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TRANSFORMATION

THE 3RD LIH PAO INTERNATIONAL SCULPTURE BIENNIAL AWARDS

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LIH PAO CULTURAL ARTS FOUNDATION

財團法人麗寶文化藝術基金會

Bao-Tien Wu

吳寶田

Chairman

董事長

「麗寶國際雕塑雙年獎」自 2011 年開始舉辦，至今已邁入第三屆，歷經六年的探索與努力，唯一不變的初衷，即是希望培育台灣的年輕藝術家，讓他們有機會透過比賽的平台，讓自己優秀的作品被世界看見。麗寶文化藝術基金會透過各項藝術展演的方式，希望用雕塑接軌世界，積極為培育台灣新一代新銳藝術家而努力。

本屆精神議題為蛻變 (Transformation)，目的即在鼓勵藝術家使用雕塑的語言，形塑出具創造性和時代性的作品。蛻變二字，若做進一步深層的解讀，是銜接了各種樣態，並伴隨著充滿新意

Lih Pao International Sculpture Biennial Awards was first organized in 2011. The year 2016 marked the Third Biennial Awards. For six years it has been our goal to nurture young sculptors from Taiwan to help them present their works through the platform of international competition. Lih Pao Cultural Arts Foundation also hosts a variety of arts activities through which sculpture is the platform of exchange so as to develop more rising artists in Taiwan.

The topic of the Biennial this year was "Transformation". Our purpose was to encourage artists to create innovative sculptures that reflect the characteristic of our times. To interpret "Transformation" at a deeper level, it could relate to different states and the cycles accompanying them. Depending on one's life experience, transformation, with possible references to cycles of life, seasons, things or generations, represents strength of life and positive thinking. The Biennial this year received submissions from 228 international artists in 34 countries. After rounds of deliberation, 16 artworks were shortlisted, including sculptures of wood, stone, metal and fiber reinforced plastics (FRP). Following the awards ceremony, an international academic conference "Sculpture, Architecture and Environment" was co-organized with National Taiwan

的輪轉，依每個人的生活經驗不同，它代表生命、季節、事物或是世代的更替，展現出強韌的生命力和正向力量的意義。「麗寶國際雕塑雙年獎」今年全球共有 34 國、總計 228 位國際藝術家投件，經初審激烈篩選後，選出 16 件優秀的作品，包含木雕、石雕、金屬、FRP 等多元的代表作品，並與國立台灣藝術大學共同舉辦「雕塑、建築與環境」國際學術論壇，期望透過藝術的對話，建立深厚雕塑研究的基礎，開拓未來雕塑藝術創作的寬度與可能性，進一步創造國際交流的新基點，並從中體現台灣藝術文化的價值觀。

本屆「麗寶國際雕塑雙年獎」由麗寶文化藝術基金會和英國文化協會共同主辦，每一年都是台灣雕塑界最大的盛會，也是台灣第一個以雕塑為主題的大型徵件比賽，寶田期待未來以一個嶄新的面貌，結合建築、空間、雕塑的概念，培育台灣本土藝術家，積極推動生活美學，傳遞更精緻的美感經驗，帶動台灣雕塑藝術整體向上發展的生命力！

謝謝各位
敬祝平安 🙏

University of Arts. It was hoped that such dialogue would open up more academic research and the breadth and possibility for sculpture. This would also serve as a new starting point for international exchange where the values of Taiwan's art and culture could be introduced.

This year Lih Pao International Sculpture Biennial Awards was organized by Lih Pao Cultural Arts Foundation and the British Council. It has been the largest sculpture event in Taiwan; it is also the biggest competition for sculpture in Taiwan. I look forward to seeing the next event that once again integrates architecture, environment and sculpture. I also wish our efforts and partnerships will continue to promote aesthetics in life, create better experience in aesthetics and strengthen positive development of the art of sculpture in Taiwan.

Thank you.
I wish you all the best.
Sincerely yours, 🙏

PREFACE
序文

BRITISH COUNCIL

英國文化協會

英國文化協會非常榮幸與麗寶文化藝術基金會共同合作舉辦國際雕塑雙年獎。辦理此獎項的目的是希望建立一個融合藝術與生活的平台，讓全球藝術家可以透過此平台將其創作的創新發想與理念呈現給大眾。

或許有些人對於「英國文化協會」還不太熟悉。本協會於 1934 年由英國皇室成立，為英國專責推廣藝術文化關係與創造教育機會的國際組織，於全球超過 100 國家設立辦公室，致力於建立國際間的知識交流與融合關係，全球多元性的合作包括藝術、文化、教育與英語學習，並提供 IELTS 雅思國際英語測驗的考試服務。在臺灣，英國文化協會舉辦的藝文活動包含視覺藝術、建築、設計、舞蹈、戲劇、音樂、電影、文學、創意經濟，以及文化平權的共融藝術等活動，推廣英國藝文的豐富多元與前衛創意特色，建立臺英雙方的互惠合作關係。

Susana Galván

蘇小真

Director Taiwan
British Council
臺灣辦公室處長

It's our great pleasure to be in partnership with the Lih Pao Cultural Arts Foundation in introducing the International Sculpture Biennial Awards. The competition is aimed to create a platform with no barriers between life and art, providing a stage to showcase the innovation and creative processes from international talents.

Some of you may not be familiar with the British Council and our work in cultural relations. The British Council was founded in 1934 and is the United Kingdom's international organisation for cultural relations and educational opportunities. As such, our aim is to build a friendly knowledge and understanding between the people of the UK and the people in the more than 100 countries and territories where we operate. This includes arts, cultural and educational exchanges, English language learning, and improving individuals' prospects through UK examinations such as IELTS. In Taiwan, we organise arts projects with the aim of building a stronger relationship between the UK and Taiwan, promoting innovative and diverse aspects of the UK arts including visual arts, architecture, design, dance, drama, music, film, literature and creative economy, as well as inclusive arts.

For two consecutive years, and in collaboration with the Lih Pao Cultural Arts Foundation, we contributed to making

英國文化協會與麗寶文化藝術基金會合作兩屆國際雕塑雙年獎以來，協力提升賽制層次與格局，並合作邀請臺灣本地與國際間知名藝術家擔任比賽評審。其中，英國的評審包括英國皇家藝術學院的名譽教授 Phillip King (菲利普·金)、約克夏郡雕塑公園創辦人 Peter Murray (彼得·摩瑞)、倫敦藝術大學教授 Chris Wainwright (克里斯·韋恩萊特) 以及 CDI 建築與室內設計公司創辦人 Benjamin Warner (華傑明)。非常感謝評審們於評選過程中所提供的精闢見解，不但激勵鼓舞我們辦理獎項的動力，也使得整個比賽活動進行順利。

「深耕在地，放眼全球」一直是英國文化協會努力推動國際藝文交流的目標。從現在到 2020 年，我們將透過五個核心體，包括與世界分享英國藝術、促進藝文協作和網絡、以藝術促進社會變革、技能增長以及政策和研究，於全球各地促成更多的文化合作契機，加倍擴大國際間英國藝文活動的參與版圖。

建立文化交流、強化夥伴相互關係與信任一直是英國文化協會努力的核心目標，就如同我們與麗寶文化藝術基金會所建立的獨特合作，在在回應了我們的全球使命。因此，我們非常重視與珍惜雙方的合作，並期待未來有更多促進臺英文化交流的計劃。

the International Sculpture Biennial Awards a well-known competition at an international level, inviting both local and international judges to form a selection panel, including British judges Phillip King, Professor Emeritus of the Royal College; Peter Murray, Founder of Yorkshire Sculpture Park; Professor Chris Wainwright of the University of the Arts London, and Benjamin Warner, founder of Creative Design International (CDI). Each of them provided valuable insights throughout the competition process, helping to make the Awards stimulating as well as inspiring.

With the local context in mind, the ambition for our global arts programme has grown. By 2020 it is our aim to have increased the number of cultural connections between the UK and the world, doubling the scale of international activity of the UK cultural sector. To achieve this, our arts programme will be built around five key pillars: sharing UK arts with the world, fostering collaboration and networks, arts for social change, capacity building, and policy and research.

Our partnership with the Lih Pao Cultural Art Foundation is a unique collaboration that we established in Taiwan to echo our global mission. Working in partnership is core to our values of cultural relations, mutuality and trust. Therefore, we really value our collaboration with Lih Pao and look forward to working on more projects with the Foundation in the future.

PREFACE 序文

JURY

評審團

Tsai-Lang Huang

黃才郎

Representative

代表

對於藝文贊助的翻轉，有著各種不同型式的樣態，從最直接的金錢補助、活動贊助，到藝術品收藏價購，進而長期紮根的人才培育、藝文發展沃土環境的營造以及機會的創造和國際交流的接軌等等。除了直接挹注於個別的對象，更對周邊社會產生直接或間接的影響。隨著社會發展的多元化，成功的企業紛紛成立基金會，直接而親自地從事文化藝術活動的參與。

由財團法人麗寶文化藝術基金會主辦，英國文化協會合辦之「麗寶國際雕塑雙年獎」，挑戰承辦技術高難度的雕塑類國際徵件展，定時每兩年舉辦。展覽結合競獎、創意構想的實踐與走入社區巡迴展，實現企業贊助藝文的特質：

Transformation of and sponsorship for culture and arts can be made in different ways, ranging from provision of grant, funding, purchase of art collection to talent incubation, art sector development, opportunity creation and international exchange. This kind of support does not only benefit the individual beneficiary but also has a direct or indirect impact on the society. As our society becomes more diversified, successful enterprises have set up foundations one after another to engage in arts and culture activities.

Lih Pao International Sculpture Biennial Awards, a challenging international contest to host for sculpture, was organized by Lih Pao Cultural Arts Foundation and co-organized by the British Council. The contest is followed by four exhibitions around Taiwan to showcase creativity to local viewers and to accomplish the following goals of sponsorship:

1. Encourage creativity and develop talents: The First Biennial focused on discovering rising talents in Taiwan, and the organizer started to call for entries internationally from the Second Biennial onwards. Use of material was up to the artist while there was a theme to follow. The themes of each of the three biennials were "Living Forest", "The Sustainability between Circle & Square", and "Transformation". Participants have been encouraged to interpret the themes as they wish.

一、鼓勵創作、培育人才：從第一屆起，就著重新人獎的發掘，鼓勵國內青年藝術家，繼而擴大為國際徵件，不限材質，採命題創作。第一屆主題「雕刻の森」，第二屆主題「方圓之間—永續」，第三屆主題「蛻變」，鼓勵各種不同的詮釋。

二、全球徵件、國際交流：「2016 麗寶國際雕塑雙年獎」是為全球性徵件，計有 34 國 228 件參賽，獲得熱烈迴響。透過北、中、南四場次的交流，巡迴展出台灣、日本、中國、韓國、英國、美國、西班牙、墨西哥、羅馬尼亞、南非等 10 國 16 位入選決賽的作品，提供台灣的藝術愛好者與傑出國際雕塑作者作品交流的可能。

三、沃土營造、創造機會：藝文界期待的贊助，並不是優渥富足的日子，而是一方沃土。好比大自然中一畝田地土壤肥沃、陽光充足、水源豐沛。手中一把種子怎麼撒、怎麼活、怎麼長！因為土壤肥沃、陽光充足、水源豐沛。藝術也是一樣的道理：環境條件都適合藝文發展，沃土中自然就容易讓藝術文化之花開枝散葉，創意發想自由孳長，樣貌多元豐富。

麗寶國際雕塑雙年獎以民間企業之意志與理念，穩健地辦理全球徵件。為雕塑發展培育人才，鼓勵創作，促進國際交流，厚殖沃土，創造機會所做的贊助與付出，至為感佩！專刊付梓前夕，應邀作序，倍感榮幸，敬祝麗寶國際雕塑雙年獎活動成功。☺

2. Call for entries internationally and promote international exchange: The Third Biennial received 228 submissions from 34 countries. Sixteen shortlisted artworks from artists in Taiwan, Japan, China, Korea, UK, USA, Spain, Mexico, Romania and South Africa were exhibited in four locations in the north, centre and south of Taiwan, giving local and overseas professionals a great opportunity to exchange ideas and experience.

3. Create better environment and opportunities for art development: The kind of support and sponsorship that the art sector expects is a fertile piece of ground, instead of being given a wealthy life. When a fertile patch has plenty sunshine and water resources, seeds will grow naturally and healthily. So will art when there is appropriate support. When art has the "fertilizer" needed for development, creativity and diversity will bloom freely.

The engagement and contribution made by Lih Pao International Sculpture Biennial Awards has been impressive. The ambition of Lih Pao Cultural Arts Foundation as a non-government organization to encourage emerging talents, international exchange and a fertile ground for art development is admirable. I feel extremely privileged to write this message for the publication, and I wish every success to the awards ceremony and the international conference. ☺

PREFACE 序文

LIH PAO CULTURAL ARTS FOUNDATION

財團法人麗寶文化藝術基金會

主辦單位介紹

Lih Pao Cultural Arts Foundation (Foundation) was founded in 2003 to promote architectural aesthetics, art education, culture and caring for the disadvantaged. It is the Foundation's objective to promote arts in life and to create a more blissful society and living environment through cultural activities and exhibitions.

In recent years, the Foundation has been committed to nurturing local young artists and has partnered with National Taiwan University of Arts Department of Sculpture in academic projects, including organizing exhibitions for young artists on a regular basis, so as to provide an art exchange platform for collaborations between academia and industry. In addition, the Foundation organizes a series of events, including Lih Pao International Sculpture

Biennial Awards, Tsaiyun Forum, Tsaiyun Art Gallery Exhibitions, Lih Pao Happy Family Painting Contests and other sponsorship programs. This year, an international academic conference on sculpture, architecture, and environment was organized to discuss the relationship and interaction among them. Outstanding submissions of the Lih Pao International Sculpture Biennial Awards were exhibited at the same time. We hope the partnership between the

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，透過文化展演的執行，用心關懷社會與藝術之間的發展，以美學融入生活態度，建造幸福的居住空間。

近年麗寶文化藝術基金會以培育台灣年輕藝術家為使命，並與國立臺灣藝術大學雕塑學系進行學術合作，邀請年輕藝術家定期展覽，期望提供一個藝術交流平台，強化優質創作人才發展，激盪學術合作的創意火花。此外基金會定期舉辦常態性活動，如麗寶國際雕塑雙年獎、彩雲講堂、彩雲藝術空間展覽、美麗寶島幸福家藝文徵件和公益關懷贊助，並於今年策劃「雕塑、建築與環境」國際學術論壇，探討建築、雕塑美學跟生活環境的關係，同時結合本屆麗寶國際雕塑雙年獎的作品展現，以學術論壇的研討會方式，整合基金會、學校及各方資源，冀望建立雕塑學術研究的基礎，開拓雕塑藝術創作的廣闊可能性。

麗寶文化藝術基金會期望透過產、官、學之間的相互合作，以多元的藝術形式，呈現一段當代正在進行的歷史，讓優秀的藝術家被看見，讓具有藝術精神性的作品被記憶，用更寬廣包容的心，讓台灣社會具備充沛創作的藝術能量，實踐企業的社會責任，達到文化永續關懷的精神與目的。

Foundation, the University and other institutions will lay a solid ground for academic sculptural research and open up more possibilities for sculpture.

The Foundation will continue to work with the government, academia and industry to present the ongoing art development in diversified art forms and to make great artists seen by the world. We would like the artistic spirits presented in artworks to be remembered, and by doing so fulfill our corporate social responsibility in sustaining cultural development and humanity.



ABOUT BRITISH COUNCIL

英國文化協會

合辦單位介紹

The British Council is the United Kingdom's international organisation for cultural relations and educational opportunities. Founded in London in 1934, we currently operate in over 100 countries and territories worldwide. The goal of our work is to promote the understanding and collaboration between UK and Taiwan on arts and creative economy, as well as in education.

