

評審感言

評審委員 陳振輝

本屆大墩美展已堂堂邁入25年，隨著時代的脈動，在質與量都有長足的進步，自精省以來省展停辦，大墩美展便取而代之成為全國矚目的焦點，尤其開放外國藝術家參展，而與國際接軌，使大墩美展更推向國際藝術創作的舞台，雕塑藝術的水準也因此逐年提升，本屆美展雕塑類作品徵件數達76件之多，其中外國即有分別來自8個國家共計15件參賽，足見已受國際重視。

雕塑藝術的發展，自從上個世紀初達達主義（Dada）打開了「現代藝術」的潘朶拉魔盒，打破了雕塑、繪畫、工藝…的界線，也開啓了視覺藝術的無限可能性。時至二戰結束，雕塑藝術受惠於現代藝術的啓迪，使得如普普藝術、貧窮藝術、觀念藝術、裝置藝術、地景藝術、身體藝術…等等，於後現代主義的催化之下，得以在素材運用、形式表現，與時間、空間因素的思考如脫韁野馬，開啓了當代藝術的濫觴，「多元」因此也成了當代雕塑最重要的特質，延至20世紀的今日，依然存在著多元共存的形式。本屆雕塑類參賽作品的形式，在材質、內容、技法、表現形式，在在都存在著多元特質的斧痕。76件作品經過評審團嚴謹的初審、複審，最終評審出第一、二、三名各1件，優選2件、入選5件。

獲獎作品的特點茲簡評如下：

第一名：林志航〈壓扁ing 19〉，利用大量回收廢棄的木材或使用過的木料，聚積膠合後雕刻而成。回收再利用的觀點，甚為符合當代環境永續利用的觀念，在作品表現形式上，「放大壓扁的鋁

箔包」其造形實質上為類似普普藝術的形式，但它不只強化了廢棄材料的主题，壓扁的內涵亦影射當下e世代社會所帶來的壓力。

第二名：張晉譯〈新手奶爸〉，作品形式表現父親和孩子安穩相疊的沈睡在柔軟的沙發上，整體充滿了安祥溫馨的氛圍，在塑造技法上雖然屬於具象寫實的作品，但卻能跳脫「標本寫實」的窠臼，以簡化圓融的手法，充分展現慈父與子女愛的包容。

第三名：許至程〈長存〉，這是一件現成物的集合雕塑，它利用收集許多與記憶相關的現成物，如錄音帶、CD、記憶卡…，以象徵主義的手法，將物化的頭像（記憶）與抽屜（保存）的意象，巧妙地點出了〈長存〉的內涵。

優選：陳郁嵐〈收藏〉，以材料的質變狀態，探討生命的可能性和影射人生的價值。

優選：邵琮傑〈解〉，在形式上以糾結雜亂的線團，隱喻世事變化多端的紛亂，期待抽絲剝繭解開諸多謎團的憧憬，成了持續的動力。

The Da Dun Fine Arts Exhibition was proudly held for the 25th time this year, and as the times change, it has seen significant progress in terms of both quality and quantity. When the Provincial Art Exhibition ended due to the downsizing of the provincial government, the Da Dun Fine Arts Exhibition replaced it as the focus of nationwide attention. By welcoming participation by foreign artists, the Da Dun Fine Arts Exhibition established a connection with the global community, and stepped onto the international stage of artistic creation. Thus, the standards in the field of sculpture have been rising every year. At the exhibition this year, the number of works submitted to the Sculpture Category reached 76. Among them, 15 were from 8 different foreign countries, showing that the Da Dun Fine Arts Exhibition has earned considerable international attention.

