the rigid and austere line is transformed into an organic and soft form, highlighting the plasticity and vulnerability of the material.

穿越之門 Through The Door

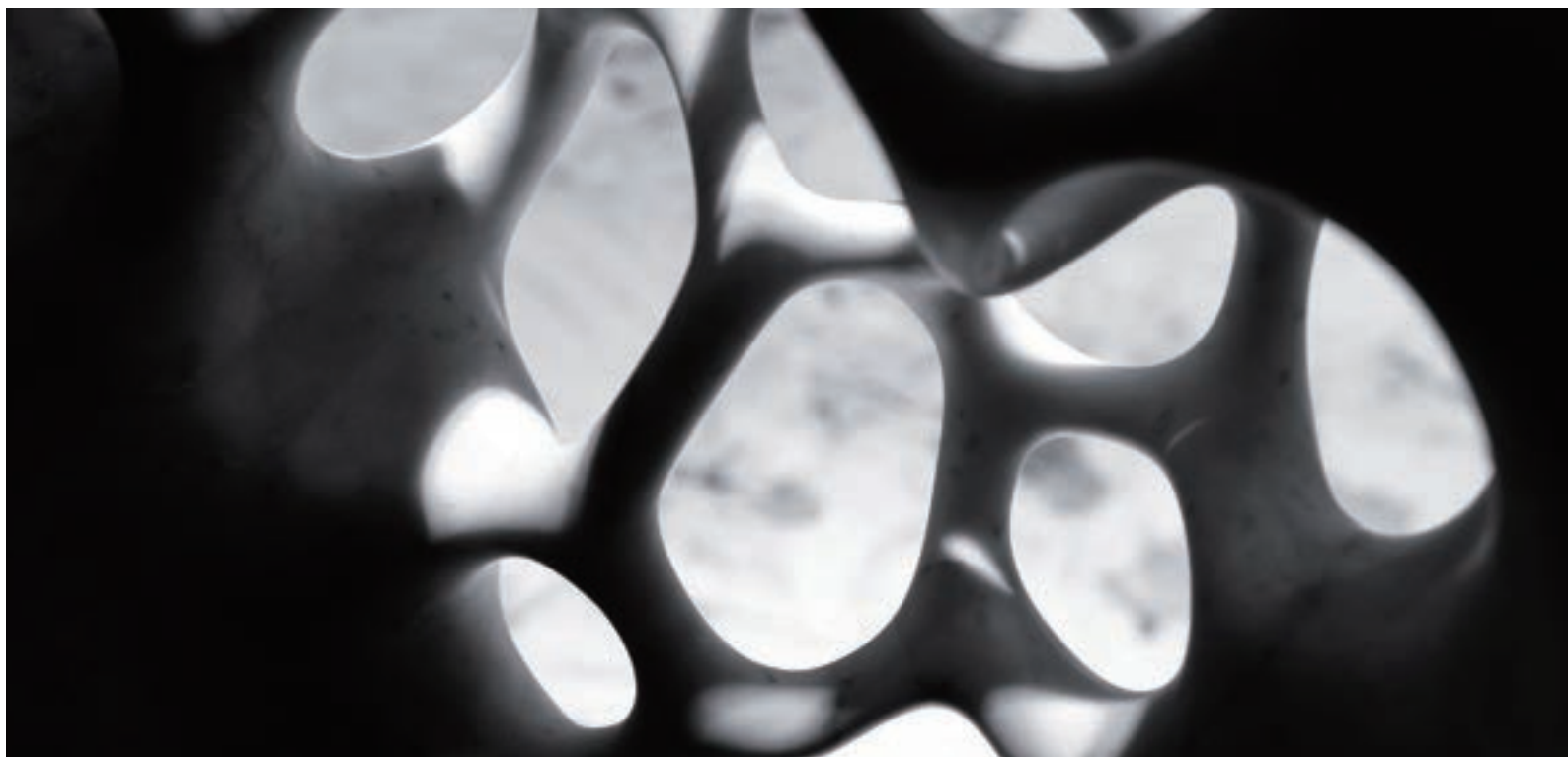
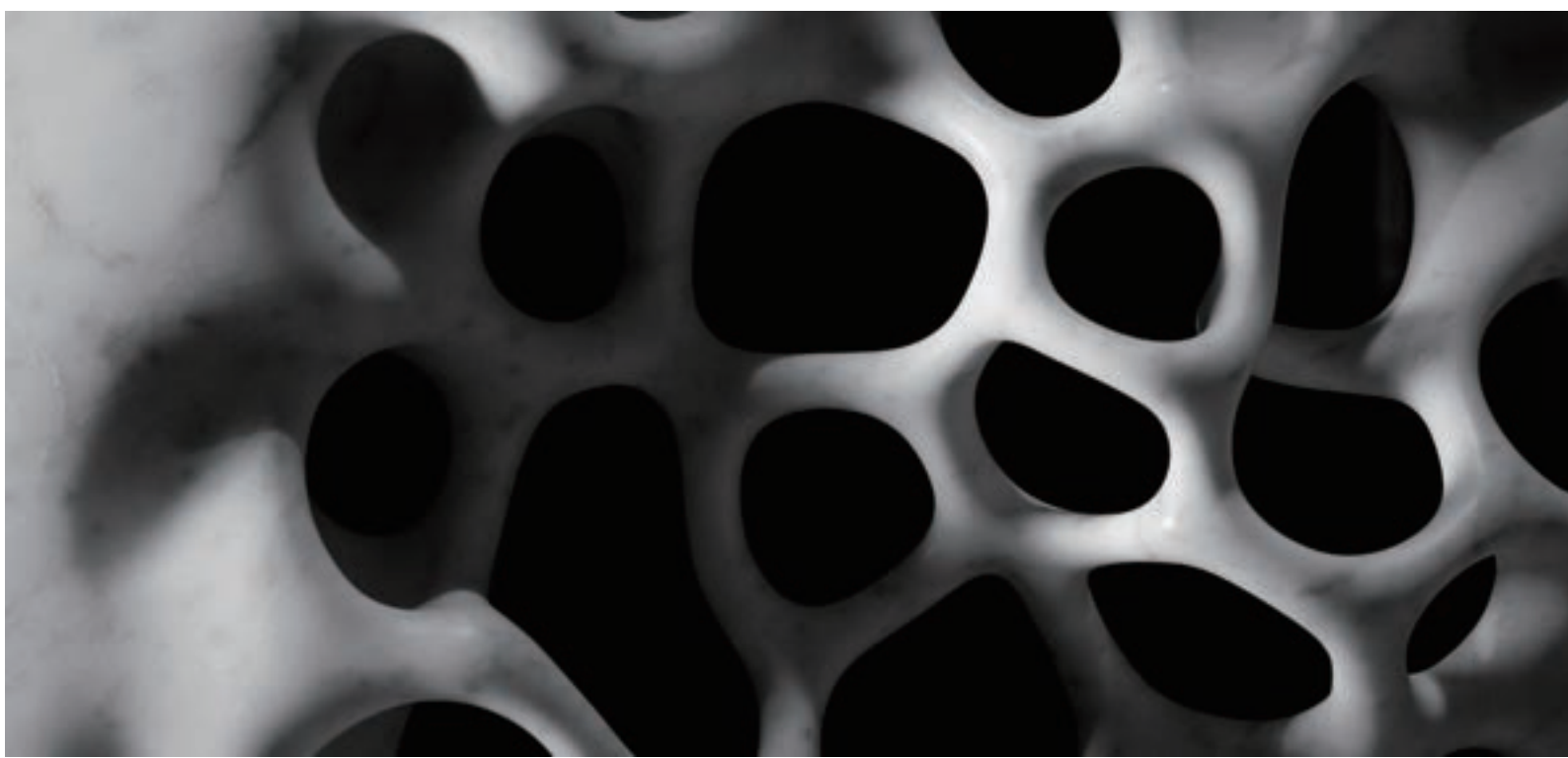
L111×W48×H150 cm