In recent years, we have facilitated numerous collaborations and exchanges between local Taiwanese art partners and established British arts organisations and artists, such as The Royal Ballet, Shakespeare Birthplace Trust, FACT Liverpool, British Film Institute, Design Museum and Thomas Heatherwick Studio by introducing best practices of British visual arts, architecture, design, performing arts, film and literature to Taiwan. Apart from that, for young talents, we also supported for a number of UK emerging fashion designers to be featured at Taipei IN Style fashion showcase and for rising talents of social design to participate in World Design Capital Taipei. Looking ahead, we will explore how our art programmes could contribute to making positive social change. Our three priority areas of work include Arts, Science & Innovation, Arts, Disabilities & Creative Ageing, and Cultural Leadership Capacity Building. We hope to work



英國文化協會於 1934 年由英國皇室設立，為英國專責推廣藝術文化關係並創造教育機會的國際組織，在全球超過 100 個國家擁有 160 個辦公室，藉由創意與知識的交流，促進不同族群與文化之間的信任與合作。

近幾年來，英國文化協會臺灣辦公室促成臺灣各藝文單位、公家機關與英國知名藝文團體與藝術家交流，如英國皇家芭蕾舞團、莎士比亞故居信託基金會、英國 FACT 藝術與創意科技基金會、英國電影協會、倫敦設計博物館，以及建築設計師湯瑪斯·海澤維克工作室；協助臺灣企業舉辦國際藝術獎項，將臺灣推向國際藝術文化舞台；邀請英國新銳時尚設計師作品於「臺北魅力展」繽紛展出英倫當代時尚，響應「2016 臺北世界設計之都」活動，舉辦創意食物計劃展覽與探討社會設計議題，並促成英國設計師來臺驻村交流。2017 年起，更朝向支持文化平權，包括無障礙藝術、藝術與創意高齡之結合、藝術與科技創新之融和，以及文化領袖力的議題與臺灣藝文夥伴一同促進更多元創新的臺英交流與平權的共融社會。

alongside our partners to jointly develop more innovative collaborations, and together make a more inclusive and prosperous society for current and future generations.

<http://www.britishcouncil.org.tw/en/programmes/arts>



INTRODUCTION
簡介



INTRODUCTION TO THE LIH PAO INTERNATIONAL SCULPTURE BIENNIAL AWARDS

歷屆麗寶國際雕塑 雙年獎介紹

Lih Pao International Sculpture Biennial Awards, also an exhibition, is organized every two years and engages artists from around the world. The First Biennial with the theme of Living Forest targeted domestic young artists and received 91 submissions. From the Second Biennial onwards, the event was intended to reach international artists. With a theme of The Sustainability between Circle and Square to discuss sustainable co-existence of human and nature, the Second Biennial received 179 submissions from 26 countries. The Third Biennial on Transformation focused on the connection between written language and evolution to pay tribute to the origin of the human civilization – written language. For the Third Biennial, 228 entries were submitted from 34 countries. Every year after the awards were given, tour exhibitions were organized to encourage more discussion and new thinking toward contemporary sculpture. It is also hoped that more rising sculptors in Taiwan will be encouraged and seen by the world. ㊦

「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雕塑藝術展覽。第一屆主題是雕塑之森 (Living Forest)，為國內雕塑新人獎的參賽性質，共有 91 件作品參賽。第二屆後則轉型國際徵件活動，期望從在地邁向國際，透過



雕塑接軌世界。第二屆國際雕塑雙年獎的主題為「方圓之間－永續」(The Sustainability Between Circle and Square)，以探討思考人類和自然環境如何永續共存的議題出發，國內外共有 26 國的藝術家，179 件作品參賽。第三屆主題為「蛻變」(Transformation)，則以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，第三屆國際雕塑雙年獎全球共有 34 國藝術家參賽，共計 228 件作品。每年賽事結束，將不定期舉行麗寶國際雕塑雙年獎巡迴展，透過展覽推廣活動，企圖開啟當代雕塑新思維點，建立具體的航向目標，共同為培育台灣新銳雕塑藝術家而努力。 ㊦

INTRODUCTION TO THE 3RD LIH PAO INTERNATIONAL SCULPTURE BIENNIAL AWARDS

第三屆麗寶國際雕塑 雙年獎介紹

Activities Aim

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

Competition Theme

Transformation

Theme

Virtue and order upon the Universe

Brings harmony to Mother Earth

With the development of a script comes civilization

Culture evolves and transforms

Nowadays a script is not merely a way to communicate knowledge but also a form to present artistic culture and aesthetic design. To celebrate the scripts' evolvement in civilisation, the topic of the 2015 Biennial Awards is to explore the connection and the transformation between scripts and cultural change in our generation.

Vincent Fang 文

簡介

INTRODUCTION

主題說明

為善一方，澤被大千，
功德成圓，是為方圓。
文字初現，文明始見，
文化演進，仍在蛻變。

將文字的演進與我們這個世代做一個連結，透過作品把這兩者之間的關聯與蛻變，以「雕塑」的語言形塑出來，藉以向人類文明之始——文字，致敬！

活動宗旨

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

徵件主題

蛻變

文 / 方文山 文

HANGING BY A THREAD

懸吊的藝術

Chris Wainwright

克利斯 韋恩萊特

Chair of Fine Arts
University of the Arts London
倫敦藝術大學美術系主任

The positioning of contemporary sculpture within a critical cultural context is complex and fluid in terms of its present day artistic currency. In particular this relates to its classical legacy, cultural traditions, education and heritage and to the seemingly endless development of new materials and processes that are now more readily available to artists and provide a challenge to traditional forms of making. This coupled with the task of sculpture to compete with other artforms and media that more easily and instantly capture the public imagination, make it challenging to capture our attention, engagement and concentration. The blurring of the boundaries between sculpture, design and architecture, with the latter seen as the popular means by which a city or corporation can gain maximum recognition and attention through the latest signature architectural creation by an elite group of architects, is also a key influence. The regeneration of urban spaces has in many cases, created vibrant and exciting architect's playgrounds where sculpture often sits uncomfortably as a support act to the main event. Where sculpture succeeds well in this context is when the artist is involved from the very start of a design and build project so the development of the sculpture is carried out in tandem with the architectural design and the client interests and identity. The conditions that supports a dialogue in the

從批判性的文化角度來看，現代雕塑在現代藝術中的定位相當複雜且不明確，主要是受到古典遺產、文化傳統、教育及傳承的影響。隨著新材料與製程科技不斷進步，傳統製作方式遭受挑戰，雕塑必須與其他更容易捕捉大眾想像的藝術形式及媒體競爭，因此雕塑藝術要獲得觀眾的關注和參與並不是件簡單的事。雕塑、設計與建築之間不再有清楚的界線，建築往往受到比較普遍的歡迎，主要原因之一是透過建築師精英團隊創造代表性的建築作品，一個城市或企業可以獲得高度的肯定與注意。都市空間再造往往讓建築師得以發揮長才，而雕塑卻經常格格不入地僅作為配角。因此，要使一件雕塑作品完美的呈現，必須從一開始的建物設計與建造專案即被加入討論，讓雕塑作品的發展可與建築設計、業主興趣和本體特性環環相扣。也就是說，藝術家若能在專案早期加入對話並成為建築團隊的一份子、深入參與整個過程，所創造的雕塑作品將能與其所在位置產生最佳的共鳴。可惜目前此類的合作範例尚不多見。新建材、設計方案與工法、新一代建築師在形式與功能上的實驗都不斷突破過去的瓶頸，傳統雕塑的藝術形式已遭受挑戰，而且還必須屈服於其所在的環境位置。若要改善這個問題，得靠藝術家於早期進一步參與，同時共同與建築師探索各種想法；商務經營的知識與訓練可以提升藝術家與龐大及多元團隊溝通、合作的各項能力，學習更多專案管理、預算控制與契約管理的技巧，並且接觸新的製作方法。

early stages of development allow for important decisions to be made where the artist feels part of a larger team and can engage in a deeper process which in turn can lead to the creation of sculpture that has a greater resonance with its location. Unfortunately, as yet there are not enough instances of such partnerships. The endlessly breaking of boundaries through the use of new materials, design solutions and engineering possibilities, experimentation with form and function by a new generation of architects, also contribute to make sculpture a problematic form of artistic enquiry, often overpowered by the very environments that it is sited in. This too can also be mitigated through a greater engagement with the artist and a mutual exploration of ideas at an early stage. Better training and education that equips artists with a wider range of skills is also needed to enable them to communicate and work with complex and diverse teams, and to learn more about project management, budgets and contracts as well as being introduced to new methods of making.

The 'slow release' characteristic of sculpture sometimes makes it difficult to compete in a world increasingly restless for excitement, for a quick fix, is entertainment focused and demanding of instant gratification. A consequence of the demands of an impatient world is for sculpture, and those

雕塑作品靠著「緩慢」發想的特性有時對於講求刺激、速成及立刻滿足和娛樂的世界來說難以得到大眾的青睞，因此對於支持雕塑並重視其功能以及其與人類的獨特接觸介面者而言，解決之道是以新的策略在公共空間的領域尋求委製與展出。而藝廊或博物館所提供的展覽概念則有所不同，因為觀眾大多是想對作品深入了解而來，雕塑能以主角的姿態呈現，並能夠於傳統及專屬的環境展出最佳的條件與創作理念。就這方面而言，雕塑公園作為戶外博物館的概念因運而生，藝術在此可與大自然有直接與共生關係，英國的約克夏郡雕塑公園¹ (Yorkshire Sculpture Park) 即是絕佳的例子。

在此我想專注深入探討一項有別於一般的藝術專案稱為 'Terrace Wires'，這是為位於倫敦 St Pancras 火車站設計製作的一系列作品，由 HS1 Ltd 公司所贊助，該公司擁有倫敦 St Pancras 火車站及英法海底隧道間的鐵路，這是倫敦通往巴黎和布魯塞爾的國際高速鐵路。HS1 Ltd 公司擁有此路線上的各個車站，包含裝修得富麗堂皇的 St Pancras 國際車站在內。

這項知名的計畫目的是將一系列重要的藝術裝置於 St Pancras 國際車站這個公共空間展出，所有作品都懸吊在此車站聞名的時鐘之前，讓每年熙來攘往的 4800 萬名旅客有機會在通過此車站時看到最現代的雕塑作品。

¹Yorkshire Sculpture Park was founded in 1977. It is set in 500 acres of 18 century designed parkland in Bretton, Yorkshire, UK. It is a centre of international, national and regional importance for the exhibition and appreciation of modern and contemporary sculpture. www.jsp.co.uk

who support and value its function and unique physical interface with human presence, to look for new strategies of commissioning and presenting sculpture, at least in a public context. This is maybe less so in a gallery or museum context where audiences are pretty much inclined to engage with the work in a more considered manner. Here sculpture is presented in such a way that it is a primary focus and its conditions and contexts are optimized through tradition and a rather more exclusive environment. In this respect concepts such as Sculpture Parks are flourishing as a form of outdoor museum where the art has a direct and symbiotic relationship with nature. An excellent example is the Yorkshire Sculpture Park in the UK¹.

One particular new and radical project that I would like to concentrate on looking at in some detail is 'Terrace Wires'. This is a series of commissions of new work for St Pancras Station in London. It is supported by HS1 Ltd the company that owns the railway between St Pancras in London and the Channel Tunnel and connects with the international high-speed routes between London and Paris, and London and Brussels. HS1 Ltd is the owner of the stations along the route, including the magnificently refurbished St Pancras International.

此藝術專案提供了雕塑作品一個獨特的公共環境，透過作品凸顯有關地點、時間及觀眾參與等議題，同時也展現了藝術作品委託設計及製作的最佳條件。雕塑藝術家不但得到完整的支援，也獲得創作挑戰的機會，在特定環境下需克服各種限制，因此需要以技術、經驗、想像力及創意方式來完成委託計畫。首先，作品需懸吊在非常具有代表性的屋頂，也就是車站內來往穿梭的人潮上方，光是這項特色就挑戰了傳統上雕塑品需要底座支撐的主要條件，對許多當代評論家而言，雕塑基座一直是雕塑形式的限制之一，因此在 21 世紀挑戰此問題並將雕塑從基座限制解放出來似乎非常合情合理。'Terrace Wires' 可以說正面迎接了這個辯論和挑戰，雕塑作品高高地飄浮在旅客頭部上方，用鋼絲從屋頂垂吊下來，像是與時間和空間既緊繃又脆弱地維持著。技術上的難題加上作品的時間性也讓藝術家思考雕塑是否有必要永久固定在此。舉例來說，石頭、青銅、鋼鐵和木頭均有其特殊與耐久之特性，但隨著時間的流逝，作品卻只因材料的堅韌性而存在，但創作的意義及作品的現代性均開始逐漸式微。我相信世界上必有令人讚嘆並有意義地永久存在的藝術創作，但是我們的世界不會只有充滿這些穿越時空的藝術作品，而作品的意義都能夠自動持續地被詮釋，或隨時代增加意義而被更看重。我想表達的論點是，只用短暫的時間，比方說數個月的時間，將藝術作品短暫的置於公共空間是可行的，也是有意義的。

It is a prominent programme devised for profiling art in a public space by bringing a series of major time limited installations to St Pancras International Station in London, where they are suspended in front of the station's famous clock. It offers 48 million travelers each year the chance to experience the latest contemporary sculpture as they pass through the station.

This project sets out to provide a unique public context for sculpture that raises questions about site, temporality and audience engagement. It also clearly demonstrates the need for a commitment to commissioning artworks of the highest calibre, with artists well supported and provided with a challenging opportunity to create a work for a highly specific context that has a number of constraints and require, skill, experience, imagination and an innovative participatory approach. The work first of all has to be suspended from an iconic roof, high above the crowds in the station. This feature alone questions one of the major historical aspects of sculpture, that of the plinth, which to many contemporary critics is one of the enduring restrictions and limitations of the sculptural form. It is seen as highly legitimate to question this in the 21st century and find ways to break away from and free sculpture from this pedestal that separates it from the world. 'Terrace Wires' at a stroke hits this debate head

2015年，中國藝術家艾未未在舊金山惡魔島監獄的裝置藝術也包含了將雕塑像風箏一樣懸吊著，這些裝置藝術位於監獄的工廠象徵著囚禁，而風箏則比喻可能高飛的自由，只不過仍被一條線繫著牽制在地面。

Terrace Wires 公共藝術所引發來自觀眾的有趣討論也支持這個說法，其中「記憶」以及固定來往旅客對懸吊藝術所在位置的「記憶位置」，亦即藝術裝置曾經擺放的位置會讓觀眾期待接下來會有甚麼變化。觀眾的反饋包含以下類似的說法，「噢，我記得在這裡看過幾朵雲。」「這些雲跑哪裡去了？」這些都是旅客針對2013年 Terrace Wires 第一個委製案「雲：流星」('Cloud: Meteoros' by Lucy and Jorge Orta) 所作的想法與反應。

受到車站本身的歷史與莊嚴所啟發，Lucy + Jorge Orta 設計了名為「雲：流星」的藝術創作，試圖結合車站內來自世界各地的旅客。此作品漂浮在 St Pancras 車站熙來攘往的旅客大廳上方，雲上有幾個人在休息，有人帶著行李背包，就像在下方月台等待的旅客一樣。藝術家以希臘市集的會面點發想，設計讓旅客在雲朵上碰面。本作品也反映了作者其他較大型的公共藝術，藉由許多作品來評論我們的環境，以及包含空氣與水源品質等氣候變遷的課題，還有人類因環境災害被迫遷徙等考驗。雲朵即象徵我們與大自然的關係，以及這層關係有多麼脆弱。

Ai Wei Wei 艾未未
Alcatraz Prison, San Francisco.
舊金山惡魔島監獄
2015

The 2015 installation by Ai Wei Wei at Alcatraz Prison in San Francisco also included hanging sculptures based on the kite form. These were located in the prison workshops as a reference to imprisonment and the potential freedom of the kite that could fly high in the sky but still tethered to the earth by a thread.

on. The sculptures float on high above our heads, but retain that tension and fragile lifeline with time and space as they are suspended on wires from the roof. This coupled with the temporality of the work also questions the need to make sculpture a permanent fixture. Stone, bronze, steel and wood, for example all have their place and are quite brilliant and enduring materials, but all too often are seen as permanent features of our world, where in some cases their meaning and currency have begun to fade and are only sustained by their material resilience. This is not to say that the world is full of amazing timeless works of art that transcend time, that their meaning is continuously reinvented and grow in stature with age. There is a compelling case for art as a permanent entity and I am not arguing against this. I am more making the case that there is also a real value in placing works in a public space for short durations of time, for maybe a matter of months.