Looking at the development of sculpture, the beginning of last century saw Dadaism open up a Pandora's box for modern art. Since then, the boundaries of various art forms, including sculpture, painting, and crafts, were transcended, opening up endless possibilities for visual art. Until the end of World War II, sculpture benefited from the impetus generated by modernism. Postmodernism was then the catalyst for unbridled breakthroughs in the use of materials, forms of expression, and conceptualization of time and space in art genres such as Pop Art, Arte Povera, Conceptual Art, Installation Art, Land Art, and Body Art. This not only formed the fountainhead of contemporary art, but also resulted in "diversity" being the most important feature of contemporary sculpture. Today in the 21st century, diverse forms still co-exist. A diversity of qualities can be found in the forms, materials, contents, techniques, and methods of expression of the submitted works in the Sculpture Category this year. The 76 submitted works went through the jury's rigorous preliminary and secondary reviews. In the final review, one work was selected for each of the top three winning prizes and two works for the Award of Merit, while five works were shortlisted.

Brief reviews of the features of the winning works are as follows:

First Place: LIN Chih-Hang's *Squashing 19* is made of wood. Large amounts of recycled waste wood and used timber were assembled and glued together before they were carved to complete the artwork. The concepts of recycling and reuse are in

line with the contemporary ideal of sustainable use of resources. In terms of the work's form of expression, the magnified figure of the crushed aluminum foil box essentially resembles the style of Pop Art. However, the work does not just reinforce the theme of waste materials; the implicit idea of "Squashing" also reflects the stress of society in the current digital age.

Second Place: CHANG Ching-Yi's *Novice Dad* depicts a father and child peacefully sleeping together on a soft sofa; the artwork as a whole is shrouded by a quiet and heartwarming atmosphere. From the perspective of sculpting techniques, it is a realist work; however, it is able to escape the conventional elements of realist sampling. Simplified and sensible techniques were used to fully express the love and tolerance that a loving father and child have for each other.

Third Place: HSU Chin-Cheng's *Enduring* is an assemblage made of found objects. With a collection of many memory-related found objects, such as cassette tapes, CDs, and memory cards, the artist used symbolist techniques to reify the concept of memory with a head sculpture and the concept of preservation with a drawer, cleverly highlighting the implicit meaning of *Enduring*.

Award of Merit: CHEN Yu-Lan's *Collection* is a ceramic work that uses the material's changes of state to explore possibilities and reflect the value of life.

Award of Merit: SHAO Tsung-Jie's *Solution* is a wood sculpture that uses forms with tangled and disordered clusters of lines to metaphorically express the chaos of an ever-changing world, while the motivation to persist is driven by the hope that unraveling the cocoons will solve many mysteries.



張晉譯

作品說明

作品呈現一個父親和孩子安穩的睡在沙發，能看到奶爸疲累的張著嘴睡去，而孩子沉沉的睡在父親的懷裡。

沙發上，奶爸正學習著如何當父親，孩子正學習著如何探索世界。

讓觀者能產生共鳴，回憶初為人父、人母的點點滴滴。

技法上用沙發和父親肚子柔軟度相互呼應，而孩子的手腳運用了繪畫的線條形式，讓作品更有整體感且柔軟。

CHANG Ching-Yi

Description

The work shows a father and child sleeping peacefully on sofa.

The exhausted nursing dad sleeps with his mouth open, while the child sleeps soundly in the arms of the father.

On the sofa, the nursing dad is still learning how to be a dad, whereas the child is learning to explore the world. The work resonates with audience, reminding them of the time when they first become fathers and mothers.

Technically, the tenderness of the sofa and the father's tummy echo each other, and lines of painting are used for the limbs of the child, giving the work an overall tenderness.



新手奶爸 Novice Dad / 81 × 111 × 116cm



許至程

作品說明

藉著軟木塞，直接將頭像「物化」，讓其失去頭像的功能，形成視覺上「容器」的意象，此時腦袋滿載的記憶，瞬間由基座上的抽屜承接，並將其轉換於現成物的 CD、錄音帶、記憶卡上，易於保存，同時也隨著抽屜往下的延伸，讓它永垂不朽。

HSU Chin-Cheng

Description

Using the cork to directly "materialize" the portrait, stripping it of its original function, and forming visually the imagery of "container." At this moment, the memory that fills the brain is immediately taken over by the drawer on the base, which converts the memory to ready-mades like CD, cassette, and flash-drive, for easy storage. Also, with the extension of the drawer, the memory is made eternal and indestructible.