大理石、鋼 marble, steel











# PRIZE FOR EXCEL

## 優選



林于傑 Yu Jie LIN

# LENCE

2019 臺南應用科技大學，美術學士，臺灣

2023 國立高雄師範大學，美術系研究所就讀中，臺灣

2023 *Adventure*，高雄師範大學美術學系聯展，寶佳潭美藝廊，臺北，臺灣

2023 雙螺旋式，國立高雄師範大學 116 藝文中心，高雄，臺灣

2024 藝術新聲，大墩文化中心，臺中，臺灣

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2019 BFA in Fine Arts, Tainan University of Technology, Taiwan

2023 MFA in Fine Arts (currently enrolled), National Kaohsiung Normal University, Taiwan

2023 *Adventure*, Paujar Tanmei Gallery, Taipei, Taiwan

2023 *Double Helix*, 116 NCKU Art Center, Kaohsiung, Taiwan

2024 *The Young Voices*, Taichung City Dadun Cultural Center, Taichung, Taiwan

## 作品論述

在成長的環境中，我經常看見兩種截然不同的風景：一端是林立煙囪的工業區，另一端則是被視為生態象徵的景點。這種並置的矛盾，成為我觀察與創作的起點。半屏山的寓言故事——《貪心的人吃掉半座山》，在我眼中不僅是一則傳說，更是一種隱喻：自然往往因人類欲望而被迫讓渡，最終留下不可逆的痕跡。

作品延續這個命題，試圖透過形體的並置與張力，呈現環境在破壞與再生之間的拉扯。它並非單純重現一段歷史，而是將失衡的狀態凝結為某種象徵，讓矛盾與循環同時並存。對我而言，這件作品不意在給予觀者一個明確答案，而是保留提問：當我們凝視這些殘留的形貌時，究竟是在觀看自然的消逝，還是在觀看人類自身的投射？

## Artwork Description

In the environment where I grew up, I often saw two strikingly different landscapes: on one side, an industrial district filled with towering chimneys; on the other, ecological sites regarded as symbols of nature. This contrast became the starting point of my observation and creation. The story of Banping Mountain—*The Greedy Man Who Ate Half a Mountain* is, to me, not only a folktale but also a metaphor: nature is often forced to give way to human desire, leaving behind irreversible scars.

This work continues that inquiry, using the juxtaposition of forms and their tensions to reflect the pull between destruction and regeneration. It is not a simple reconstruction of history, but a crystallization of imbalance into symbol—where contradiction and cycle exist together. For me, the work does not offer a single answer, but leaves a question: when we look at these remaining forms, are we witnessing the disappearance of nature, or a reflection of ourselves?

貪心的人吃掉半座山—No.8 & 新生

The Greedy Man Who Ate Half a Mountain – No.8 & Newborn

L170×W150×H50 cm & L60×W25×H40 cm

紙漿、複合媒材 paper pulp, mixed media











# PRIZE FOR EXCEL

## 優選



龔榮祖 Rong Zu GONG

# LENCE

- 2010 四川美術學院，藝術學士，中國
- 2006 我的雕塑我的夢，中國美術學院，中國
- 2010 生命的和弦，四川美術學院，中國
- 2013 流動的音符，重慶漢象當代藝術中心，中國
- 2023 萬物生。態 — 龔榮祖作品展，惠安雕藝博物館，中國

- 
- 2010 BFA, Sichuan Fine Arts Institute, China
  - 2006 *My Sculptures, My Dreams*, China Academy of Art, China
  - 2010 *The Chord of Life*, Sichuan Fine Arts Institute, China
  - 2013 *Flowing Musical Notes*, Chongqing Hanxiang Contemporary Art Center, China
  - 2023 *The Growth of All Things*, Huian Carving Art Museum, China