Lucy and Jorge Orta
'Cloud: Meteoros' 「雲：流星」
St Pancras Station, London.
倫敦聖潘克拉斯車站
2013

Inspired by the history and grandeur of the station itself, Lucy + Jorge Orta designed 'Cloud: Meteoros' to unite people inside the station with the world outside. The cloud hovered above the buzz of visitors to St Pancras with figures gently resting on top, some carrying suitcases and bags, who echo the passengers waiting on the platforms below. The artists envisioned a Greek Agora – a meeting place – when they conceived the concept of the figures gathering together on the cloud. The work also reflected their other larger body of public sited work, much of which is commenting on our environment, on climate change and such things as air and water quality, and enforced migration of peoples due to

The experience of Terrace Wires has uncovered some extremely interesting comments from audiences that I think support this. One of these is 'memory' and the fact that the site where the sculptures are suspended from is seen at least by regular travelers as a 'memory site', a place where something once was but is no longer and where there is real anticipation of what is coming next. Audiences comments have included the following and similar indicative comments: "oh I remember seeing the clouds piece there", "where have the clouds gone". These are just a couple of comments made in relation to the first 'Terrace Wires' commissioned work 'Cloud: Meteoros' by Lucy and Jorge Orta in 2013.



Lucy and Jorge Orta
 'Arctic Village' 「北極村落」
 Nansen Initiative Global Summit, on
 Enforced Displacement of Peoples
 Through Environmental Disaster.
 南森倡議全球峰會，主題為環境災害
 被迫遷徙之民族。
 Le Sicle, Geneva, Switzerland.
 瑞士日內瓦
 2015

Terrace Wires 第二項委製案是2014年由David Bachelor完成的作品 'Chromolocomotion'。

本作品是 David Bachelor 長期以來運用光源與大膽色彩的代表作，許多公共藝術及藝廊的作品皆以此為特色。車站內宏偉的哥德式維多利亞建築及豐富的色彩給了 David Bachelor 創作靈感，他使用色彩明亮的壓克力板，透過這項裝置，不斷變化的顏色與反射投射在車站內的 Grand Terrace 美食廣場。'Chromolocomotion' 運用了巴洛氏頂棚 (Barlow Shed) 這個象徵式的屋頂為光源，將此區域轉變成 St Pancras 車站自己的彩繪玻璃窗，透過此建築原本的特色，這樣的彩繪玻璃投影可以與建築及其歷史對話，頂棚也可展現彩色的色塊拼圖，讓觀眾去解讀背後可能隱藏的訊息。

第三個藝術委製案是2015年由Cornelia Parker完成的作品 'One More Time'。

'One More Time' 的設計目的是希望引起大家對於時光流逝、生命與死亡的沉思，藝術家製作一個與車站時鐘一樣的時鐘並掛在原本時鐘的前方，在車站內各個位置幾乎都可以同時看到這兩個時鐘。

environmental disasters. The cloud becomes a rich symbol for our relationship to the natural world and our fragile relationship to it.

The second work in the 'Terrace Wires' commissioning programme was 'Chromolocomotion' by David Bachelor in 2014.

It represented David Bachelor's enduring interest in light and bold colour, a characteristic of many of his public and gallery based works. Using brightly coloured acrylic panels, the installation created an ever changing explosion of colour and reflection over the Grand Terrace in the station. It took its reference and influence from the station's impressive gothic Victorian architecture and striking colours. 'Chromolocomotion' made use of the iconic Barlow Shed roof as a light source transforming the area into St Pancras' own stained glass window. It is a work that references the powerful architecture of the building and acts as both a conversation piece with the building and its history and as screen on which is played out a series of colorful puzzles that challenge the viewers do decode the messages that might be hidden within it.

David Bachelor
 'Chromolocomotion'
 St Pancras Station, London.
 倫敦聖潘克拉斯車站
 2014



The third commission 'One More Time' by Cornelia Parker was installed in 2015.

'One More Time' was conceived to invoke meditative thoughts on the passage of time, life and mortality and employed the creation of a facsimile of the existing clock placed slightly offset in front of the original so both could be visible from most of the station.

"The clock is the most conscious focus of a railway station, a dominant force. Everyone is watching the clock, checking if they are late. The piece introduced the idea of a parallel frame of reference, that of a slower astronomical time."

Cornelia Parker RA

The artwork was made with DENT London Clocks, who are long established specialist manufacturers and makers of the present clock at St Pancras Station and the Great Clock in the Elizabeth Tower, at the Palace of Westminster, London, famously known as Big Ben.

'Terrace Wires' commissions will continue in 2016, 2017 and 2018 and seek to maintain a commitment to providing artists with a challenging and complex opportunity to make a work for a high profile public space. There are of

「時鐘可以說是火車站內最引人注意的焦點，每個人都會盯著時鐘看，深怕自己錯過火車。這個作品呈現了平行座標的概念，也就是比較緩慢的天文時間。」Cornelia Parker 表示。

這項藝術作品由 DENT London Clocks 鐘錶公司製作，這是一家歷史悠久的專業製造商，不但製作了 St Pancras 車站原本的時鐘，也是知名倫敦西敏寺伊麗莎白塔大笨鐘的時鐘製造公司。

'Terrace Wires' 委製將於 2016、2017 和 2018 年持續進行，並致力於提供藝術家具挑戰性且複雜的創作機會，將藝術展示於高能見度的公共空間。此外還有其他雕塑與相關議題不斷發酵的例子，讓雕塑打破框架與眾人的期待。2015 年中國藝術家向陽製作了複雜的漂浮結構「非常建築」('Ultra Architecture')，他運用了傳統中式房子廢棄的家具與結構，並參考東西方建築形式與工法完成這項作品。作品從中國運送至倫敦組裝，之後送至泰晤士河港口進行漂浮達一個月。「非常建築」是結合東西方文化，也是結合雕塑與建築關係的完美範例，而要將作品運送且固定在具有潮汐起伏的河岸碼頭作為全球旅程最終站也相當具挑戰性。

course many other situations where sculpture and the debate around it continue to flourish and where sculpture breaks boundaries and expectations. In 2015 the Chinese artist Xiang Yang created a complex floating structure 'Ultra Architecture' based on disused pieces of furniture and structures from traditional Chinese houses and combining references to both eastern and western forms of architecture and forms of making. The work was transported from China and assembled in London before being floated up the River Thames to be located in a harbour for a month. 'Ultra Architecture' is a perfect example of the combination of eastern and western cultural references, of the relationship between sculpture and architecture. It also created a challenging context of being located and transported upon a tidal river as the ultimate end to its global journey.

Unlike the previous works referred to, 'Ultra Architecture' does not hang in space and is not affected by the forces of gravity, but it is still connected by a thread of rope to the land as it floats not on air but on water and is conditioned by the fluid and turbulent buoyancy of the tides. The sculpture always has the potential to break free from its land based host and sail away on the tide. This notion of a journey was a key aspect of the artist's intention. It is that possibility for sculpture to free itself from its fixed physicality and

Cornelia Parker
'One More Time'
St Pancras Station, London.
倫敦聖潘克拉斯車站
2015



Xiang Yang 向陽
'Ultra Architecture' 「非常建築」
The River Thames and St Katherine Dock, London.
倫敦泰晤士河及聖凱薩琳碼頭
2015

「非常建築」不像上述所介紹的作品，它並非懸吊在空中，也不受地心引力影響，但它仍然由繩索繫著陸地，因它不是飄浮在空中，而是受制於流動且起伏的潮流。這項雕塑作品很有可能從陸地固定的繩索解脫並被潮水沖走，而旅途的概念正是藝術家向陽主要的設計意念。雕塑作品由固定的底座與位置脫離的可能性，並受世界各種力量的牽絆，鼓勵了我思考也許最終極的雕塑藝術裝置就是危險的懸吊在半空中吧。

最後我想回到麗寶雕塑獎的入圍作品，首先令我驚豔的是所有作品均專注於本屆的主題，尤其是文化與文字的關聯性甚高。我們所處的世代正不斷蛻變，科技、社會與政治秩序也經歷快速改變，人類活動也已為全球環境帶來傷害。藝術既可以為這樣的世代改變的過程作見證，也可以透過獨特的視覺語言或藝術「文字」作出貢獻。此次入圍作品全都展現了對這個當代議題的關切。藝術家的角色一直以來都是透過作品來訴說感受，表達他們眼中的世界，尤其新世代的藝術家透過新的工作方式與思維表達他們的意念更是扮演關鍵角色。重要的是他們的作品不僅受個人經驗影響，也受前人所影響，關鍵在於新世代藝術家使得藝術的「視覺文字」永遠比純文字的表達更有說服力。📍

Photo Credits:
1.2.5.6.7.8. HS1/Terrace Wires
3.4.9. Chris Wainwright
10.11.12 Anne Wainwright

permanence and subject itself to the forces of the world, that encourages me to think that sculpture is maybe at its most intense when it precariously 'hangs by a thread'.

Turning finally to the current shortlist for the current Lih Pao International Sculpture Biennial Awards, I was impressed first of all with the focus and relevance of the key themes and in particular the relationship between script and culture. We live in a transformative age where there is rapid change in technologies, social and political orders and the damaging changes we are bringing about to our global environment through human activity. The arts can be a witness to this process of change but also can actively contribute through the unique visual language or 'the script' of art. The shortlisted works for this award show a real concern for the issues of our time. It is always the role of artists to tell others through their work, how they see the world. In particular young generations of artists have a key role to play as they embrace new ways of working and new ways of thinking. It is important however that their work is informed by not only their experiences, but is influenced by what has gone before. A further critical factor is that they allow the language of their art 'the visual script' to speak for them louder than through words. 📍

REFLECTION ON THE LIH PAO INTERNATIONAL SCULPTURE BIENNIAL AWARDS

麗寶國際雕塑雙年獎的反思

Tzu-Chieh Jian

簡子傑

National Kaohsiung Normal University
Department of Fine Arts Assistant Professor
台灣當代美術評論家
國立高雄師範大學美術學系專任助理教授

Abstract

In 2011, Lih Pao Cultural Arts Foundation, with Lih Pao Group as parent company, organized the first Sculpture Awards to recognize emerging artists in Taiwan. Entries for the competition were based on a defined theme that echoed Lih Pao's corporate spirit in architecture and hotel resorts. The Awards then evolved into Lih Pao International Sculpture Biennial Awards that have been organized twice as of now. However, as contemporary sculpture has developed into a new discipline from the traditional arts genre, it is essential for the award system and competition rules to be adapted accordingly. This paper aims to assess the effect of Lih Pao International Sculpture Biennial Awards to propose a more flexible discourse for an award system. It also examines the effects, similarities and differences of a few other art awards funded in country by the private sector with an aim to suggest future strategies and options for the art of sculpture in Taiwan.

Theme-based Call for Entries: Sculpture Award Centered on Core Values of Corporation

Lih Pao Cultural Arts Foundation organized the first Sculpture Awards to recognize emerging talents in 2011. In 2013 and 2015, the Foundation worked with the British

2011年，以麗寶集團為母體的麗寶文化藝術基金會，成立了首屆「麗寶雕塑新人獎」，不僅以主題性的徵件競賽方式進行，其徵件主題也大致呼應了麗寶集團涉足建築與飯店的企業精神，往後這個獎項更進一步延展為具國際競賽性質的「麗寶國際雕塑雙年獎」，至今已成功舉辦兩屆。另一方面，就如同早已跨越傳統藝術類型議題的當代雕塑領域，獎項相關的體制規劃也勢必隨時代而有變革，本研究之目的，即在於從「麗寶國際雕塑雙年展」的既有成就進行評估，試圖延展出一套更具彈性的獎項論述，現階段我們也考察了國內其他民間企業發起的藝術獎項與其效益，並比較與「麗寶雕塑獎」間的異同短長——以期為台灣當代雕塑發展提出相應的策略選項。

主題徵件：以企業母體為核心價值的雕塑獎

麗寶文化基金會，自2011年成立首屆「麗寶雕塑新人獎」，其後，透過與英國文化協會進行合作，在2013年與2015年間將原本旨在鼓勵台灣年輕雕塑家的獎項，轉型為對國際徵件的「麗寶國際雕塑雙年獎」（以下簡稱「麗寶雕塑獎」）。

概括而言，三屆「麗寶雕塑獎」的最大特色，一方面，在於其主題性的徵件模式——包含首屆的「雕塑の森」，第二屆為「方圓之間—永續」，第三屆則名為「蛻變」，在歷屆徵選手冊中皆透過文字說明主題相關理念，這些理念緊扣著麗寶的建築業背景，

Council to turn the event into Lih Pao International Sculpture Biennial Awards that called for submissions internationally.

Overall, the three competitions were featured in the theme-based submission approach. The themes for each of the three competitions were Living Forest, The Sustainability between Circle & Square, and Transformation. Artists registering with the competition needed to outline their concepts in a way closely related to the construction industry background of Lih Pao Group. For example, in the first competition, it was explained clearly in the background information section by Lih Pao that the award was directly connected with its Tamsui New Township Construction Project:

This is a new community situated at Tamsui Township, with a land area of 7,416 ping, a courtyard of 3,543 ping, a 546 meter-long trail and a museum-style lobby 7 meters high. Here will be installed outstanding sculpture works designed for this community by rising art talents. Here sculpture will be part of the environment. Here sculpture is no longer distant artwork. Renowned artwork will engage in dialogues with residents, enabling them to enjoy the beauty of the living forest created among sculpture.¹

As an award organized by the private sector, it is under-

例如在第一屆「麗寶雕塑新人獎」中，便以「背景說明」為題，說明了獎項設置與麗寶企業在淡海新市鎮建案的直接關聯：

這是一個座落在淡海新市鎮的新社區，佔地 7,416 坪，中庭面積 3,543 坪，546 米休閒步道，挑高 7 米博物館大廳，在這裡，將充滿著新銳雕塑藝術家為社區量身打造的雕塑名作。在這裡，雕塑與環境融為一體，在這裡，雕塑不再是遙不可及藝術品。讓台灣雕塑名作在此與住戶們對話，共同呼吸著屬於這塊雕塑森林的藝術芬芳。¹

作為私人企業，「麗寶雕塑獎」將獎項與公司建案結合本是無可厚非，在相關簡章上，也表達獲獎者的作品將成為該建案的永久設置公共藝術作品，也因此，首屆「麗寶雕塑新人獎」的徵件主題帶著濃厚的企業本位，參與的雕塑作品要求要能夠與環境融為一體，另一方面，在接下來納入國際徵件規格的兩屆中，徵件主題上則不見配合建案的要求，而是轉向了居住倫理與文字介面。在第二屆的徵件簡介中，主要闡釋了「在『方圓之間』表現『人類與環境如何永續共存』的思考，即為本屆雕塑獎之命題」，而第三屆的「蛻變」，則表達徵件的理念為「將文字的演進與我們這個世代做一個連結，透過作品把這兩者之間的關聯和蛻變，以『雕塑』的語言形塑出來，藉以向人類文明之始——文字，致敬！」²

¹ Living Forest Publication, page 11.

《雕塑の森》專刊，頁 11。

² Cited from the 2nd Lih Pao International Sculpture Biennial Awards competition theme document.