長存 Enduring / 124×35×43cm



陳 郁嵐

作品說明

土地是滋養萬物及生命之母；個人透過手捏將土形塑成各種動物，彷彿造物者創造萬物一般，卻又以死亡的姿態呈現其樣貌，如同原本具柔軟塑性的土，質變成另一種堅硬不具塑性的型態繼續存在；個人想藉此探討生命的可能性在有心人的刻意影響下，到底是成就了他們，還是扼殺一個無限可能的未來，最終只是成為他人華麗的收藏而已。

CHEN Yu-Lan

Description

The earth nurtures all beings and is the mother of all lives; through kneading, I shape clay into various animals, like how the Creator created all beings; however, they are presented in their deaths, like the originally soft clay that has gone through qualitative change to continue existing in a rigid form that has no plasticity. I want to explore the possibility of life under deliberate influences by someone—whether it has served their purpose, eliminated a future with unlimited possibilities, or ultimately become part of someone else's luxurious collection.



收藏 Collection / 47×44×25cm



邵琮傑

作品說明

在眾多時間、地點與情緒間的變化，糾結雜亂的線團逐漸有了頭緒，奮力地拉扯，期待著解開迷失的解答。坐於桌前一拉一扯地進行著，沉浸在抽絲剝繭的過程中，對最終結果的憧憬，產生多樣的幻想，轉而成為持續的動力。

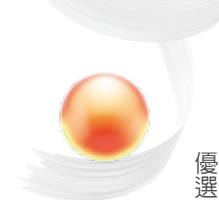
SHAO Tsung-Jie

Description

Changing between several times, locations, and emotions, the interwoven ball of thread is gradually clearing up, and I hope to find the lost answer. Sitting in front of the table, I carry on pulling and tugging, immersing in the process of painstaking investigation. My longing for the final result has given rise to various imaginations, which are converted into my motivation to persist on.



解 Solution / 123×190×68cm





徐 均育

作品說明

小時候的我們擁有某些限定的特質，它們會隨著時間被削弱甚至消失。我以童年不怕挨罵的冒險經驗為例，召喚觀者進入自身的回憶。這件作品的中心思想，不是陳腔濫調的哀悼人們長大後失去孩時的勇敢或好奇心……，更無關這些特質是否遺失，我們成為怎樣的人，而是現在的我們在想到過去的自己後，會感到無比自豪與佩服。

XU Jun-Yu

Description

As children, we had certain limited qualities. They weaken over time, or even diminish. Using my childhood experience of not afraid of being scolded, I call for viewers to enter own memories. The main idea of this work is not the cliché of mourning how people have lost their childhood bravery and curiosity after they grow up... nor is it about whether we have lost these qualities or what kind of people we have become; instead, the main idea is that, now, we will be proud and respect our past selves when we think back.



致敬 Pay Tribute to _____. / 100×143×110cm



蔡敬蓉

作品說明

蠶是唯一被養育的昆蟲，牠們的一生平凡簡單，可能心裡也是有種種的情緒情感。我們如果在長久隱藏情緒之下，傷口會漸漸的出現，牠們如寄生物徘徊在體內體外，吸取養分，一點一點的侵蝕身心理，久久才會撫平，但痕跡往往都抹去不掉。那些傷口我盡力的偽裝成身上的裝飾品，想辦法讓人看不出一點差錯。

CHAI Ching-Jung

Description

Silkworms are the only domesticated insect. Their life is ordinary and simple, and perhaps they do have all kinds of emotions within. If we hide our emotions over a long period of time, trauma may appear; like parasites, they linger within and out our body, absorbing nutrients, slowly eating away our physical and mental health. It will take a long time for us to heal, but the scars will always remain. These wounds, I try my best to disguise as decorations on my body, so that people won't see anything wrong.