## 作品論述

從微觀到宏觀宇宙的生活過程。其空間組織的成形，使人產生生長、變形、夢幻和沉靜的觀念，並且洋溢著一種恬淡的詩意，簡潔、寧靜，散發著夢幻的光芒。讓人體會到生命中存在的勃勃生機和種種的紛繁形式。在這紛亂之中努力地尋求「秩序」，但是這秩序是靈活的、有機的，帶著轉變的清新與活力，這活力在完美、幸福的時刻呈現出來。

## Artwork Description

The life process from the microcosm to the macrocosm. The formation of its spatial organization evokes concepts of growth, transformation, fantasy, and tranquility, while permeating a gentle poetic flavor—concise, serene, and radiating a dreamlike glow. It makes people perceive the vibrant vitality and various complex forms existing in life. Amidst this chaos, efforts are made to seek “order,” yet this order is flexible and organic, carrying the freshness and vitality of transformation, which manifests itself in moments of perfection and happiness.

萬物生。繁花

The Growth of All Things – Flourishing Flora

L106×W48×H92 cm

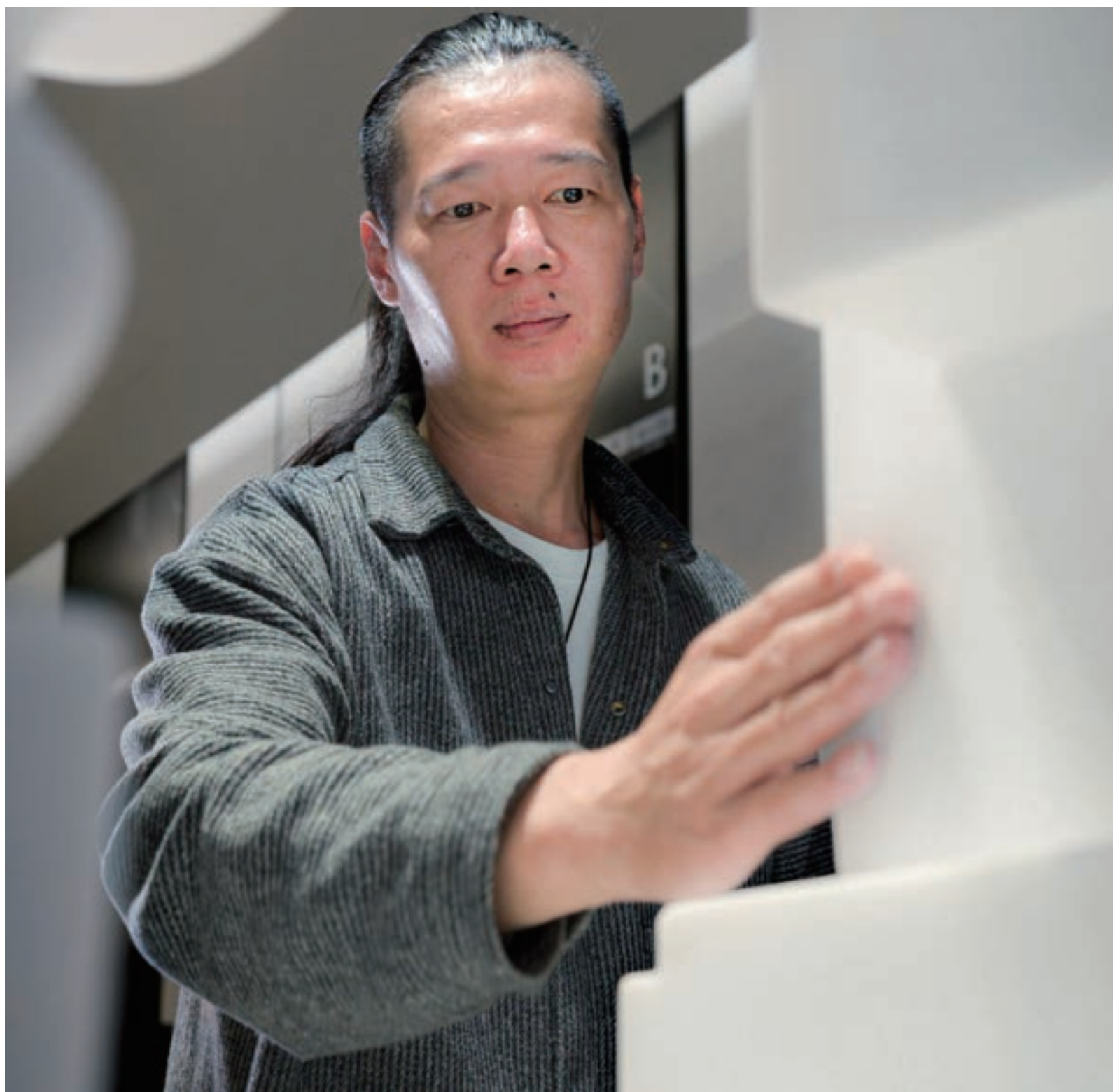