以上引句見兩屆「麗寶國際雕塑雙年獎」徵件手冊。

standable how it was associated with a construction project of the parent company. It was also stated clearly in the call for submissions that artwork selected would be installed as public art on a permanent basis on the premises of the built project. Therefore, the first Lih Pao Sculpture Awards was positioned with a strong corporate need; submissions had to be projected as part of the environment. On the other hand, in the second and third international calls for submissions, the themes were less positioned to construction projects, and a transition was made toward ethical living and the interface of script to allow for wider interpretation of the themes. The theme for the second Biennial was Sustainability between Circle & Square; candidates were required to present how to develop a sustainable environment for the human being. For the third Biennial with Transformation as the theme, it was explained that "To celebrate the scripts" involvement in civilization, the topic of the 2015 Biennial Awards is to explore the connection and the transformation between scripts and cultural change in our generation.²

According to the judging criteria in the competition rules, these themes were not just for reference for the candidates. "Theme interpretation" was given a 20% to 30% weight in the total score, with techniques and overall presentation being among other criteria. Although the jury might not

就歷屆簡章的評選標準來看，徵件主題並非僅供參考，「主題詮釋」一直佔有二至三成的評分比重，而其他的配分區塊則主要落在作品的技法與形式等其他項目，雖然就實際的評選過程而言，評審團未必會錙銖必較地參酌這些評選標準，但對於參賽者而言卻強烈地暗示了某種規範意義。

歷經三屆的「麗寶雕塑獎」的徵件主題更多地反映了麗寶集團本業的核心精神，評選標準也相當看主題詮釋，然而，卻也因此稀釋了雕塑自身的脈絡——如何能夠讓作為藝術形式的雕塑與企業核心精神間產生更深入的對話關係？無疑是主題徵件模式應當進一步著力之處。

從雕塑社群到企業精神：評審團機制

相對於偏向企業精神的主題徵件，評審團組成卻具有雕塑社群內部的世代傳承意義，歷屆評審團成員多為知名雕塑家，這些資深雕塑家不約而同地表達對於雕塑創作的疲弱趨勢感到憂心，也因此折射出另一個層次的雕塑議題——雕塑創作仰賴更高的成本與勞力，對年輕雕塑家來說構成極為沈重的負擔，而「麗寶雕塑獎」也因此滿載著雕塑社群的期待。

就三屆評審團組成來看，前兩屆成員尤其多為雕塑背景出身，此外，也出現了多位具博物館館長資歷與藝企合作經驗的評審，值

judge the submissions against these fixed percentages and criteria, they remained important guidelines and rules for the candidates.

The themes for the three Lih Pao International Sculpture Biennial Awards have connected with the core spirit of the core business of Lih Pao Group. The selection criteria showed the importance of theme interpretation, but to a certain extent the creative context of an artist seemed ignored. It is therefore crucial for a theme-based competition to explore the dialogue between sculpture as an art form and the corporate spirit of the parent company.

Sculpture Community and Corporate Spirit: Selection Committee

As opposed to the themes echoing the corporate spirit, selection committee of Lih Pao International Sculpture Biennial Awards seemed to have a succession element within the sculpture community. Many of the jurors are renowned sculpture artists who have all expressed their concerns about the weakness of the sculpture development in Taiwan, which reveals a challenge at a different level. Making a piece of sculpture is expensive and labor-intensive, creating heavy economic burden for young artists. Therefore, the sculpture community has a high expectation of Lih Pao to support and

得注意的，在第二屆評審團中才出現了一名外籍建築師，第三屆評審團組成較為特殊，僅有兩位是雕塑家，並增加了兩名分別為休閒旅遊業與藝術市場專業者。

就評審團的組織運作來說，邀請資深雕塑家本事無可厚非，但非雕塑背景者的評審團組成也因此更為關鍵，非雕塑背景評審不僅形成了組織運作的可變動因素，也因此得以更多地反映出基金會的態度與立場。目前看來，館長級評審，雖具備與產業間擁有較多的機構合作經驗，但卻與「主題徵件」的獎項精神較無關聯，另一方面，與麗寶集團本業相關的專業者數量偏少，「主題徵件」預設的企業精神也就難於兼顧。

但就評選結果來看，歷屆得獎者作品倒是顯鮮少爭議。之所以會出現這種情況，或許仍要回到「麗寶雕塑獎」的主題徵件模式，由於主題徵件已經充分暗示了與企業精神的關聯，如此也就預先篩選出較具同質性的參賽作品，相對來說，評審團的影響力也就間接地削弱了。

藝術與企業的對話關係

如前所述，參賽者藉由創作主動地回應了徵件主題，例如第一屆金獎得主江孟禧的《森林建築師》便直接呼應了「森林」的概念，而第二、三屆銀獎得主董明晉的木雕作品，更可以明顯看出是針

sustain the local sculpture development.

When we look at the members on the selection committee of the three Lih Pao awards, more jurors on the first two committees had a background in sculpture. In addition, several jurors had experience managing museums or working with art businesses. It is worth noting that it was not until the second Biennial that the selection committee had an architect from overseas. On the selection committee of the third Biennial, only two jurors were sculpture artists, and another two specializing in hospitality and art markets were added to the jury.

In terms of the operation of the selection committee, it seemed natural to have seasoned sculpture artists on the committee, but the roles the non-sculpture artists played in the deliberation process had a great impact because they were the variable factors in the committee, helping to reflect the attitude and position of the Lih Pao Cultural Arts Foundation. Thus far, museum director-level jurors who had extensive collaborations with art organizations in the industry were less relevant to the theme-based approach. On the other hand, few jurors were familiar with the core business of Lih Pao, making the corporate spirit underpinned in the themes easily ignored.

對徵件主題量身打造的作品。另一方面，這種契合或也得力於徵件主題多半是較抽象的概念，當徵件主題主要是抽象概念，參賽作品的契合與否很可能取決於藝術家如何進行詮釋。在第二屆金獎得主 Georgi Minchev 的《未知的片段》與第三屆金獎得主 Péter Madaras 的《種子一心》中，兩位外籍藝術家雖然並未主動回應徵件主題，卻透過其創作與自述進一步地詮釋了其各自創作脈絡與競賽主題間的關聯性，如此也彰顯出藝術家自身創作脈絡的重要性。

一方面，企業需求與主題徵件為獎項增加了潛在的論述意義，但這些意義必須發生在藝術家的創作脈絡之上，另一方面，藝術創作也要能夠形成與企業間的對話關係，這種對話不只是藝術家透過作品理念與企業精神相互對話，而是彼此要能形成理念層級的共構關係。

目前看來，前三屆的主題主要呼應了麗寶集團對於永續經營與環境生態的企業精神，但為了能讓這些理念不僅成為藝術家如何藉由創作加以詮釋或回應的問題，為了讓這些獲獎作品不僅作為企業建案中的景觀要素之一，則仍須透過在藝術領域與企業母體間進行持續中介的基金會發揮更大的功能，不僅從企業內部尋求從理念到現實的藝術推廣策略，也要能夠從藝術社群內部主動挖掘可建構出與企業精神相契合的論述資源。

Looking at the results of the competitions, we found the winning artworks deserving the honor and non-controversial because the themes assigned were strong implications of the corporate spirit of Lih Pao Group and the shortlisted submissions shared a certain degree of similarity. Therefore, comparatively speaking, the influence of jurors was weakened indirectly.

Dialogue between Art and Corporation

As discussed above, outstanding pieces of sculpture have all successfully responded to the designated themes, for example, the Gold Prize winner of the first competition JIANG Meng-Xi's Architect of the Forest. The Silver Prize winner of the second and third competitions TUNG Ming-Chin even specifically created wood sculpture to meet the requirement of the themes and concepts. On the other hand, the ability of artists to interpret the themes was extremely important because the themes were often abstract concepts. The Gold Prize winner Georgi Minchev's Fragment of Something Bigger in the second Biennial and the Gold Prize winner Péter Madaras's Seed-Heart in the third Biennial, instead of actively responding to the themes, interpreted their creative contexts and the competition themes through their work and statements. Therefore, this shows the importance of an artist's creative context.

雙年獎定位：扶植與跨越

「麗寶國際雕塑雙年獎」的官方網站上說明了，這個獎項是為了「提供新一代藝術家展覽平台」與賽後的國際交流機會；另一方面，座落於公共空間的雕塑是獎項意圖推展的藝術形式，後者攸關雕塑領域的特殊性——公共性，雕塑總是被置放於公共空間之中，並與周遭環境有著緊密的美學關係，實則，就麗寶集團轄下的住宅建案、飯店、樂園與商場，從企業主的角度來看，原本便有著公共藝術作品的需求，透過獎項的設置，這些需求便得以轉化為營利資源的公共釋出，對藝術世界與企業來說，這不僅構成互利的局面，也隱含了雕塑與建築之間相互間的跨領域特徵。

就培育新一代藝術家的目的來說，國內一直不乏由其他民間企業發起的藝術獎項，諸如鼓勵具象繪畫的「聯邦美術印象大獎」、
「聯邦美術新人獎」與「金車青年油畫獎」，而同樣以「具象」為目標的「奇美藝術獎」同時還包含了「西畫組」與「雕塑組」兩個類別，這些以藝術類型為推廣目標的獎項，實質上更接近提供該類型創作者的生活補貼或獎學金，雖然「麗寶雕塑獎」也有相近的目標設定，然而不管就獎金金額與媒體宣傳來看，「麗寶雕塑獎」實有著更宏大的企圖與視野，就目前國內民間藝術獎項而言，僅有台新藝術基金會的「台新藝術獎」擁有更為複雜的體制規模與更高的獎金設定。

On the one hand, company needs and the theme-based approach can potentially develop a discourse but it has to be built upon an artist's creative context. On the other hand, a piece of artwork has to be able to facilitate a dialogue with the company. It is not just a dialogue between an art concept and the corporate spirit; they should be able to co-exist conceptually.

As of the third awards, the themes have echoed Lih Pao's corporate spirit in sustainable development and environmental protection. However, Lih Pao Cultural Arts Foundation, as an intermediary between the arts community and the parent company, needs to play a more proactive role so that artists joining the competition do not just interpret or respond to the theme, and so that the winning artwork is not just part of the architecture. The Foundation needs to come up with an art promotion strategy that takes into account both the ideology and reality; it needs to actively identify resources from the art community to construct a discourse that meets the corporate spirit

Positioning of Lih Pao International Sculpture Biennial Awards: Foster and Self-reliance

On the official website for the Lih Pao International Sculpture Biennial Awards, it is stated that the awards aims

另一方面，就國內雕塑領域的發展來說，其實一直不乏具備高度議題性的論述內容，諸如從 90 年代開始的景觀雕塑議題，時至今日，推展雕塑發展的各式工作坊與營隊仍持續辦理，若干工作坊更擔負著振興地方產業的重責大任，而國內也仍持續與辦具行銷城市意象旨趣的大型雕塑展。

而當「麗寶雕塑獎」以建築與服務業的產業角色進入雕塑領域，某方面來說，我們恰恰見證了期盼已久的論述能量，正好顯現在雕塑與公共領域之間的臨界點上，雕塑仍然被投射了大量的社會性想像——相較於藉著論述產生了推動當代藝術之動能的台新獎，或許就如藝評人吳牧青所言，台新獎推動了「以社會運動作為藝術方法」的當代藝術趨勢，但是對雕塑領域來說，一方面，同樣面臨了當代藝術的社會學轉向趨勢，但這種趨勢卻也一直隱含在雕塑既有的公共性環境中，正如同麗寶試圖連結藝術的企業精神，然而，該如何讓這些議題、論述與動能，不再只是潛伏於獎項背後的東西，而是能夠進一步地產生連結並生成為推動當代雕塑發展的助力？雕塑領域同樣亟需創造出自身的論述場域，「麗寶雕塑獎」能否成為這樣一個跨領域的論述場域？

連結產業特質與藝術社群的麗寶文化藝術基金會

在各種跨媒材與跨領域的當代藝術當道的年代，雕塑已經難以固守在傳統的形式疆域中，當評論者提及所謂「當代雕塑」，往往

to "provide young emerging artists with a platform of exhibition" and an opportunity of international exchange after the competition. On the other hand, installation in a public space is the art form it wishes to promote, which is the characteristic of sculpture – public sphere. Sculpture is often placed in a public space and is connected with the environment aesthetically. In reality, home building projects, hotels, resorts and malls owned by Lih Pao Group have a demand for public art. Organizing the competitions and awarding the prizes helps to release the commercial resources to the public, which is mutually beneficial for both the art community and the private business. It also shows the cross-disciplinary connection of sculpture and architecture.

A few other art awards initiated by the private sector in Taiwan also share a purpose of supporting new generation artists, including Union Bank of Taiwan Impressionism Art Award, Union Bank of Taiwan Fine Arts New Talents Award and King Car Youth Oil Painting Award. ChiMei Art Award, which also encourages representational paintings, has two award categories in western paintings and sculpture. Although these awards have a goal to promote art, they are in reality more of a scholarship or a grant to help cover some costs. Lih Pao obviously has a greater ambition and

指向的是一種橫跨在建築與環境、地景與自然之間的複雜產物，然而，儘管雕塑仍未失去豐富的論述潛力，近年來卻很少看到大範圍的論述推進，這或許也與雕塑仍偏重技藝與實踐的創作傾向有關，「麗寶雕塑獎」的設置——透過企業核心價值的彰顯——除了直接地獎勵獲獎者，其實也深具推展雕塑跨界的條件。

當然，就企業母體的產業特質與雕塑社群的需求來說，兩者間仍存在著鴻溝，為兩者建立連結的這份重責大任，當然落在「麗寶文化藝術基金會」身上。基金會居於企業母體與藝術世界之間，扮演了至關重要的中介樞紐，一方面，她要將企業的理念「帶到」獎項中，同時也要將獎項的價值「帶回」企業母體，基金會的角色功能實則非常接近所謂「文化翻譯」(cultural translation)，在不同的文化族群間勢必存在著各種文化差異，基金會的職責不僅要讓彼此理解相互的不同，更要在翻譯的過程中，策略性地揀選得以合乎雙方脈絡的發展模式。

目前看來，「麗寶雕塑獎」發揮的作用已遠遠超出國內其他以藝術類型為推廣目標的民間藝術獎項，但除了諸如台新獎這類透過深入當代藝術社群以產生影響力的獎項設計方式，其實也存在著另外一種發展模式，這種發展模式選擇了一條更貼近企業精神的路徑。無論如何，以企業母體本身優越的資源與基金會積極任事的態度，初生的「麗寶雕塑獎」十分令人期待！👍

vision when the total amount of prizes and media exposure are taken into account. Among the private sector art awards in Taiwan, Taishin Art Award sponsored by Taishin Bank Foundation for Arts and Culture is the only award that has a more sophisticated competition system and a higher amount of prize than the Lih Pao awards.

On the other hand, there has never been a shortage of controversial discourse in the domestic sculpture field, such as the landscape sculpture issues since the 1990s. As of the present day, all kinds of sculpture studios and camps have continued to run. Some studios and programs are given the mission to invigorate a local industry. Large scale sculpture exhibitions to promote and market a certain city in Taiwan have been organized as well.

When the first Lih Pao sculpture awards was designed to enter in the discipline of sculpture from the architecture and service industry, the relationship between sculpture and the public sphere has facilitated the long-expected energy of discourse. Sculpture has been regarded as closely related to our society as opposed to Taishin Art Award that depended on discourse to enhance the momentum of contemporary art. Perhaps it is as art critic WU Mu-Ching said, Taishin Art Award promoted the contemporary art trend by using "a social movement as an art approach". But for sculpture, it

also faces the sociological transition in contemporary art and this kind of transition has been implicit in the public sphere of sculpture as Lih Pao has attempted to link art with its corporate spirit. Nevertheless, how could we make these issues, discourse and momentum be seen to further connect with each other and be empowered to help sculpture move ahead? It is imperative that a discourse be created for sculpture. Would Lih Pao International Sculpture Biennial Awards facilitate such a cross-disciplinary discourse?