偽裝下的痕跡 Scar / 19×25×26cm



張志發

作品說明

臉上掛著金框眼鏡老師，對我性侵、凌辱，內心被侮辱、摧殘的感覺如夢魘般揮之不去，無處申訴、無處閃躲……猶恰如老師他那與我不對焦的金框眼鏡強掛在我臉上讓我看不清前路。

年幼的自己如同那殘破的機車，不能上路，只能是一堆破銅爛鐵……

DIONG Chee-Huat

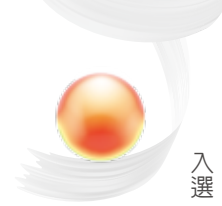
Description

The teacher wearing gold frame glasses sexually assaulted and tortured me. The humiliation and devastation within linger like nightmares. I have no one to tell, no place to hide...as if I am wearing the teacher's gold frame glasses, which do not meet my prescription, and cannot see clearly the road ahead.

The younger self was like that broken scooter, which could not go on the road, and was just a pile of metal scraps.



金框眼鏡 Gold Frame Glasses / 130×147×63cm



張 哲豪

作品說明

作品經由線性波動的造型形成抽象平面與空間交錯，或推擠或纏繞，表達生命循環的一種韻律與和諧。

CHANG Che-Hao

Description

Through linear fluctuation, the design of the work forms an abstract plane that interests the space; pushing, squeezing, or perhaps, wrapping around, the work expresses a kind of rhythm and harmony of the cycle of life.



律動 Fluctuation / 43×42×29cm



林 芝萱

作品說明

刻痕所帶出柔軟的質地，緊緊的包覆著身體，布料時而柔軟鬆弛，時而緊實捲曲的造型，營造出我自身投射在角色中孤立且集中的精神狀態，我想藉由角色的塑造，去刻畫自己對於安全感與被認同極為渴望的小時候，那個思緒纖細又脆弱的自己。

LIN Chih-Hsuan

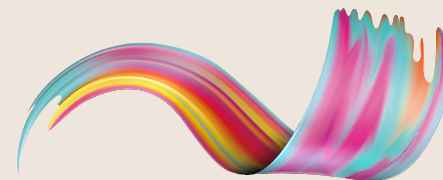
Description

The carving marks draw out the soft texture, tightly wrapping around the body. The fabric is at times soft and loose, and at times tight and twirled, creating the isolated yet concentrated mental state I projected into the character. I want to depict my childhood, in which I was hungry for security and recognition, through the character, presenting that sensitive and fragile self.



望穿秋水 Be Longing to Have You Back / 78×35×25cm

**The 25th DA DUN Fine Arts
Exhibition of Taichung City**



工藝類和其他類相較，在形式、材料都比較複雜。這次得獎作品中，就有平面的、立體的，有陶瓷、漆器和銀器。

第一名〈和。鳴〉

這是一件很用心思的陶藝作品，結合了文學、陶藝和木材工藝。其整件作品除了陶瓷的壺罐、茶杯之外，還有水面倒影效果的桌台，可以說是很用心、用力的特殊作品，連參展的作品說明都用詩句寫成。

第二名〈鳳揚花采〉

這件陶藝作品，從外觀一看很容易以為是金屬類的器物。高明的陶藝技術和精細的構圖觀念，黑、白的虛實，呈現了花的動態和活力，好像也有香味。

第三名〈花境〉

在高度的編織技術之下，把實用的物品呈現出廣度的藝術觀。在整體良好的造形之下，實用又美觀。鏤空、花形、花枝等，構造了美麗的花境。

三名優選作品：

〈鏤現鯉魚花瓶〉

經由特殊技法處理的銀器，呈現出魚、花的動態美境。

〈現實交會 I〉

以精細的筆調、精美的釉色、嚴謹的構圖，建構了一幅美麗而精細的瓷繪作品。

〈青花月影〉

以天上月亮光亮弧度和地面上彩花的弧度，相對照在兩組瓷盤上繪畫出美麗的圖像。

Compared with other contest categories, the Crafts Category is more complicated in terms of both form and material. Among the winning works of this year, there are two-dimensional works, three-dimensional works, ceramics, lacquerware, and silverware.