漢白玉 white marble





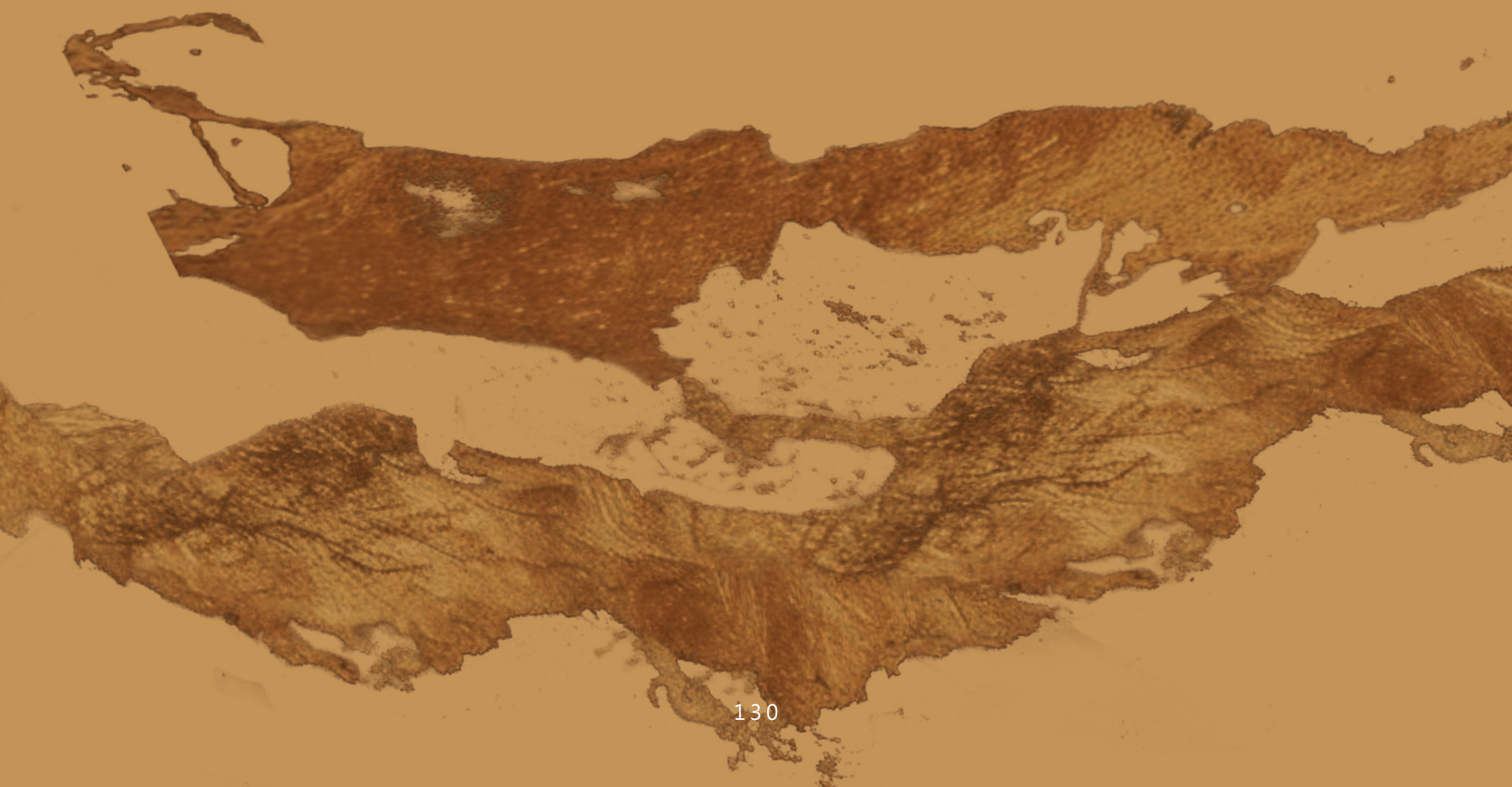






TROPHY

獎盃





# 獎盃設計概念

## CONCEPT OF THE TROPHY DESIGN



01

### 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 2、3、4），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形版（圖 5）。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 2, 3, 4). In that period, I tried to combine the logo and the fist together and also made a simplified style plate (picture 5). Based on these versions and after several discussions, the final version came out on the condition that the logo can be less apparent and the name tag can be hidden. As for the size, to show the greatness of the “award”, the models were over 30 cm at the beginning. However, considering the appropriate size and weight for the winners to hold the trophy with one hand, the trophy is adjusted to the present size.