Lih Pao Cultural Arts Foundation in Connecting Art Sector with Art Communities

At a time when mixed materials and cross-disciplinary art types are so common, sculpture can no longer be confined to its conventional approach. When critics talk about "contemporary sculpture", it often refers to a complicated object that is across the disciplines of architecture, landscape and nature. Although sculpture has not lost its potential in enriching the discourse, there is little progress in comprehensive discourse in recent years, which could be attributable to the fact that sculpture tends to focus on techniques and practice. Lih Pao International Sculpture Biennial Awards, while carrying out the value of the core business value of the parent company, do not just honor the award recipients but also are capable of creating an

opportunity to encourage cross-disciplinary collaborations for sculpture.

There is still a gap between the parent company's industry characteristics and the needs of the sculpture community. Hence the heavy responsibility of bridging the gap falls on Lih Pao Cultural Arts Foundation, which plays a crucial role of an intermediary hub. On the one hand, the Foundation needs to communicate the corporate message "to" the themes, and then brings the value of the awards "back" to the parent company. The Foundation's function is very close to the so called "cultural translation". It needs to enable both parties to understand their cultural differences and, in the process of "translation", uses the right development strategy that works for the contexts of both of the parties involved.

The efficacy of Lih Pao International Sculpture Biennial Awards has thus far exceeded the influence of other private sector awards whose aim is also to promote art. It shows that in addition to the Taishin Art Award that emphasized discourse and media exposure through the art community, another approach has been developed to go side by side with the parent company corporate spirit. We will continue to expect Lih Pao Cultural Arts Foundation, with its own accountability and excellent parent company resources, to continue to play a proactive role in the future! 👍

PREFACE
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PÉTER MADARAS

彼得 馬德拉斯

- 2015 社群奉獻獎 · 羅馬尼亞
- 2015 Nyílt Tér 藝術營 · Mezőszemere 村 · 匈牙利
- 2014 科希策 BillbordArt · 斯洛伐克
- 2013 Mamú Gallery 自然藝術計畫 (Nature Art Project) · 布達佩斯 · 匈牙利
- 2013 Inimiu ATELIER 030202 特展 · 布加勒斯特 · 羅馬尼亞

大自然在我的創作扮演重要角色，就像智者不斷教導不變的真理一般。我認為人類傾向以人為的虛擬世界取代自然，透過精心規劃與邏輯推算不知不覺將虛擬認定為唯一的真理。

此次我規畫將佈滿松果鱗片的木頭參賽，透過自然形狀的改變呈現二元性，也就是結合自然元素和人類最具代表性的象徵性心形圖案，喚醒我們探究有關古代智慧的問題，例如自然的奧妙或將物質轉化為精神層面的可能性。

這種轉化與蛻變在自然界透過永恆生命週期不斷發生，且在生與死之間循環。

透過本作品，我想傳遞的主要訊息是人類將生生不息，且對未來充滿信心。



金獎

GOLD MEDAL AWARD

In my sculptural work nature plays an important role. Just like a wise old master it teaches us by relentlessly repeating us its forever valid messages. I believe that human beings have a tendency to replace the nature friendly truth of everyday reality built on an age old inherent intuition, with a well crafted, rational, but virtual world that very slowly, almost unnoticed it tends to become our only accepted reality.

For the biennale, my work was carved from wood that has been covered with pine cone scales all over its surface. In this work through the metamorphose of a natural form or element I'm trying to formulate a duality, in which a natural element and an important sign of the human symbolic system, more precisely the heart shape, are merged together into a hybrid that can awaken in us the capability to ask questions regarding ancient truths and wisdom, like the ones regarding the grandeur of nature or the wonderful metamorphose of mater into spirit.

In nature this metamorphose happens through the eternal cycle of life with its two cardinal but transitory points that are birth and death.

The main message coded in this work is, or could be the proof of faith in a positive and prolific future for all mankind.



作者 彼得馬德拉斯
名稱 種子 - 心
材質 木頭、松果鱗片
尺寸 46×98×48 公分 (長.寬.高)

Artist Péter Madaras
Title Seed - Heart
Materials Wood, Pine cone scales
Dimensions 46×98×48 cm (L×W×H)



MING-CHIN TUNG

董明晉

2015 BenQ 國際雕塑營·麻布山林·新竹北埔
2015「皮相構思」個展·弘光科技大學藝術中心·台中
2014 第二屆麗寶國際雕塑雙年獎·銀獎
2011 台灣國際木雕競賽·第一名
2009 第十三屆裕隆木雕創新獎·金質獎

作品表象是平凡貨物被包裹放置於棧板上，看不清卻想一窺內部隱藏的物件為何！若靜下心環顧作品，卻可發現隱約線條中竟浮現「空無一物」四大字。「空無一物」是從重達一噸的桂蘭木，經日日鑽磨、細細雕鑿，如今只剩區區幾公斤空殼，而這輕巧的表象軀殼，恰恰是原木曾經真實存在的證明。

在追求感官與物質的現世，作者選用「空無一物」放下故我，一遍又一遍蛻變，將原本的「有」淬鍊至「無」。透過被包裹、簡化的抽象造型，傳達作者一以貫之的創作意念「空」；在表象與內在之間，巧妙轉換空間與視覺，使觀者自視覺影響心理，喚起對於隱藏事物的記憶與想像。

這段創作旅程本是作者尋找內在真實自我的途徑，更期望帶領觀者回到最原始、最純真的初心。



銀獎

SILVER MEDAL
AWARD

The work creates an image of an ordinary piece of package on the pallet, and because it is hard to tell what it is simply by the look, it triggers a desire to peek inside. If the viewer looks attentively and keeps oneself concentrated and undisturbed, he or she may detect the word "empty" coming out of those blurry lines.

This work EMPTY was originally a giant one-ton piece of mersawa, and after repeated grinding and careful carving of the fine details, the solid wood was completely emptied into a lightweight shell of few kilograms; it was nevertheless once a piece real and solid wood.

In the mundane world where people chase after assorted senses and materials, the artist chose "empty" to let go of the old self and to embrace countless transformations one after another to extract essence from all to none. The abstract style of a package and a focus on simplification enabled the artist to successfully transmit the concept of this work: emptiness. Between the surface and the inside, the clever space and sight conversion allows what the viewer see through the eyes to generate psychological impacts on the viewer, not only awakening their memory but also shaking up their imagination for things buried deeply somewhere inside their heart.

The passage leading to this artwork is also the artist' s soul searching passage. Most importantly, the artist hopes to assist the viewer to retrieve the most original and pure pieces of memory.



作者 董明晋

名稱 空無一物

材質 桂蘭木

尺寸 75×75×81 公分 (長.寬.高)

Artist Ming-Chin Tung

Title Empty

Materials Mersawa

Dimensions 75×75×81 cm (L×W×H)

MIZUTANI ATSUSHI

水谷 篤司

2015 「似曾相似的風景」個展・青雲畫廊・台北

2013 「某個世界的開端」個展・B.B.ART・台南

2013 TRANSPARENCY OF ART Young Nippon Beyond・
ROSTOCK 美術館・德國

2012 ASHIGARA 藝術祭・足柄上地域・神奈川縣・日本

2012 第 38 屆國羅馬尼亞國際藝術祭・拉札爾城堡・羅馬尼亞



銅獎

BRONZE MEDAL
AWARD

我們所住的世界裏有著原本就有的自然以及人們所做出來的人工物。根據這樣的想法、我的作品的上方雕刻著並且上了許多色彩、表示著自然。下面的角材的部分是表現人工物的感覺。而上面的部分是以天然的顏料來著色、下面則以人工的顏料來著色。

這兩者表裏一體的存在著、跟著時代而有著平衡上的變化。像是從地球的上空俯瞰著逐漸變成巨大人工物似的。

In our living world including natural and artifact, as the result, I curved my work up part, then colored it, just like natural part, and kept squared timber in the down part, just like artifact part. And I used natural mineral pigment to paint the up part, and used artifact color to paint down part.

These two parts are in the one body. It will change the balance with the time, just like looking at earth from the sky and seeing it change to a huge artifact object.



作者 水谷篤司
名稱 海峡
材質 木、亞克力顏料、天然礦物顏料
尺寸 60×60×100 公分 (長.寬.高)

Artist Mizutani Atsushi
Title Strait
Materials Wood, Acrylic paint, Natural mineral pigments
Dimensions 60×60×100 cm (L×W×H)

JASON DECAIRES TAYLOR

傑森 泰勒

名稱 勢不可擋

材質 混凝土及超微細水泥漿

尺寸 85×40×85 公分

Title The Rising Tide

Materials Concrete and Microcement

Dimensions 85×40×85 cm (L×W×H)



SHORTLISTED
AWARD | 優選獎

2014 拿騷 – 海洋地圖 (Ocean Atlas) · 巴哈馬

2014 獲 2014 外交政策「全球思考者」(Global Thinker) 獎項

2012 喬納森·萊文畫廊 (Jonathan LeVine Gallery) 個展 · 紐約

2011 為墨西哥 / 坎昆及女人島國家海洋公園 / MUSA 海底雕塑博物館發起人及藝術家 · 此處經富比世雜誌評選為「獨特之旅遊景點」 · 並展示超過 500 件傑森泰勒的雕塑作品。



Installed on the 3rd of September 2015, my latest work depicts a series of horses with riders on the banks of the river Thames in central London. Positioned on the shoreline adjacent to the MI6 headquarters in Vauxhall, opposite Tate Britain, the tidal works are revealed and partially concealed by the rise and fall of the Thames twice daily.

The hybrid sculptures fuse oil extraction machinery with the equine form, referencing the working horse of London whilst drawing attention to our ongoing dependency on fossil fuels and the potential apocalyptic outcome of climate change.

Each of the horses has a different rider, either a male suited figure or a young teenager. The suited figures illustrate an attitude of denial or ambivalence towards our current climate crisis whereas the young riders represent hope in effecting future change. As a whole the sculptures symbolise our desire to control natural forces, but their position in a vast body of moving water highlights our inherent fragility. It is intended to provide a disturbing metaphor for rising sea levels, demonstrating how little time we have to act, yet crucially it offers hope as it resets itself each day offering us the opportunity for change.

傑森泰勒的最新作品馬匹與騎士系列於 2015 年 9 月 3 日完成於倫敦市中心泰晤士河畔的佈置 · 緊鄰軍情六處總部之河岸、泰特美術館對面 · 每天兩次的潮汐使得作品露出程度經常呈現高低起伏之差異。

雕塑作品結合石油探鑽機械與馬之形體 · 除刻畫倫敦之役馬 · 也試圖喚起大眾對石油過度依賴及氣候變遷之注意。

駕馭每匹馬之騎士均有所不同 · 或成年男士或青少年 · 前者展現對氣候危機之漠視或猶豫 · 後者則代表願意對氣候變遷採取行動之希望 · 整體雕塑象徵人類控制大自然的慾望 · 但大範圍澎湃的潮汐變化 · 更顯現出人類天生的脆弱 · 傑森泰勒藉由水平面上升的現象呼籲人類應採取行動之迫切 · 每天的潮起潮落則象徵改變的契機從未停歇。

ANTHONY HEYWOOD

安東尼 海伍德

名稱 佛塔

材質 回收粘土、塗料、建築材料

尺寸 50×50×140 公分

Title Pagoda

Materials Recycled clays, Paints, Building materials

Dimensions 50×50×140 cm (L×W×H)



我的創作佛像及佛塔是以回收資源為媒材，包含天然及人造材料，運用並列堆疊的方式，在作品中找出創作語彙。我選擇了佛塔中正規的建築特色，以及佛教雕塑中階級主義來組成正式及非正式之材料，凸顯人類社會之消費主義，亦即經由消費、權勢與物質主義所包裝之文化與精神。作品媒材取自回收及廢棄材料，捨棄大量消費之概念，儘管建築及雕塑經常受制於環境及人為因素的介入，且物質資源扮演重要角色，但我更希望透過此作品探討價值觀的深度與一致性。過度鋪張的媒材有時會遭致批評，但也是讓觀眾考量其適合度及價值之良機。

佛塔為世界上最具象徵的建築之一，但同時也似乎被物質與各種程序吞沒，我運用回收資源之創作帶有寓言及比喻兩種目的，看似以傳統方法製作的佛塔，其材質是經不起時間考驗的，就像我們的人生一樣，有時外表看似亮麗，但內在卻脆弱不已。

2014-5 「和平鴿」噴火式戰鬥機紙雕，裝置於多佛遊艇終點站，為紀念一次及二次世界大戰之系列活動 (2014-18 年)

2014 海伍德於 2009 年起於瑞典俄合巴和平公園啟動「將武器送到月球」計畫，現已裝置於此由歐洲所資助之社區營造之瑞典俄合巴和平公園中。

2004 受邀為邦迪海岸創作雕塑，雪梨，澳洲

2001 倫敦雙年展



Golden Buddha and Pagoda are manufactured using recycled and sustainable methods of manufacture. I have collected both natural and man-made materials and used them in juxtaposition to generate a vocabulary within the works. I have chosen to use the formal aspects of the pagoda's architectural qualities also the sculptural classicism of the Buddha to create within them a juxtaposition of formal and informal use of materials which references the conspicuous consumption of our societies. I intend the sculptures to identify notions of the classicism of consumption, ostentation and material value centred upon a cultural and spiritual identity. The sculptures will capture classical form made from the used and useless, discarded relics of mass

SHORTLISTED AWARD | 優選獎

consumption. My engagement with the environment is through witnessing how our buildings and other civic sculptures are subject to environmental changes and human intervention. The sculptures admit to the fascination of the material objects but they ask us to question the depth and consistency of values.

Materiality sometimes evokes censure, but it sometimes a celebration, in other words, the use of material makes the viewer considers and re-aligns its suitability purpose and above all its actual worth. The sculpture admits to the fascination of the material objects but they ask us to question the depth and consistency of our values.

Pagoda is a work which directly references one of world's most iconic buildings but at the same time appears to be engulfed by materials and processes beyond its classical control. My use of the recycled building materials is both allegorical and metaphorical, I intend the work to have hidden meanings and to look as though it is made from traditional methods of making held together with an ephemeral material, much as with our own lives, which are sometimes held by a thread and at others coated in sugar.



PILAR ALDANA MENDEZ

皮勒 亞達納 曼德茲

名稱 空

材質 玻璃、粘土、金屬

尺寸 100×100×10 公分

Title The Soul of Emptiness

Materials Solid glass, Clay, Metal

Dimensions 100×100×10 cm (L×W×H)



2015 惟拉凱薩斯基金會「2015 當代雕塑獎」，
帕拉夫魯赫利市·西班牙

2015 明基友達基金會「國際雕塑營」·台灣新竹

2014 當代玻璃科堡玻璃獎·溫斯特科堡博物館·
德國

2014 克爾科諾謝博物館「UFO 特殊形體物件展」
玻璃雙年展·耶萊尼亞古拉市·波蘭

2005 聖安德烈斯-德利亞瓦內拉斯市議會「不朽
的雕塑」首獎·西班牙



SHORTLISTED
AWARD | 優選獎

Oriental scripts are symbols, are sounds that bring clear meanings, are dancing forms combined to create concepts. For me, coming from a western culture, they are pieces of art.

Original Sanskrit symbols are still alive bringing us the original concepts from the past to our days. I carve the original Sanskrit symbols under the pieces of glass that rest into clay original forms, and then I combine them with other materials and present them as a whole unique piece.

The glass parts fill the emptiness of the vessels giving them a new meaning, they become the soul of the piece, and the inscriptions appear flouting into the glass forms.

The inscriptions are the five elements of the earth in original Sanskrit and others are my own creation to refer to modern ideas, actual symbols of our world. I draw them with the elegant shapes of the oriental script. The sculpture brings a mixture of ancient and modern meanings using scripts.

The sculpture is created by several black clay forms filled up with glass and by other pieces in glass, metal, charcoal and black and orange silk. The whole sculpture work consists of 10 pieces.