First Place: *He Ming*

This is a ceramic work created with much thought that combines literature, ceramic art, and woodworking. In addition to the ceramic pot and tea cups, the work also includes a table made to exhibit the illusion of reflections on the water surface. It is a special work into which lots of mental and physical efforts have been invested indeed--even the artwork description for competition entry is written in verse form.

Second Place: *Phoenix*

This ceramic work at first glance can be easily mistaken for metalware. Made with brilliant ceramic skills and a fine sense of composition, the dynamism and vitality of the flowers are expressed through the voids and solids in black and white. The flowers almost seem to be exuding a whiff of fragrance.

Third Place: *Environs*

With exceptional weaving skills, the artist showed in-depth artistic qualities through a functional object. With an excellent overall form, the artwork is both functional and aesthetically pleasing. With elements including hollow-out work, floral patterns, and floral branches, a beautiful floral artwork is thus formed.

Three Award of Merit Winners:

Craved Hollow Vase

A beautiful and dynamic sight of fish and flowers is presented on the silverware processed with special techniques.

Liberal Tempo I

With exquisite brushwork, fine glaze colors, and meticulous composition, the artist created a beautifully sublime porcelain painting.

Blue and White Moon Shadow

The luminous arc of the moon in the sky and colored flowers on the ground are the two corresponding images beautifully painted on the two porcelain plates.



林 智斌

作品說明

一湖蓮荷，一壺茶香。

倒影荷花池，伴隨幼時遊憩時光，是印象。

鳴蛙綠水塘，打斷想睡惱人午後，是回響。

揮之不去的，不是尋常的蓮花河畔，只是心中一畝小時回憶，把它化作茶香，常相隨。

「荷」、「和」在中文用語中有吉祥福氣之意，也源自於傳統文化「和諧」中心價值。創作由自然寫實手法，淡化茶具既有的框架形制，將把、鈕、嘴等實用性結構融入作品中。期盼在傳統茶具表現上尋求個人的獨特形式語彙。

LIN Jih-Bing

Description

A pond of lotus flowers.

A pot of fragrant tea.

Reflections in the lotus pond accompanies childhood leisure time, It is impression.

Frogs sing in the green pond, interrupting sleepy afternoon, It is resonance.

What cannot be forgotten, is not the ordinary bank of the lotus river, It is childhood memory hidden in a small corner within

Turn it into tea fragrance, so it stays by my side always.

"Lotus" and "harmony" have auspicious meanings in Chinese, and stem from the core value of "harmony" in traditional culture. The free and realist technique lightens the existing framework of tea ware, fusing practical structures, such as handle, knob, and sprout, into the works. I look to discover unique personal formal vocabulary in the expression of traditional tea ware.





曾士榮

作品說明

本作品希望大家能關注到陶瓷本身的靈魂之美，不在釉色上多加琢磨，用著雕工細緻以浮雕、鏤空，刻劃出鳳凰的飛揚以及花的姿采，進而創作出達到胎體厚度0.2毫米左右的〈鳳揚花采〉，在輔以光源讓整體作品在光與影、虛與實之間以高雅之姿呈現。

ZENG Shih-Rong

Description

The work hopes to draw people's attention to the spiritual beauty of porcelain, rather than focusing too much on the glaze. Using delicate reliefs and openwork, the flying phoenix and beautiful flowers are carved to achieve a thickness of 0.2 mm. Aided by light, the work exhibits an elegant appearance between light and shadow, and fantasy and reality.



鳳揚花采 Phoenix / 131.5×40×40cm





黃 雯琪

作品說明

器物形式沉穩，通過線條延伸；
花結小巧玲瓏，其花其境，純粹展現。

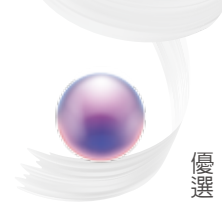
HUANG Wun-Ci

Description

The vessels have sturdy forms, By stretching the lines,
The floral knots are small and intricate, The flowers, the environs,
A display of purity.