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

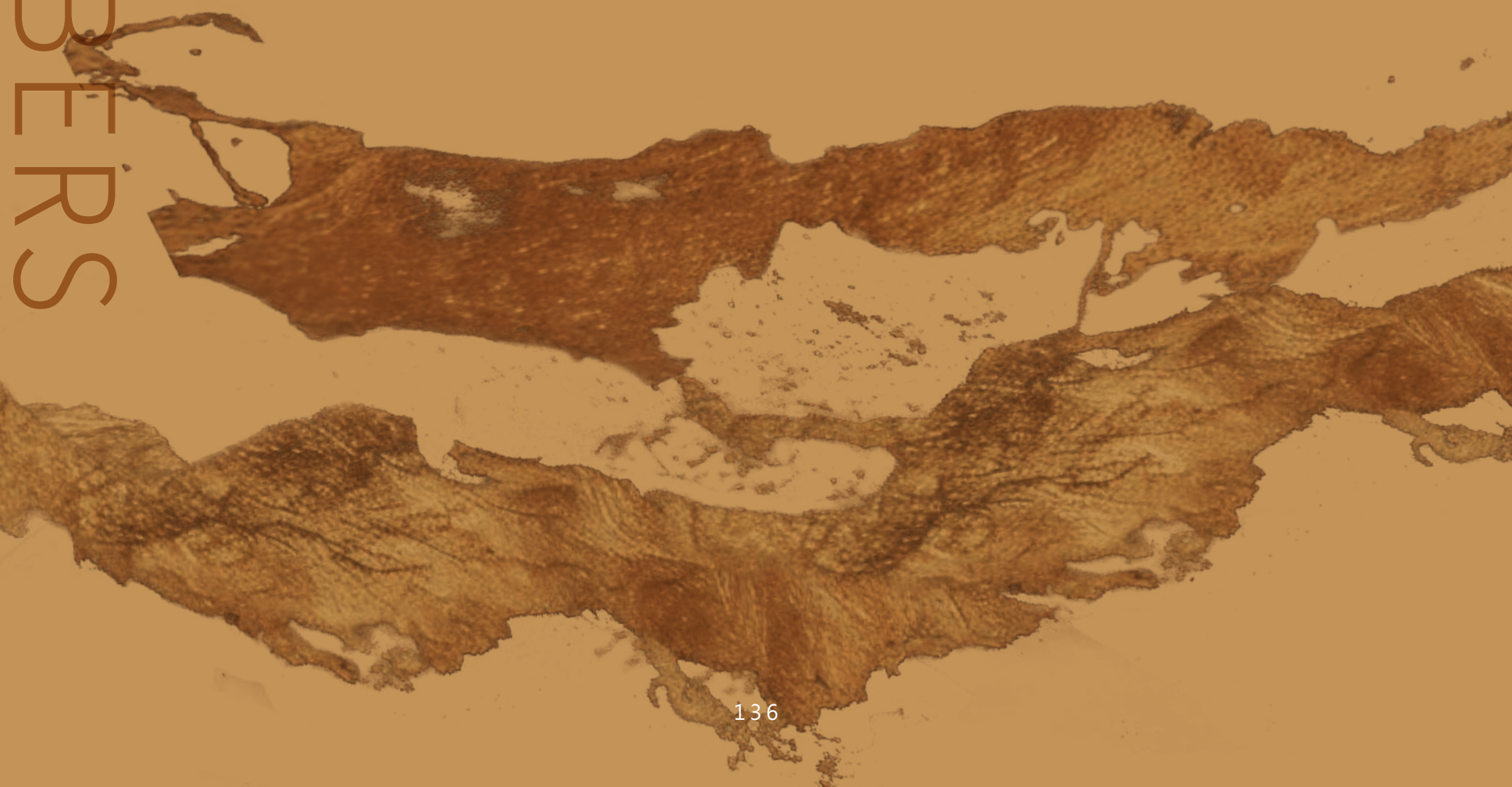
賴永興

Yun Hsin LAI



# 審 判

JURY MEMBERS





## 評審介紹

### JURY COMPOSITION

伊藤隆道



Takamichi ITO

貝內代托·卡梅拉納



Benedetto Camera

波多野泉



Izumi HATANO

韓旭東



Hsu Tung HAN

黎志文



LAI Chi Man

傑森·德卡雷斯·泰勒



Jason deCaires Taylor



# 全 紀 錄

EVENT HIGHLIGHTS





01



02



## 第七屆麗寶雕塑雙年獎 記者會花絮

01 | 「第七屆麗寶雕塑雙年獎」記者會貴賓合影

02 | 貴賓入場簽到區

03 | 前義大利經濟貿易文化推廣辦事處駐臺代表紀大為  
Davide Giglio 致詞

04 | (左) 女高音蔡滢宣, (右) 男高音林健吉

05 | (左起) 前內政部長黃昆輝、麗寶集團總裁吳寶田、前義  
大利經濟貿易文化推廣辦事處駐臺代表紀大為 Davide Giglio  
與麗寶文化藝術基金會執行長吳秋賢