東方文字是符號、是清晰意涵的聲音，也是結合思維創造的舞動形體，對我這個西方人而言，東方文字是一種藝術。

原始的梵文符號至今仍在使用，讓我們還能理解過去梵文最初之意涵。我在玻璃下方雕刻原始梵文，再將玻璃置於粘土原始形狀上，接著以其他媒材結合，以單一獨特作品呈現。

玻璃填滿容器後即賦予其新的意義，成為作品的靈魂，雕刻文字也同時顯現於玻璃上。

作品的雕刻文字為梵文的地球五行，而其他則是我在創作時所參考的現代概念，亦即現今世界的實際符號。作品呈現東方文字的優雅，同時透過文字的使用，結合古老及現代意義。

作品包含數個黑黏土形狀並置入玻璃及金屬、木炭、黑色及橘色絲線。整體作品共由十件單品組成。

PEI-SHAN

WU

吳佩珊

名稱 秦皇島

材質 不鏽鋼

尺寸 180×40×20 公分

Title Qinhuangdao

Materials Stainless steel

Dimensions 180×40×20 cm (L×W×H)



- 2015 失語的防空洞 – 吳佩珊、張伯豪創作聯展，朝代畫廊，台北，台灣
- 2015 HAIKU SCULPTURE 雕塑 575，清邁大學，清邁，泰國
- 2015 YOUNG ART TAIPEI 台北國際當代藝術博覽會，喜來登飯店，台北，台灣
- 2014 Art Taipei 台北國際藝術博覽會，台北世貿中心，台北，台灣
- 2014 溫度感知 1535°C，月臨畫廊，台中，台灣
- 2013 KOHLER ASIA ART 亞洲巡迴展



SHORTLISTED AWARD | 優選獎

I think that the appearance of the building should not just regularize shape; it should be free and to be more creative in order to make space for the user to feel comfortable pleasure. And I used stainless steel as the main creative medium, because the material itself is the product of the industrial era and modern architecture as well. I used originally neat flat stainless steel sheet by welding melt into an organic shape, and the material itself changed so that construction and natural landscape made the link. In this exhibition work, the stained glass was utilized so visually the internal space changes with light.

"Standing on the bridge that divides the world, we could not see, at those moments, what shielded us from the world."

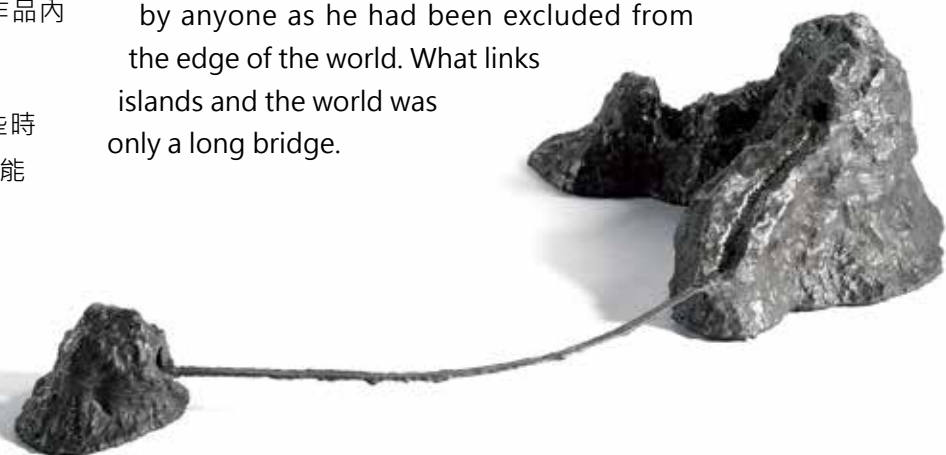
Universal Youth Hostels – Qinhuangdao

When depressed, one often described himself as an island, not to be understood by anyone as he had been excluded from the edge of the world. What links islands and the world was only a long bridge.

我認為建築的外觀不該只是制式化的造型，應該是要更自由和具有創造力，才能使其空間使用者感到愉悅自在。而我使用不鏽鋼做為主要創作媒材，原因是材質本身即是工業時代下的產物，而現代建築亦然。我將原本平直工整的不鏽鋼片經由焊接熔化為有機的造形，透過材質本身的轉變讓建築及自然景觀做連結。在這次展出的作品中也加入了彩色玻璃，透過光線的變化影響作品內部空間的視覺。

「站在能分割世界的橋，還是看不清，在那些時刻，遮蔽我們，黑暗的心，究竟是什麼。」— 萬能青年旅店《秦皇島》

我們通常在情緒低落時，常會形容自己像一座孤島，不被任何人所了解也被排除在世界的邊緣。而孤島和世界的連結卻只有一條長長的橋。



2014 聆聆之光 · 台北晶華酒店 · 麗晶精品 Reading Room · 台北
 2014 亞洲陶藝交流展 · 釜山金海陶瓷博物館 · 韓國
 2013 崎山 × 關渡臺日交流展 · 也趣藝廊 · 台北
 2013 現代陶藝 · 新世代交感展 1 · 21 世紀金澤美術館 · 日本
 2011 雕刻五、七、五 – 國際藝術大學交流展 · 關渡美術館 · 台灣



TING-SHIAN HUANG

Title Cloud Island
 Materials Ceramic
 Dimensions 120×43×40 cm (L×W×H)

名稱 雲嶼
 材質 陶瓷
 尺寸 120×43×40 公分

黃 廷愷

自進修階段以來，我開始去思索陶瓷的特殊性。簡單來說，與先前不同的是我開始對於陶瓷媒材的本質進行摸索以及探討，對我來說陶瓷是一種與自身對話所產生的純粹。

長久時間以來不斷地思考物慾以及自我生活之間的關連性，在這樣不斷自我內化的過程中，我發現陶瓷本身的核心價值其實就是生活化也就是質感純粹，而形式語言對陶瓷來說並非最主要的，但相反的卻是最基本的東西。重點還是在於本質，是一種最具直觀感受的傳達，也是最困難去達到的目標。



我所認為的陶瓷「物件 (object)」所代表的就是貼近自我生活的空間事物。但透過自我內化的階段，以及緩慢的型塑過程中，我發現我得到很性感的產物 – 「質地生成」，進而去表達陶瓷與其他雕塑媒材不同的特質，並認知「脆弱性」及「距離感」這兩種元素運用在「自我生活化」裡所造成的衝擊，是一種簡單、純粹、曖昧且蘊含某種寄託性的精神力量所促成的獨特創造力。

「脆弱性」與「距離感」是相對的，裡頭呼應出來的是一種品味也是一種複雜的韻味，深化這樣的層次是我一直努力追求的部分。並藉由白土帶出內在的纖細以及不知名性感的內在顯現。

我近乎盲目的對每一種白色事物感興趣，在我認為它是純淨的且存在於原始物體之中，期待能發現完全不同的形象。

I have been thinking about the particularity of ceramic since studying further. Simply speaking, I started to explore the essence of ceramic, which is totally different from what I did before. It led me to understand that ceramic is the pure innocence which comes from the dialogue with myself.

By the process of self-internalization that means constantly thinking about connections between material and spiritual desires in my life, I found out the core value of ceramic itself is exactly the nature of life. Neither designs nor skills matter the most, on the contrary, the nature does – an expression of feelings, and the most difficult level to achieve.

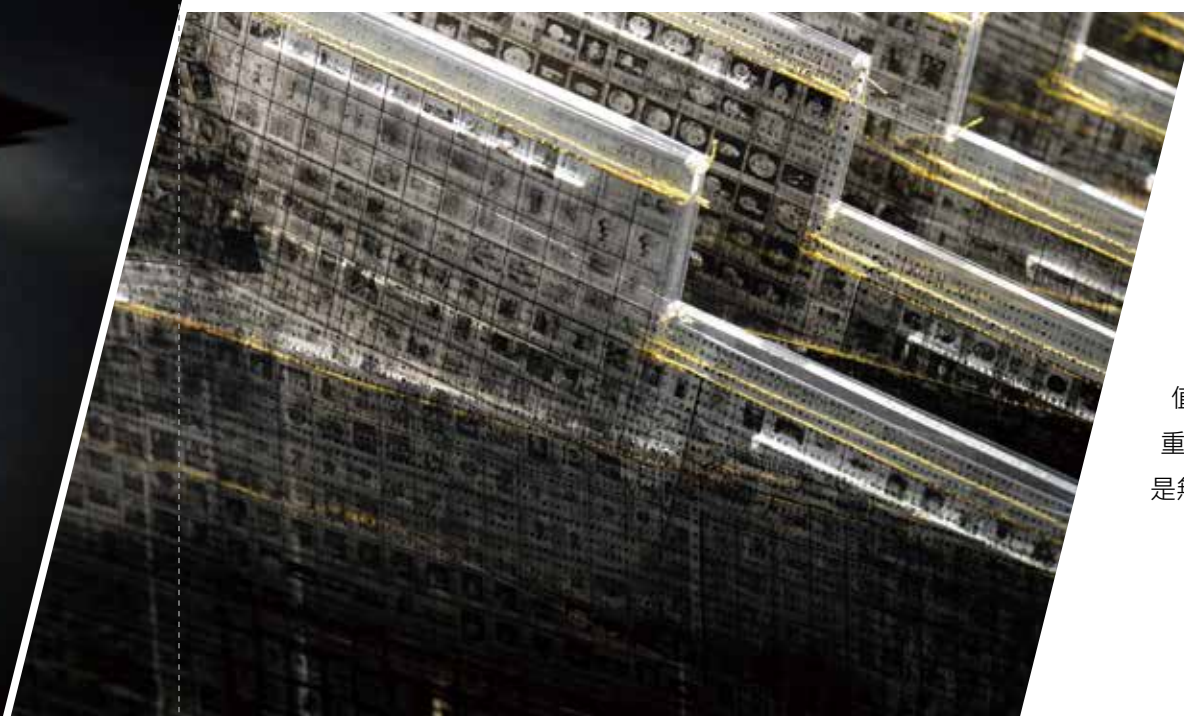
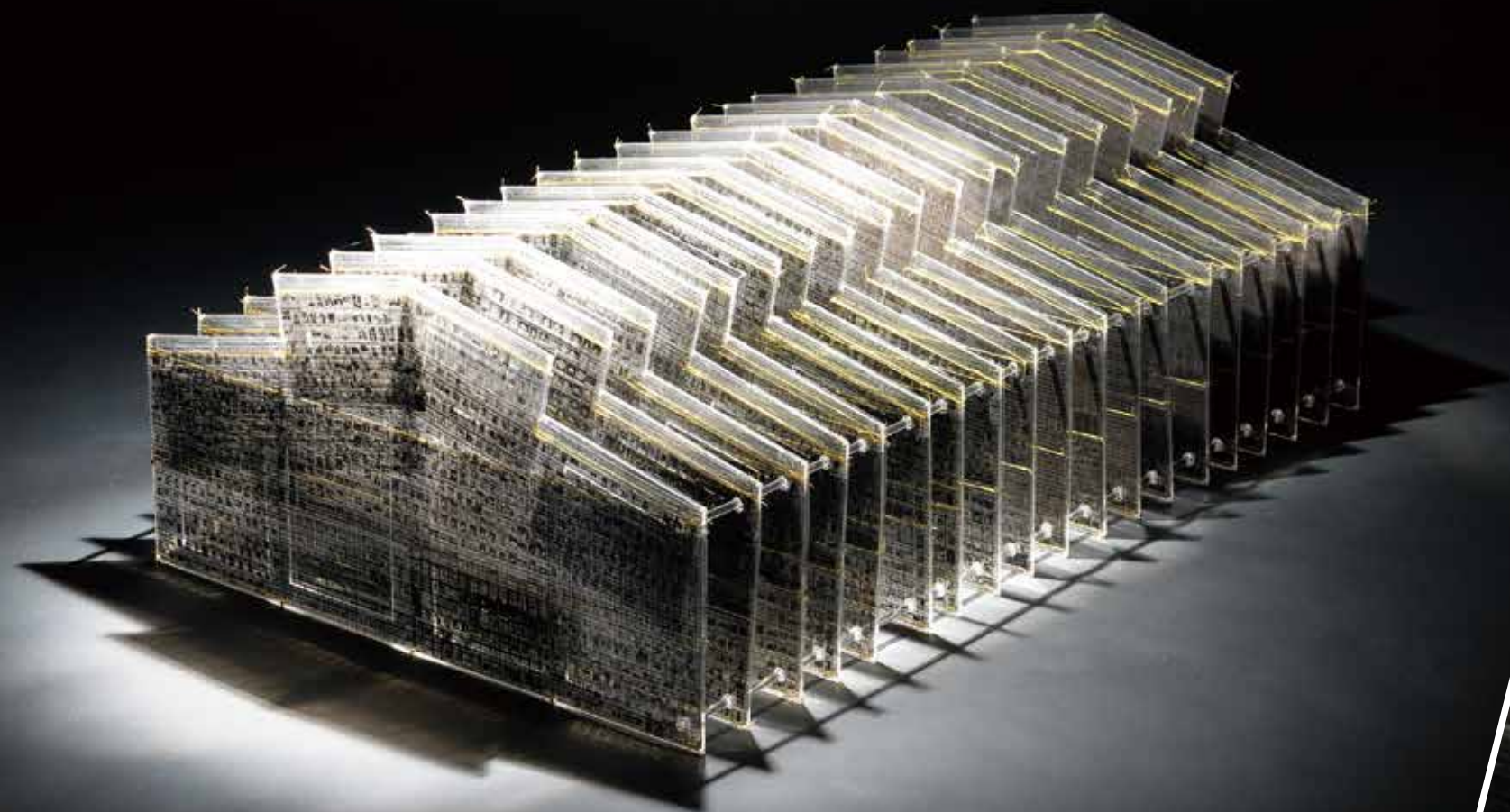
For me, the "object" of ceramic represents the way you lead your life, and I also found out that texture of ceramic is the key to make it different from other sculptural works by the process of my self-internalization. The uniqueness of ceramic is exactly the conflict between "vulnerability" and "alienation" of its characters. It's a simple, pure and spiritual creativity that you realize when looking deep inside your life. "Vulnerability" and "alienation" is comparative to each other, which makes not only charm, but also good taste of ceramic. To emphasize this kind of particularity is what I have been working on, and I show it by the characters of white clay.

ZAC BENSON

薩克 班森

名稱 無用武之地
材質 縮微膠片、印刷文字、金色線
尺寸 15×140×85 公分

Title To Stand for Nothing and Stand Up For No One
Materials Microfiche, screen printed text, gold thread
Dimensions 15×140×85 cm (L×W×H)



SHORTLISTED
AWARD | 優選獎



過度消費 · 邦迪海岸雕塑 · 雪梨 · 澳洲
您有郵件 · Ground Floor 畫廊 · 紐約
詮釋圖像 · 102 畫廊 · 華盛頓特區
轉化紐約街頭 · Lodge 畫廊 · 紐約市
Sadat 和平藝術計畫 · 三等獎

We as humans have a felt need to be recognized and acknowledged almost more than the desire for the next breath. My work investigates this innate desire by taking abandoned and discarded material and using it as pure medium, thereby redeeming it from apparent uselessness. Sometimes, I myself am the seemingly discarded material that is transformed through becoming a work of art. My work thrives on this transformation which causes the viewer to value the otherwise mundane material. Through this process I revitalize myself and my materials because my greatest fear is not death — it's irrelevance.