花境 Environs / 13×40×40cm



陳水林

作品說明

這是一個純銀999的雙層鏤空花瓶，製作過程需要先把尺寸量好再打樣版，接著在花瓶的瓶身上慢慢用杵將紋路雕刻出來，為了呈現雙層鏤空的效果，必須將外層雕刻出來的紋路鏤空，再將內層花瓶放入其中。

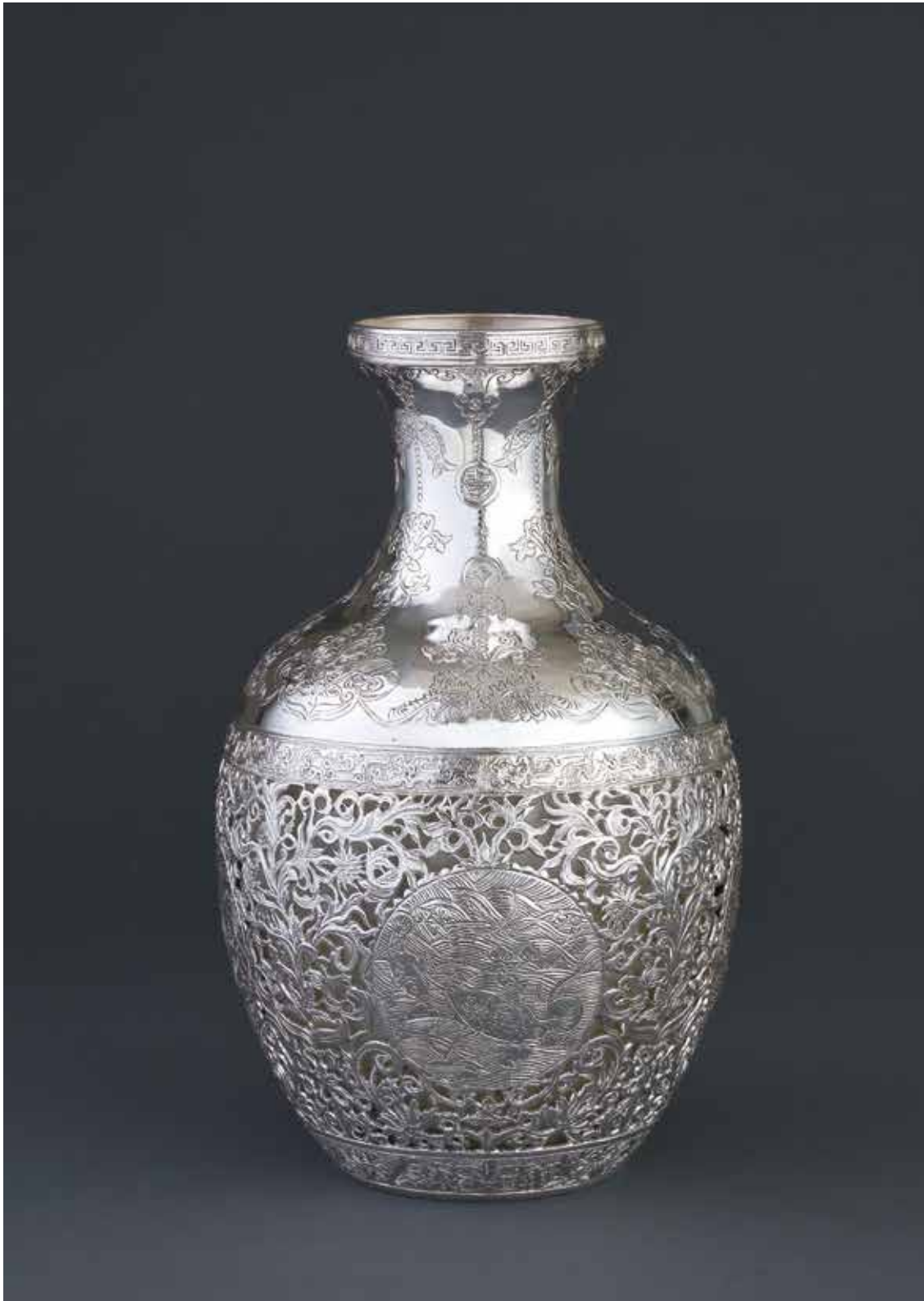
該花瓶是可盛水插花，能當藝術品欣賞又兼具實用性的作品。花瓶底部同樣做有鏤空效果，其用意是要讓使用者在清洗上方便清洗，底部若是沒有做鏤空，在使用上很容易因為水滲進去而藏汙納垢，這一點也是我在創作該花瓶上的小巧思所在。