06 | 記者會現場來賓盛況





08



09



10



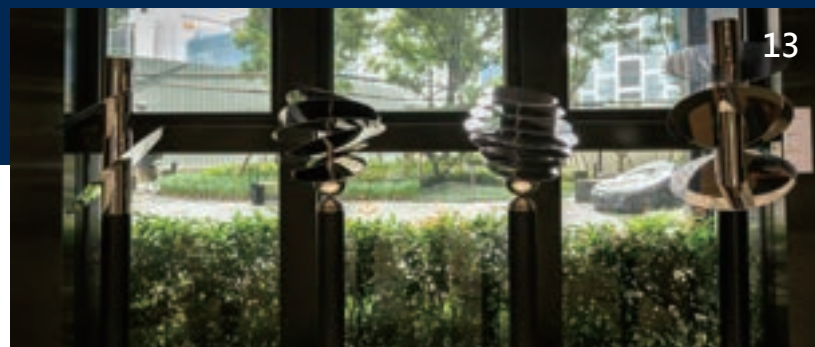
11

08 | 麗寶集團總裁吳寶田致詞

09 | 記者會會場

10 | 藝術家宋璽德與貴賓合影

11-14 | 「宋璽德雕塑個展 - 物質與反物質」個展，現場導聆與餐敘



13



12

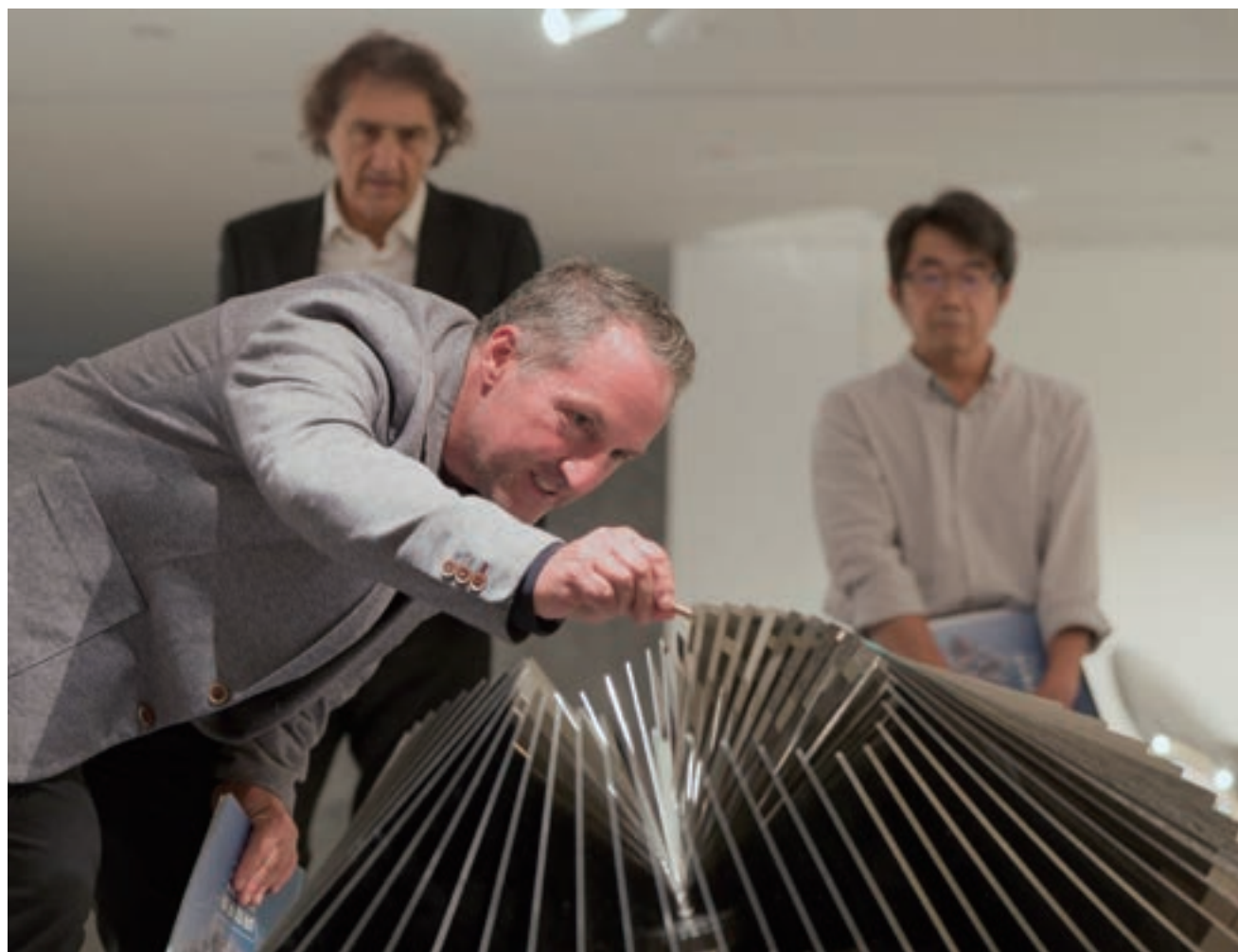


14











第七屆麗寶雕塑雙年獎  
頒獎典禮花絮

- 01 | 國家音樂廳頒獎典禮現場
- 02 | 獲選作品展示於國家音樂廳
- 03 | 麗寶集團總裁吳寶田致詞
- 04 | 「第七屆麗寶雕塑雙年獎」十位得獎者、評審團與貴賓合影









06

05 | 義大利經濟貿易文化推廣辦事處代表龍博文 Marco Lombardi 致詞

06 | 國家音樂廳餐敘現場

07 | 評審團主席傑森·泰勒 Jason deCaires Taylor 致詞

08 | (左) 鋼琴家盧易之, (右) 大提琴家陳昱翰

09 | (左起) 堡石營造董事長吳寶明、總統府秘書長潘孟安、麗寶集團總裁吳寶田與刑事警察局長周幼偉

10 | 奧地利臺北辦事處處長何士誠 Christian Helbig 致詞



08



09



10





12



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11 | 「第七屆麗寶雕塑雙年獎」頒獎典禮表演舞者葉承融與周子郁