人類追求被肯定與被重視的渴望像呼吸一樣自然，為探究這種內在的慾望，我以廢棄的材料為媒材，改變其無用的命運。有時藉由創作藝術之過程，我也找到自己存在的價值，並讓觀眾重視到平凡無奇的材料。透過此過程我得以重振自己及素材的精神，因為我最大的恐懼不是死亡，而是無法發揮任何價值。

PETRE VIRGILIU MOGOSANU

彼得 維吉魯 墨哥沙努



名稱 空間萬物

材質 安山岩

尺寸 75×58×55 公分

Title Matter in Space

Materials Andesite stone

Dimensions 75×58×55 cm (L×W×H)

SHORTLISTED
AWARD | 優選獎

2015 國家小型雕塑雙年展「青銅世代」· 藝術博物館· 克盧日-納波卡· 羅馬尼亞

2015 貝禮克杜魯國際雕塑展· 伊斯坦堡· 土耳其

2015 卡蘭塞貝什國際雕塑展· 羅馬尼亞

2013 日本宇部國際雕塑雙年獎· 山口縣藝術博物館獎

2013 烏斯國際雕塑展· 挪威



小時候我偶爾會跟爺爺手牽手散步· 有一天我們仰望天空· 我第一次發現雲會移動· 對我來說這是個了不起的發現· 這發現在我的成長過程中未曾忘記。

萬物及人類都不斷地移動· 我們處於「舞動」狀態· 可快可慢· 空間和時間就是造成移動及改變的主要因素。

水、空氣、土和火為萬物之元素· 且不斷移動或改變形狀· 而人類也是構成形體改變的元素之一。

透過本作品的外型· 我想表現物質想像中的移動· 強調肉眼· 或短時間內所無法察覺之移動與改變· 但萬事萬物的變動又與自然完美地共存。

我們周遭的一切均有股平衡的力量· 而人類應肩負起維持大自然和諧的責任。

When I was a little boy, I sometimes walked with my grandpa holding my hand. One day, we were looking at the sky and I realized, for the first time, that clouds moved; I was little but that was an amazing discovery for me.

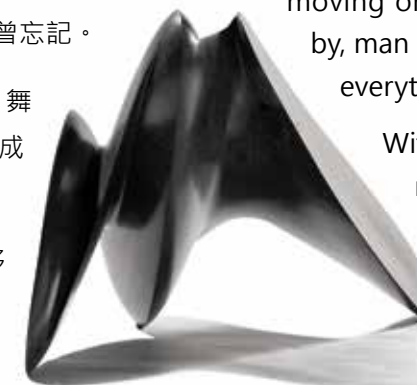
I have never forgotten this discovery of mine and I have grown up with it.

Matter and everything around us, last but not least us, we are in a continuous movement of coming and going, we are in a "dance", in a continuous change that can be faster or slower, where space and time are the main factors of this change.

Water, air, earth and fire are all elements that form everything that exists and they are continuously moving or changing their shapes and, as time goes by, man is another element that contributes a lot to everything that means change of shape.

With this shape I want to show an imaginary movement of matter, to emphasize trajectories or to make visible what cannot be seen with the naked eye or what cannot be seen in a short period of time, because these movements and transformations of matter happen in long periods of time that man cannot perceive. But everything takes place in a perfect harmony of nature.

There is equilibrium in everything around us, and man is responsible for this harmony of nature.



SO-DONG CHOE

崔 召東

名稱 無限 2150
材質 紅色石及黑玄石
尺寸 110×61×51 公分

Title Infinity 2150
Materials Red and Black stone
Dimensions 110×61×51 cm (L×W×H)



SHORTLISTED
AWARD | 優選獎

Start VS. End, and Now VS. Future. They co-exist in modern civilization which is a contradicting and complicated concept of time.

For example, industrialization is a consequence of cultural development. We are struggling with destroying and sustainability, although we take the latter as goal. From my work, you can see that still stones will not move, which is exactly contrary to changes / development that we are pursuing at all times.



- 2015 第六屆伊朗德黑蘭國際雕塑獎·首獎
- 2015 台灣寶贊大樓藝術裝置
- 2013 麗寶國際雕塑雙年獎
- 2012 第二屆中國蕪湖劉開渠獎·銀質獎
- 2009 第五屆中國惠安石雕大賽·第二名

不論是開始或結束，兩者並存，原始、當下與未來也是共存狀態，現代文明容許這些矛盾並存。工業化為文化發展與改變的結果，滅絕和摧毀以及永續發展則不斷角力，使得永續發展成為人類永無止境的追求目標。透過作品我想傳達的是，靜止的石頭不會改變，與人類不斷追求的改變與發展形成突兀的對比。



Title Life
Materials Wood
Dimensions 48×40×150 cm (L×W×H)

名稱 浮生
材質 木
尺寸 48×40×150 公分

JO-YU
KUAN

關 若宇

- 2014 有也無也 – AACS 亞洲現代雕塑家協會第 23 屆作品展 · 高雄 · 臺灣
- 2013 臺灣國際木雕競賽作品展 · 入圍獎 · 三義 木雕博物館 · 三義 · 臺灣
- 2011 獨立宣言 – 當代藝術院校大學生年度提名 展 · 金獎 · 今日美術館 · 北京 · 中國
- 2011 曾竹韶雕塑藝術獎學金作品展 · 入圍獎 · 大同當代雕塑美術館 · 大同 · 中國
- 2010 柯羅默中國當代藝術優秀者獎學金作品展 · 入圍獎 · 四川美術學院美術館 · 重慶 · 中國



For this work, I got inspired by Chinese calligraphy. It's full of changes in written style, and you can put all your feelings in it by doing peacefully or crazy.

This kind of sculpture and installation art shows my inner side well.

I chose wooden branches as material because of its stiff but vivid figure like Chinese calligraphy. The extension character also displays what we are given from life. It's linear.

And I also use different installation ways to explore all possibilities of sculpture. The status and meanings of life are surprisingly expressed by only white and black. Two colors make a rainbow in another way, and you can even find complete life cycle in my work.

作品創作靈感來源於中國的草書 – 狂草，其筆勢連綿回繞變化繁多。

自如揮灑，內心情感全部註入在墨跡之間，時而寧靜悠遠，時而狂躁瘋癲。

介於對狂草內在精神的感悟，嘗試以雕塑和裝置的形式來表達自我心境。

材料與造型：木與樹枝結合。運用樹枝的物理特性表現如同墨跡般的激情流暢之感，從書法的平面化延伸到立體造型，線條的造型如同筆勢一樣連綿回繞。傳達置身在生命之外去看待生命本身的意義與價值。

形式與色彩：採用懸掛與置地形式組合。探究雕塑的線條型態與形式界限，試圖尋找雕塑本身與空間的界限尺度。單調的黑白色彩，極端的理性表達，使之無色的世界成為最艷麗的色彩，傳達生命之間的獨特情感狀態。

生命前後沒有所謂的輝煌與敗落，生則死，死則生，一個飽滿完整生命過程。



YAO-SHENG

LEE

李耀生

名稱 無言詩－蛻變

材質 不鏽鋼焊接

尺寸 80×31×80 公分

Title Wordless Poem - Evolution

Materials Stainless steel welding

Dimensions 80×31×80 cm (L×W×H)



SHORTLISTED
AWARD | 優選獎

- 2015 獲財團法人國家文化藝術基金會美術類創作補助
- 2013 高雄鋼雕藝術節「全民大戀鋼」
- 2003 第 20 屆高雄美展暨高雄獎·入選獎
- 2003 獲財團法人國家文化藝術基金會美術類創作補助
- 2002 匈牙利第九屆國際藝術創作營聯展·布達佩斯·匈牙利
- 2001 台灣新貌展第二名(立體創作)·台中港區藝術中心
- 1998 第 25 屆台北市美展·入選獎



Art is a very specific way to show everything we experience in daily life. You can say that art no longer exists without life. I would like to express that when we go with flow, the chaos in life will peacefully exist with orders at the end. The unity can be seen at my work. On the other hand, accumulated welding points on stainless steel form a beautiful whirling, like an uncertain and unpredictable possibility with no rules.

Wordless experience, the most precious thing happens when uncertain factors from external and internal unite together.

藝術是非常具體的，來自我們日常生活中的一切經驗，可以這樣說，離開生活便沒有藝術。

我的作品有一種混沌的偶然的因素，一種順應，順其自然，在看似混亂之中達到有序和無序的統一，堆積的焊點在高溫的不銹鋼板上形成炫麗的漩渦狀，無規則的，無可預測的漫延，一種不確定的可能性。

外部的形和內部的不確定因素兩者合而為一整體，重要的不是文字，而是無言的經驗。



STRUJDOM VAN DER MERWE

斯德瑞東 范 德 墨威

Title Contemplating
Materials Mild steel
Dimensions 116.2×0.76×116.2 cm (L×W×H)

名稱 沉思
材質 軟鋼
尺寸 116.2×0.76×116.2 公分



SHORTLISTED
AWARD | 優選獎

獲傑克森柏拉克肯爾基金會補助金
南非藝術暨科學院榮譽獎
2014 開普敦·世界設計之都策展成員
2012 義大利首屆 It's LIQUID 國際競賽 –
雕塑及裝置藝術獎得主國際公共藝術獎
(IAPA) 入圍決賽·此獎成立的宗旨為
促進公共藝術的國際能見度·並由香港的
公共藝術協會、美國 Forecast Public Art
及上海大學共同籌劃。
荷蘭阿姆斯特丹·克勞斯親王獎獎金得主
2008 獲戴姆勒克萊斯勒公共藝術雕塑獎提名



我的雕塑大於一般人體的尺寸·強調在面對地球
蛻變過程中人類沉思的重要性·也就是反省我們
對地球所做的一切·重新學習生態知識·用心深
刻地思考我們應如何保護生態。

Contemplation - A sculpture larger than life
size. It is to emphasis the importance that
we as humans have to sit and contemplate
about the role that we have played in the
transformation of the planet, the earth and
our contribution towards the state of affairs
in which we are finding ourselves. We have to
learn to become ecological intelligent again.
We have to make time to contemplate and re-
think our role that we play.



HAN-YUAN

SHORTLISTED AWARD | 優選獎

名稱 聽聲音的人 / 0.04km · 6hr 47min 12s

材質 不鏽鋼、銅線電鍍、瀝青、碎石

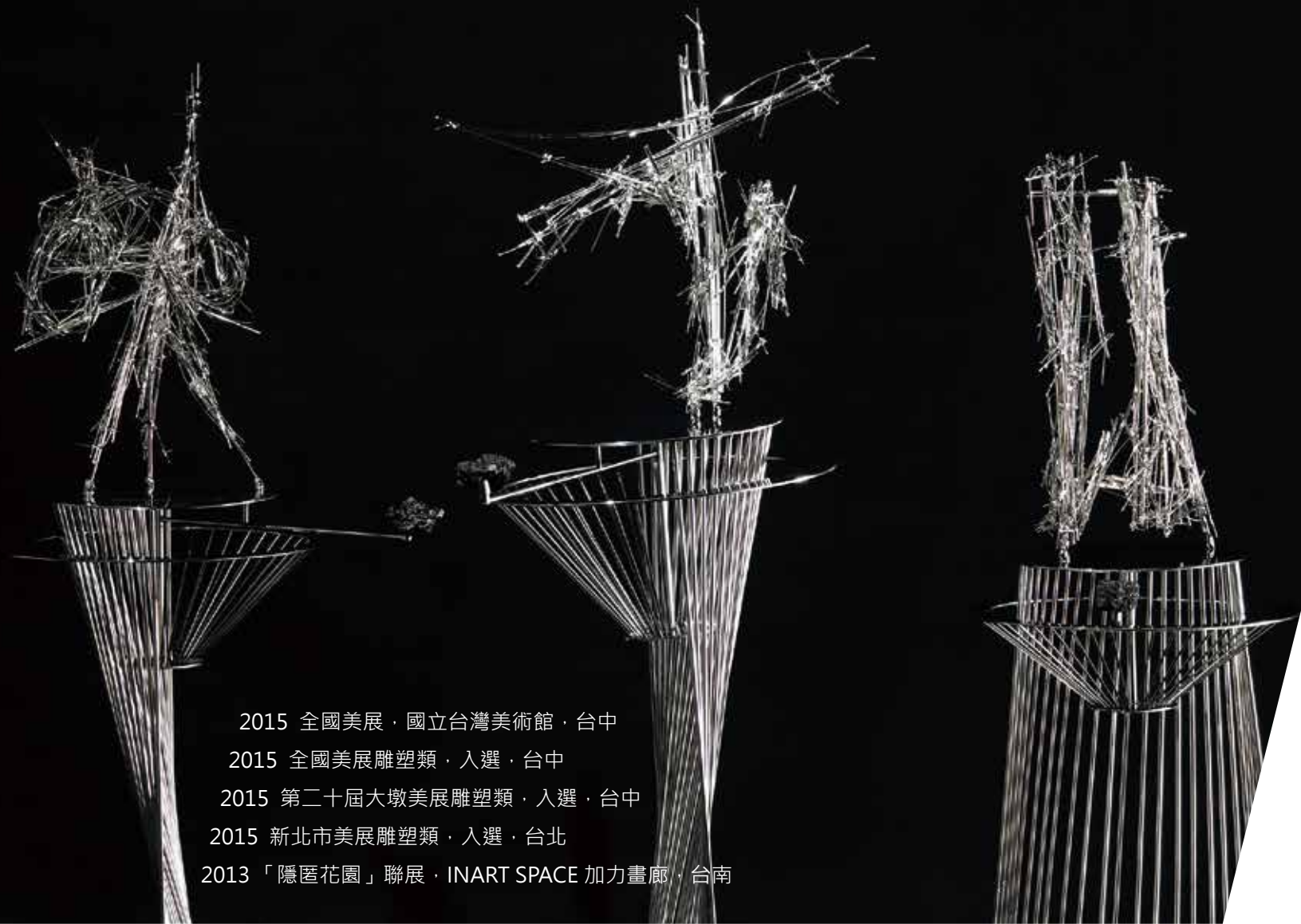
尺寸 70×80×60 公分

Title Listening to his sounds, 0.04km, 6hr 47min 12s

Materials Stainless steel, Copper wire plating, Asphalt, Gravel

Dimensions 170×80×60 cm (L×W×H)

易 漢園



2015 全國美展·國立台灣美術館·台中

2015 全國美展雕塑類·入選·台中

2015 第二十屆大墩美展雕塑類·入選·台中

2015 新北市美展雕塑類·入選·台北

2013 「隱匿花園」聯展·INART SPACE 加力畫廊·台南

(一) 聲音來源 -C1-2

這個月第 6 條重鋪的柏油路·在鑽鑿剷除舊有鋪面後·大大小小的碎石塊與扭曲糾結的鋼筋殘支被無序的堆砌在一旁·共 17 組·向上層疊·好像隨時都可能倒塌·文明的象徵在這裡已然失落·只剩下人類對於城市極盡扁平的想像與膚淺的政治性展示。



(I) Sound Source-C1-2

This is the sixth re-laying asphalt road in this month. After drilling and digging the previous surface, 17 groups of numerous stones and twisted steel bars are messily stacked up aside and constituted. They seem to collapse anytime, and the symbol of the civilization has been lost. There only remain the superflat imaginations of people about this city and the superficially political display.

(II) Sound Source-H4-3

Everyday when I open my MacBook Pro that never shutdown, the screen always shows 3 different web browser and each of them has 12 tab pages at least. I'm afraid of missing new information, so I never close any pages. But it seems that I never learn anything new from them, only the accumulation of the tab pages are sure. I will add another new page after reading one and recording some ideas in my notebook. In the process of writing, I find that writing itself becomes strange to me. As if every word is no longer familiar, only the lines of those words are left over.

I take the broken complicated symbols of line from two powerless feelings: the loss of urban civilization and the exhaustion in writing which exist in the scenes of virtuality and reality. Then I mix them for sculpting the icon that reflecting my daily life, putting him on the pedestal and worshipping him. Every day I listen to his sounds.