CHEN Shui-Lin

Description

This is a double-layer hollow vase made of 999 silver. To make this vase, the dimensions of the vase are first measured for molding, and the patterns are slowly carved onto the body; for the double-layer hollow effect, the patterns on the outer layer must be carved out, and then the inner layer is placed inside.

The vase can be used to contain water and flowers; it is both an admirable work of art and a practical vessel. The base of the vase is also hollowed out, allowing users to easily clean the vase. Without the hollow parts in the base, water will easily seep in, resulting in dirt accumulation. This is one of my considerate ideas when making the vase.



鏤現鯉魚花瓶 Carved Hollow Vase / 52×34.5×34.5cm



李 宏泰

作品說明

本作透過蒔繪與沉金的表現方式，描繪農家田間俯拾即是白鷺鷥身影，並藉此傳達悠閒自在，怡然自得的樣貌。標題「現實交會」的原始發想，來自於阿根廷作曲家皮亞佐拉的著名曲子《自由探戈》，又名「現實交會三分鐘」；並透過這個比喻，展現生命在現實短暫交會的轉瞬片刻，竟能迸發燦爛奪目的火花，令人感動不已。

LI Hung-Tai

Description

Through expressions of maki-e and ENIG (Electroless Nickel Immersion Gold), this work depicts the image of an egret commonly found in rural areas, and convey through which a sense of leisure and liberty. The title, "Liberal Tempo" originates from Argentinian composer Piazzolla's "Libertango" which is also known as "Three Minutes with Reality" through this allegory, the work shows the brief moment in life that intersects with reality, which sparks glittering fireworks and leaves lasting impression and sentiment.



現實交會 | Liberal Tempo I / 41 × 120cm



曾 祥軒

作品說明

以月亮週期的弧度為發想，一筆一畫將線條的立體效果如刺繡般堆砌出來，再將顏色層層渲染填入如絲綢般光滑細緻的瓷身中，繪製出精緻的花圖。

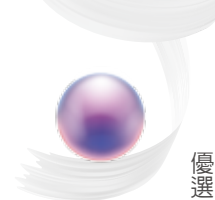
作品呈現出繡花的裝飾設計，將花的芬芳與花的柔美姿態，以手工浮雕彩繪將花的色、香、韻繪入作品中，呈現出玲瓏般的濃厚東方韻味。

ZENG Siang-Syuan

Description

Inspired by the course of the moon, the three-dimensionality of the lines is created through layering brush strokes, like embroidery. Then, the colors are filled into the silky-smooth body a layer at a time, painting the intricate flowers.

The work presents embroidery-like decorative design. Through hand-painted relief, the colors, fragrance, and charm of flowers blend into the work, presenting a rich oriental flavor.