12 | 國家音樂廳頒獎典禮現場

13 | 「第七屆麗寶雕塑雙年獎」六位優選得獎者與頒獎人前內政部長李鴻源（左4）合影

14 | 獲獎作品於國家音樂廳展出

15 | （左起）名軒開發董事長吳泓瑩與日本藝術家竹田光幸賢伉儷

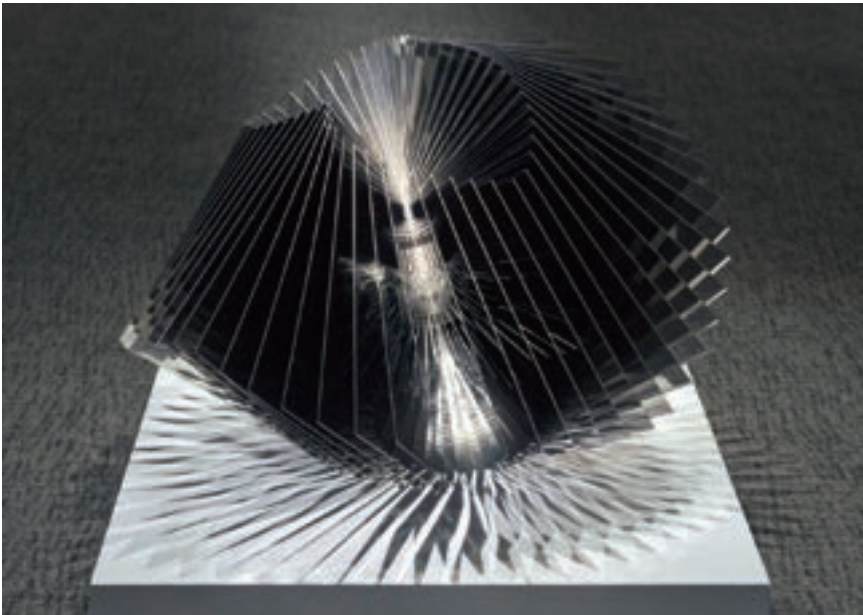


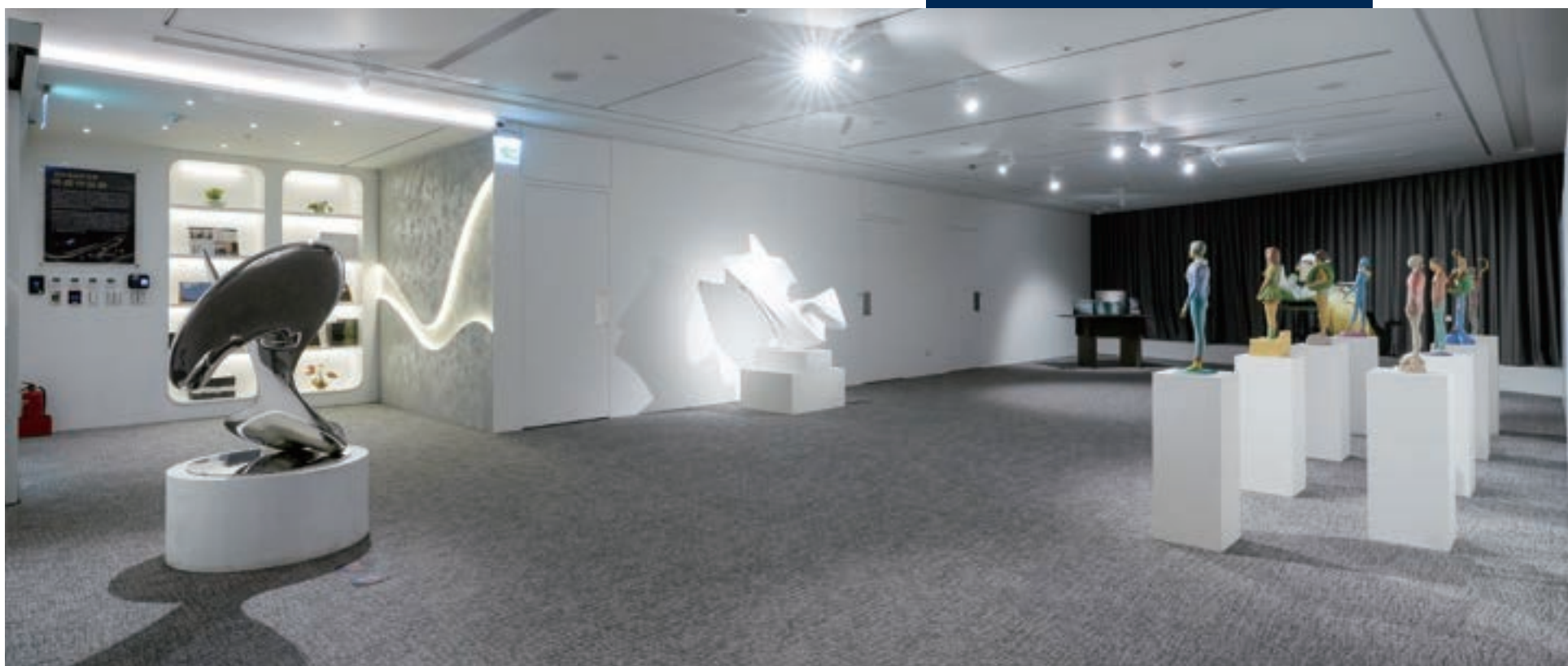


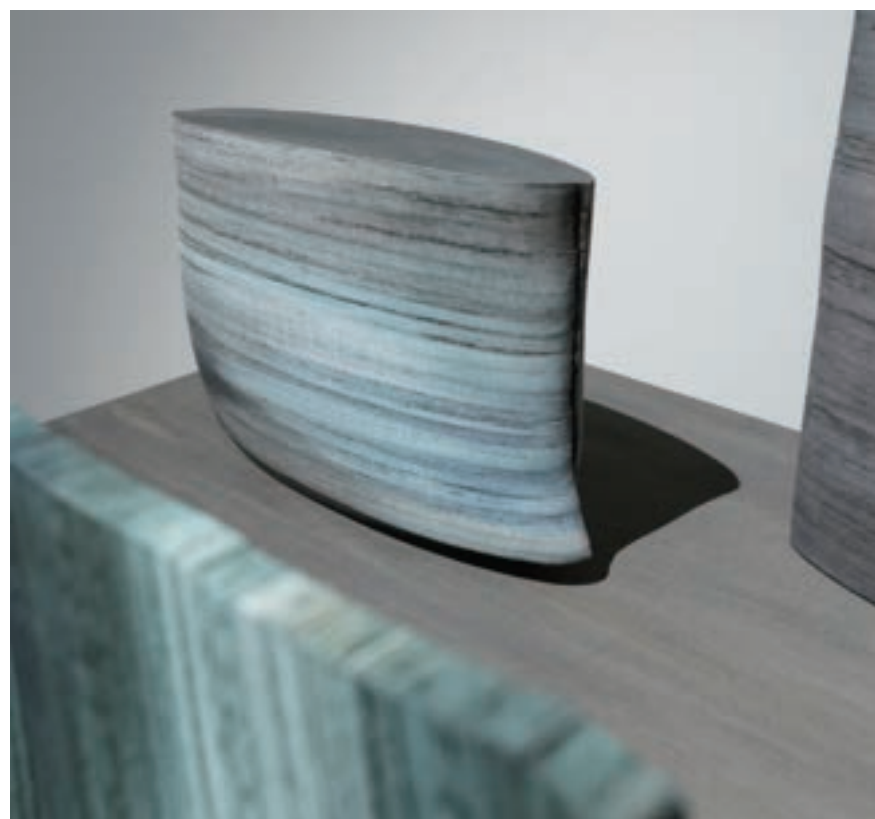
EXHIBITION

公開  
展示

















# 總獎金500萬！第七屆麗寶雕塑雙年獎

文／張惟西

第七屆「麗寶雕塑雙年獎」於日前在台北國家音樂廳盛大舉行頒獎典禮，總統府秘書長潘孟安、外交部部長林佳龍及多國駐台代表等貴賓出席，共同見證國際藝術盛會。

術盛會。

本屆共有來自39個國家、196件作品參賽，日本藝術家本鄉芳哉(Hongo Yoshiya)以作品《空白-坐佇 The void-ZACHO》奪下金獎。評審團讚譽其以鋁板構築空