(二) 聲音來源 -H4-3

每天喚醒從未關機的電腦螢幕·顯現 3 個網路瀏覽器視窗且各自都有不少於 12 個標籤頁·因為害怕錯過什麼最新資訊而頑固的不敢輕易關掉任一網頁·只是長久下來·似乎也沒真正瞭解到什麼·反而只有標籤頁的累積是確定的。每當看完一則網頁文章便立刻補上新的·並在筆記本上記下一些感想·卻在以手握筆的書寫過程中·發現一筆一劃產生疏離、陌生的感覺·仿佛每個字都不再熟悉·只剩下筆劃本身。

城市文明的失落與書寫筆劃時產生的困頓·兩種存在於真實與虛擬空間場景中無法逃離的無力感·藉著把其中破碎、複雜的線性符號抽取而出·並將它們揉雜成一團·塑造成反映自我生活的聖像·供奉於高台上·每日聽祂的聲音。

CARLOS MONGE SÁNCHEZ

卡洛斯 孟格 森契

名稱 Virgula

材質 不鏽鋼

尺寸 96×68×68 公分

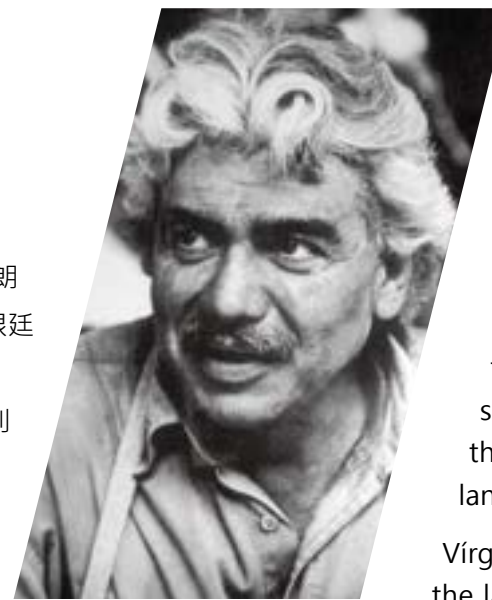
Title Virgula

Materials Stainless steel inox.

Dimensions 96×68×68 cm (L×W×H)



SHORTLISTED
AWARD | 優選獎



墨西哥及西班牙共十場個展
2014 國際雕塑獎第二名·德黑蘭·伊朗
2012 國際雕塑獎第三名·查科省·阿根廷
2003 國際雕塑獎第二名·沙特爾·法國
1998 國際雕塑獎第一名·森諾里·義大利
1991 藝術展第二名·魁北克·加拿大

Virgula 代表西班牙統治墨西哥時代前之傳承符號，也是墨西哥文化的根源，我們相信大地之母是了解生命的關鍵。Virgula 以雕塑表現中美洲中部的語言風格，以此符號代表聲音，蛻變為在地面爬行的蛇冉冉上升至自然景觀裡。

Virgula 代表自然景觀的簡單符號，這符號足以說明過去、現代甚至是未來的文化。自然景觀是社會的文化投射，充滿活力且不斷的集體蛻變，這種蛻變不僅在作品尺寸上呈現，也展現於精神與符號層面。

Virgula 在美學上歌詠我民族文化的發展，同時也是古老文化的能指 (signifier) 與所指 (signified)、容器與內容物、真實與古老文明的虛構，不僅看得見、聽得到、聞得到也摸得著，包容各種感官印象於空間與時間裡。

Virgula represents the symbolic heritage of the Mexica prehispanic worldview where my roots are fed, those in which Mother Earth is critical to understanding life, because we are part of it. Virgula is the sculptural representation of the act of speech in the Mesoamerican world, the drawn sign signifying voice, transformed into a snake that emerges from the ground and up the landscape.

Virgula represents the semiotic legibility of the landscape, a set of symbols that speak of the culture of our past, our present and perhaps also our future. The landscape is cultural projection of a society and that is something alive, dynamic, continuous collective transformation. And not only in terms of its material dimension, but also their spiritual and symbolic dimension.

Virgula aesthetically recites the terrestrial scene mediated by my culture. It is at the same time signifier and signified, container and contents, reality and fiction of an ancient civilization made not only visible, but also sounds, smells, touches, many sensory impressions loaded all spatial and temporal content.



PREFACE
INTRODUCTION
ESSAYS
WINNERS
TROPHY 獎盃
JUDGES 評審
RECORDS 紀錄

CONCEPT OF THE TROPHY DESIGN

獎盃設計概念

Yun-Hsin Lai

賴永興

獎盃製作



About the HAND

When the great French sculptor Auguste Rodin was preparing for the model of the sculpture of the French novelist Balzac, the comment made by Bourdelle, Rodin's assistant at the time, about how lively the hands were prompted Rodin to destroy the hands of the model and cover the statue with a cloak. Rodin did not intend for the physical likeness of the hands to distract people's attention from Balzac's character. This shows how expressive one's hands can be in addition to the face.

Hand is a creative theme that I like. A hand has many joints and functions; it is a popular topic for sculpture, and hand gestures are highly expressive of one's feelings. We are so familiar with hands that it is challenging to create sculpture of the hand that is particularly special. It is also challenging to express the common language of the hand through a piece of sculpture.

When I was commissioned this project of a trophy to be a shape of "fingers clenched in the palm", what first came to mind was the nature of "certification" and "authority" that a trophy usually represents. I thought of a fist as a "circle" and in the circle were four overlapped squares to show the trademark of Lih Pao Group. Out of intuition I made three work models connected with the corporate trademark without

"手"

雕塑大師羅丹在為巴爾札克像塑造模型時，還是助手的布爾代勒稱讚塑像的雙手做的栩栩如生，之後卻讓羅丹毀去塑像的雙手，並將巴爾札克像裹上浴袍，其實羅丹擔心的是手部表現太突出會蓋過主體，可見手的確是人的臉部以外表情最豐富的部分。

手是個人喜愛的創作題材，關節多功能也好，不只造形極具雕塑性，動態千變萬化富含情感，卻也因為手是我們熟悉的造形，想要創作出具有特殊意涵的手，或揣摩出其的共通語彙是具有挑戰性的課題。

接到這個「握拳的手」獎盃案時，首先考量到這個將盃應該有「認證」與「權威」這樣的本質，於是將拳頭視為「圓」，在拳的中心嵌上四個相疊的小方型，用以呈現麗寶集團方圓的商標，很直覺的做了三個與企業商標結合的雛型，幾乎沒有考量到獎盃所應有的客觀條件，以致模型尺寸過大、企業商標過度強調，甚至拳頭造形太強烈反而有「威權」、「壓迫」、「置入性行銷」這樣的印象。

經提案討論後，綜合出這隻手應該是企業家善意的，含意是鼓勵與支持；也是雕塑家的手，它能創作，亦能無中生有，也能開天闢地，更應該是能改變世界的手。



much thought about objective factors, so the models turned out to be over-sized and over-emphasizing the company logo. Even the image of a fist was so strong that it gave an impression of "authority", "oppression" and "embedded advertising" of Lih Pao.

After a few meetings on this project, it was concluded that the hand could be a symbol of friendship offered by an entrepreneur for encouragement and support. It could be a sculptor's hand that is capable of creating artwork from nothing, transforming our society and even changing the world.

TROPHY
獎盃

很快的收到了吳董事長右手的照片，記得與吳董事長的握手是可以感受到誠懇與包容的溫度，以他的手為基礎，並稍微將造形加以強化，也考量到受獎者領獎時單手可以舉起的獎盃應有的大小來調整尺寸，並將拳頭代表商標的「圓」意涵捨棄，將企業的商標放在手臂側面下方，把企業的威權淡化，更把銘牌裝在底部，一方面不要俗氣的宣示獎項，一方面卻又以金屬蝕刻的銘版鑲嵌在封底，必要時可以鄭重地宣示這個永不磨滅榮耀。

平時從事木雕創作並不預先思考作品必須具有何種意念，而是以重複一種固定的人臉造形為主軸，因應原木尺寸、型態或當下心境調整作品造形，當作品接近完成階段，曖昧的思維就會具體的浮現，這次製作因為必須賦予作品特定的涵義，於是將上述作品所應具有的要素反芻理解之後，在多次調整的製作過程中試著將這些要素蘊含在作品之內，希望讓觀賞者在與作品對面時，可以慢慢感受到這些訊息。📍

I received photographs of Chairman Wu's right hand soon after the meetings, and I still remember shaking hands with him and the sincerity and inclusion that was felt by me through his hand. Based on the photographs, I improved the shape slightly and took into consideration the size of a trophy for the recipient to hold in one hand and to raise in the air. I gave up the concept of "circle" associated with the fist but put the corporate trademark at the bottom on the side of the arm, understating the authority of the company. The metal-etched name plate was even placed at the bottom of the trophy with an intention not to show off the honor unpleasantly while it can be a significant declaration of the honor when necessary since the metal plate will never wear away.

It's not my habit to impose an idea on a piece of wood work when starting on it; I repeatedly use a fixed human face as the main theme and adapt the work based on the wood size, forms and the state of mind. Unclear thoughts often start to become concrete as the work gets to be completed. This time due to the requirement of a special meaning attached to the commission, I tried to understand the ideas first and integrate all of the elements again and again in the process of modeling and sculpturing. I hope the audience will slowly feel the messages that this piece of work is trying to deliver. 📍

學經歷

2009~ 國立台灣藝術大學 雕塑學系 副教授

個展

2015 不在 – 賴永興木雕個展 – 第 22 回大田原市街角美術館 – 15 人個展 – 大田原市黑羽豬股邸 日本栃木縣
2014 頭頭·斯道 賴永興木雕展 毓繡美術館籌備處 南投台灣

聯展

2016 入木三分 – 台泰日 木雕藝術交流展 CAM 藝文空間 台北
2016 國立臺灣藝術大學美術學院雕塑展 國立臺灣藝術大學
2016 La Forma No.12 - OPA Gallery, 東京日本
2016 二〇一六 “木質慾 II” 當代木雕藝術展
新竹市鐵道藝術村 新竹台灣
2015 天津美院 - 臺灣藝大教師作品交流展 天津美院
2015 不在 – 賴永興木雕個展 – 第 22 回大田原市街角美術館 – 15 人個展 日本栃木縣大田原市文化藝術研究所

Education Background

2009~ Dept. of Sculpture. National Taiwan University of Arts.
Assistant Professor, 2012~Associate Professor

Solo Exhibition

2015 absence - Lai Yun-Hsin Sculpture Exhibition,
Inomatatei, Ohtawra City Tochigi Japan
2014 Self Image Lai Yun-hsin Sculpture Solo Exhibition, YU-
HSIU MUSEUM of ART preparatory office, Taiwan

Group Exhibition

2016 Taiwan Japan Thailand Wooden Art Exhibition - CAM
Art Space, Taipei Taiwan
2016 National Taiwan University of Arts College of Fine Arts
Sculpture Exhibition - National Taiwan University of Arts
2016 La Forma No.12 - OPA Gallery, tokyo, Japan
2016 2016 "wooden soul II" Contemporary wood carving art
exhibition, Art site of railway warehouse Hsinchu city,
Taiwan
2015 Exchange Exhibition National Taiwan University of Arts-
Tianjin Acadimy of Arts, Tianjin Acadimy of Art
2015 "Up and Comers in Clouds - National Taiwan of Arts
Department od Sculpture in a joint exhibition"
ELSA ART GALLERY, Taipei Taiwan

JUDGES
評審



Barbara Allen

Hospitality & Leisure Asia
(HLA) 執行長
The CEO of Hospitality &
Leisure Asia



Chris Wainwright

英國倫敦藝術大學副校長
Pro Vice-Chancellor of
the University of the Arts
London



Eross Istvan

匈牙利艾斯特哈茲學院
視覺藝術學系副教授
Associate Professor and Head
of the Department of Visual Arts
of Eszterházy Károly College



Izumi Hatano

日本沖繩縣立藝術大學
雕塑學系教授
Professor of Okinawa
Prefectural University of Arts
Sculpture Major



陳愷璜

國立台北藝術大學校長
President of Taipei National
University of the Arts



隋建國

中國雕塑學會副會長
Executive Director of China
Sculpture Institute



黃才郎

前國立台灣美術館館長
Ex-director, National Taiwan
Museum of Fine Arts



Miguel Ausili

義大利卡拉拉市美術學院
雕塑學系教授
Professor of Sculpture at
the Academy of Fine Arts in
Carrara



Peter Murray

英國約克夏郡雕塑公園創辦人
The Founder and Executive
Director of Yorkshire
Sculpture Park



石瑞仁

前台北當代藝術館藝術總監
Ex-director, Museum of
Contemporary Art, Taipei



黃文叡

摩帝富藝術集團副總裁
兼執行長
Vice-president of Motif Art
Group



楊柏林

山石山象國際藝術有限公司
藝術總監
Creative Director of Sierra
Sculptures International Inc



劉柏村

國立台灣藝術大學美術學院院長
Dean of the Fine Art College,
National Taiwan University
of Arts



謝佩霓

前台北市文化局局長
Ex-commissioner of
Department of Cultural Affairs,
Taipei City Government

記者會

左上圖：由左至右貴賓為廣春城建設（股）有限公司董事長王鼎然、麗寶基金會董事李乾朗、麗寶集團董事長吳寶田、麗寶文化藝術基金會執行長吳秋賢
 左下圖：英國文化協會處長蘇小真



記者會

第三屆麗寶國際雕塑雙年展
 記者會現場



記者會

右上圖：麗寶文化藝術基金會執行長吳秋賢接受媒體採訪
 右下圖：記者會現場盛況

評審會議



頒獎典禮

左上圖：銀獎得主董明晉獲英國文化協會處長蘇小真頒獎
左下圖：銅獎得主水谷篤司獲日本景觀大師清水敏男頒獎

RECORDS | 全紀錄



頒獎典禮

金獎得主彼得馬德拉斯
獲麗寶集團董事長吳寶田頒獎

頒獎典禮

右上圖：麗寶集團董事長吳寶田
右下圖：NSO 國家交響樂團弦樂四重奏與女高音蔡潑萱、
男中音葉展毓於頒獎典禮演出

巡迴展開幕茶會

左上圖：由左至右貴賓為英國文化協會藝術暨文化創意長賴淑君、新北市文化局長林寬裕、台中市文化局長王志誠（路寒袖）、麗寶文化藝術基金會執行長吳秋賢、前台北市文化局長謝佩霓
左下圖：巡迴展台中展覽盛況



巡迴展開幕茶會

右上圖：麗寶文化藝術基金會執行長吳秋賢、副執行長許耀銘與現場貴賓
右下圖：麗寶文化藝術基金會執行長接受現場記者採訪



巡迴展開幕茶會

得獎作品於台北、台中、高雄三地巡迴展出
上圖為台中文化創意產業園區展覽現場

書名 蛻變－第三屆麗寶國際雕塑雙年獎
發行人 吳寶田
總編輯 吳秋賢、許耀銘
執行編輯 郭芷維、江怡萱、葉展毓、林家萱
出版單位 財團法人麗寶文化藝術基金會
地址 台北市內湖區新湖三路 270 號 2F
電話 02-2793-9922
傳真 02-2795-2636
網址 <http://www.lihpao.org.tw>
出版日期 2018 年 2 月初版
ISBN 978-986-95987-0-5 (精裝)
定價 800 元

國家圖書館出版品預行編目 (CIP) 資料

蛻變：麗寶國際雕塑雙年獎·第三屆 / 吳秋賢總編輯·
-- 初版·-- 臺北市：麗寶文化藝術基金會·2018. 02
面；25*25 公分
ISBN 978-986-95987-0-5 (精裝)
1. 雕塑 2. 作品集
930 106024494

Title Transformation –The 3RD Lih Pao International
Sculpture Biennial Awards
Publisher Bao-Tien Wu
Chief Editor Chu-San Wu, Yao-Ming Hsu
Executive Editors Chih-Wei Kuo, Yi-Shiuan Chiang,
Chan-Yu Yeh, Chia-Hsuan Lin
Publisher Lih Pao Cultural Arts Foundation
Address 2F., No.270, Xinhu 3rd Rd., Neihu Dist.,
Taipei City 114, Taiwan
Telephone +886-2-2793-9922
Fax +886-2-2795-2636
Website <http://www.lihpao.org.tw>
Publishing Date Feb, 2018
ISBN 978-986-95987-0-5
Price NTD 800