間，透過雕塑探索存在與現實的關係，展現深刻哲思與形式張力。本鄉芳哉表示，希望作品能傳達「人既獨立又相連」的生命感受。

銀獎由中國藝術家侯曉飛《人類簡史》獲得，以八位

森·泰勒(Jason deCaires Taylor)表示，本屆參賽作品兼具傳統與當代創新，展現強勁的創作能量與國際視野。

麗寶集團總裁吳寶田指出，麗寶雕塑雙年獎旨在鼓勵藝術家展現創造力，並促進跨國文化交流，讓台灣成為世界藝術對話的重要平台。現場並宣布第八屆將由奧地利共同主辦，奧地利台北辦事處代表何士誠也期盼藝術如陽光與水般融入日常生活。

麗寶文化藝術基金會秉持「深耕台灣、接軌國際」宗旨，持續以雕塑為媒介，培育新台灣。



▲第七屆麗寶雕塑雙年獎頒獎典禮合影。

出處：《聯合報》

## 第七屆麗寶雕塑雙年獎 本鄉芳哉奪金獎

文／朱錦霞

由麗寶文化藝術基金會主辦的「第七屆麗寶雕塑雙年獎」總獎金高達500萬元，最終由日本藝術家本鄉芳哉以作品《空白-坐佇The Void-ZACHO》奪得金獎，展現跨越文化疆界的當代雕塑魅力，共同主辦國義大利代表龐博文肯定麗寶多年來為跨文化對話的重要平台。

麗寶集團總裁吳寶田指出，雕塑雙年獎旨在鼓勵藝術家展現創造力，促進文

化交流、融合多元視角，期盼藉由藝術深化台灣與世界的連結。並宣布第八屆麗寶雕塑雙年獎將由奧地利共同主辦。奧地利駐台代表何士誠表示，期待藝術能像陽光與水般融入生活，讓更多人感受藝術的力量。

該屆金獎作品《空白-坐佇》以鋁板構築出空間的虛實變化，藉由雕塑探索「存在」的樣貌，評審團讚譽其以簡潔造型傳達深層哲思。本鄉芳哉表示，希望透過作品喚起人們對生命連結與存

在意義的思考。銀獎由中國藝術家侯曉飛以《人類簡史》獲得；銅獎頒給日本藝術家四方謙一的《光之舞步-事件軌跡》，台灣藝術家陳君岱以《行簡》獲評審獎。

評審團主席、英國當代雕塑家傑森·泰勒表示，2025年作品橫跨傳統與當代，展現全球雕塑藝術的多元與創新。評審團並由義大利建築師貝內代托·卡梅拉納、日本東京藝術大學名譽教授伊藤隆道、台灣雕塑大師黎志文及韓旭東等人共同組成。



●第七屆麗寶雕塑雙年獎由麗寶集團總裁吳寶田(左)與金獎得主日本藝術家本鄉芳哉HONGO Yoshiya(右)合影。

出處：《工商時報》

# 麗寶雕塑雙年獎 日本藝術家奪金

王美鈞／台北報導

文化外交。麗寶集團讓台灣文化藝術能向世界看見！「第七屆麗寶雕塑雙年獎」23日在台北國家音樂廳舉行。由日本藝術家本鄉芳哉(Hongo Yoshiya)以作品《空白—坐行The void-ZACHO》奪得金獎。麗寶集團總裁吳寶田表示，「麗寶雕塑雙年獎的宗旨，是在鼓勵藝術家，展現他們的創造力和獨特的視角，並在不同文化之間建立起橋樑，體現多元文化的融合。期待透過國際藝術家們的精彩作品，共同見證雕塑藝術的魅力。」

昨日總統府副總統蕭萬長、外交部部長林佳龍、立法院副院長江啟臣、監察院副院長李鴻鈞、義大利經濟貿易文化推廣辦事處代表羅博文(Marco Lombardi)、奧地利台北辦事處代表柯士誠(Christian Hebig)等貴賓到場觀禮。

蕭萬長表示，麗寶集團以城市改造為起點，不僅致力於建築的

翻新，更積極投入文化與藝術創作。透過這些努力，不僅讓台灣的文化藝術煥發新生，也成功將台灣與國際接軌，成為推動台灣文化邁向世界的重要力量。

林佳龍致詞時特別感謝麗寶集團積極推動文化外交，也感謝麗寶集團的遠見與貢獻，讓台灣文化藝術能向世界看見。他並肯定麗寶的企業實力，成為國際藝術交流的重要橋樑。

此屆共同主辦國家義大利經濟貿易文化推廣辦事處代表羅博文

表示，「文化是一座橋樑，串聯著不同的歷史與文明。麗寶雕塑雙年獎多年的耕耘，已在國際間建立良好知名度。此次更吸引眾多義大利藝術家參與，展現出文化交流的深度與廣度。」

第七屆麗寶雕塑雙年獎共有來自39個國家195件作品參與。本鄉芳哉作品《空白—坐行The void-ZACHO》奪金獎。評審對本鄉芳哉用紙板構成的空間，透過雕塑造尋存在權衡，並將其作為現實的呈現，給予高度肯定。



第七屆麗寶雕塑雙年獎由日本藝術家本鄉芳哉HONGO Yoshiya獲得金獎。

(麗寶文化藝術基金會提供／王美鈞台北攝影)

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麗寶雕塑雙年獎邁入第七屆 今年共39國195件作品



## 第七屆麗寶雕塑雙年獎

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