青花月影 Blue and White Moon Shadow / 9×90×45cm



劉 惠 雯

作品說明

在充滿神話性與工藝性的泥土中，結合土與自身的創作連結，藉由土的可塑性，發現材質的獨一無二之處，透過最後的燒製，讓作品停留在最美好的一刻。在自然生命靜態與動態中，將創造的花卉依附於星球，以花卉轉變為蝴蝶的樣貌和花與熊玩耍的景象，達到星球裡自然和諧的狀態。

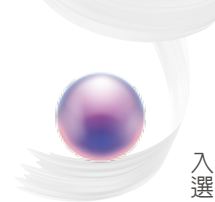
LIU Hui-Wen

Description

Combining the mythical and crafty clay with my own creativity, I utilize the plasticity of clay to discover the material's qualities. Through the final firing, the work can remain in its most beautiful moment. Through static and dynamic states of natural lives, the created flowers are attached to the planet, as I transform the flowers into butterflies, creating a scene if they playing with flowers and bears, to achieve the planet's natural harmony.



花星球與熊 Flowers-Planet and Bear / 30×50×45cm



余 成忠

作品說明

清晨的靜海，漾起鳥語的微波
在清曉的密語中，我們約定同去泛舟
在滿溢的波光之中，我們逐漸體會漂浮的樂趣
如同生命的起伏多變，卻充滿著驚奇
每一次的湧浪，每一次的漂移，都是不虛此行
生命不是秘密的期待，而是深沉的體驗

YU Cheng-Chung

Description

Calm ocean in early morning, waves of bird chirps arise.
In the whisper of dawn, we decided to go rafting.
Within glittering waves, we gradually realize the fun of floating.
Just like life, rises and falls, but full of surprises.
Every wave, every drift, makes the experience worthy.
Life is not about excessive expectations, but profound experiences.



搖曳波光 Swaying Reflection of Waves / 58×28×30cm



董家豪

作品說明

百歲千秋，臺灣特有的螺溪硯台雕刻歷經近三百年文化寶藏，時光不斷地推移，現代與傳統在對話。沉思，以母親的妝前飾品為構想，運用浮雕、沉雕、線雕習得的技藝傳承硯藝文化，感謝前人筆路藍縷的艱辛，以流光溢彩闡述傳統與現代的融合出脫新意，在蛻變後散發出不一樣的風采與喜悅。

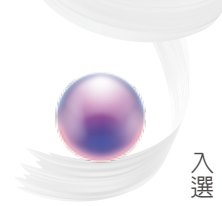
TUNG Chia-Hao

Description

Centuries have passed, and Taiwan's own Luoxi inkstone carving is our cultural treasure with over 300 years of history. The wheel of time continues to roll on, modernity and tradition are engaged in a dialogue. Thinking quietly, I find inspiration in Mother's accessories, and utilize the techniques I have acquired, such as relief, intaglio, and line engraving, to pass on the inkstone culture. I am grateful for those before me, who had pioneered the path through difficulties, and innovated through fusion of traditions and modern elements, allowing this craft to evolve and exhibit different radiance and charm.



流金歲月－蛻變的雀躍 Golden Years - Transformed Joy / 9×28×22cm



姚 怡欣

作品說明

「自然」一直為我所敬佩，尤其是那些姿態優雅，生命力豐沛的植物們，因此在創作之初，便以「雲龍柳」為創作上的繆思，傾聽它們真正的需求，學習他們的姿態，沒有設限地去裁剪、彎折、扭曲著錫板，依照「花」想要的形式去構思創作，最終呈現出，花器與花，自然且美妙共舞的模樣。

YAO Yi-Hsin

Description

I have always respected "nature," especially those elegant and vibrant plants. Therefore, when I first began creating, I regarded "dragon willow" as my creative muse, listening to their real needs, learning their postures ; without limits, I cut, bend, and twist tin plates, and conceptualize and create according to desired forms of "flowers." In the end, I present a scene of flowers and vessels naturally dancing together.



生命之舞 The Dance with Life / 40×28×28cm



吳孟儒

作品說明

以碎裂之心的姿態作為花器，於絕境中萌發生機。

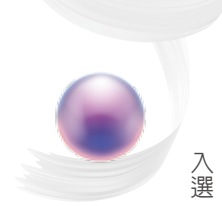
WU Meng-Ju

Description

A vessel is made in the shape of a broken heart, as life always finds its way out of the toughest situations.



碎心 Broken Heart / 17×33×25cm



許 美嘉

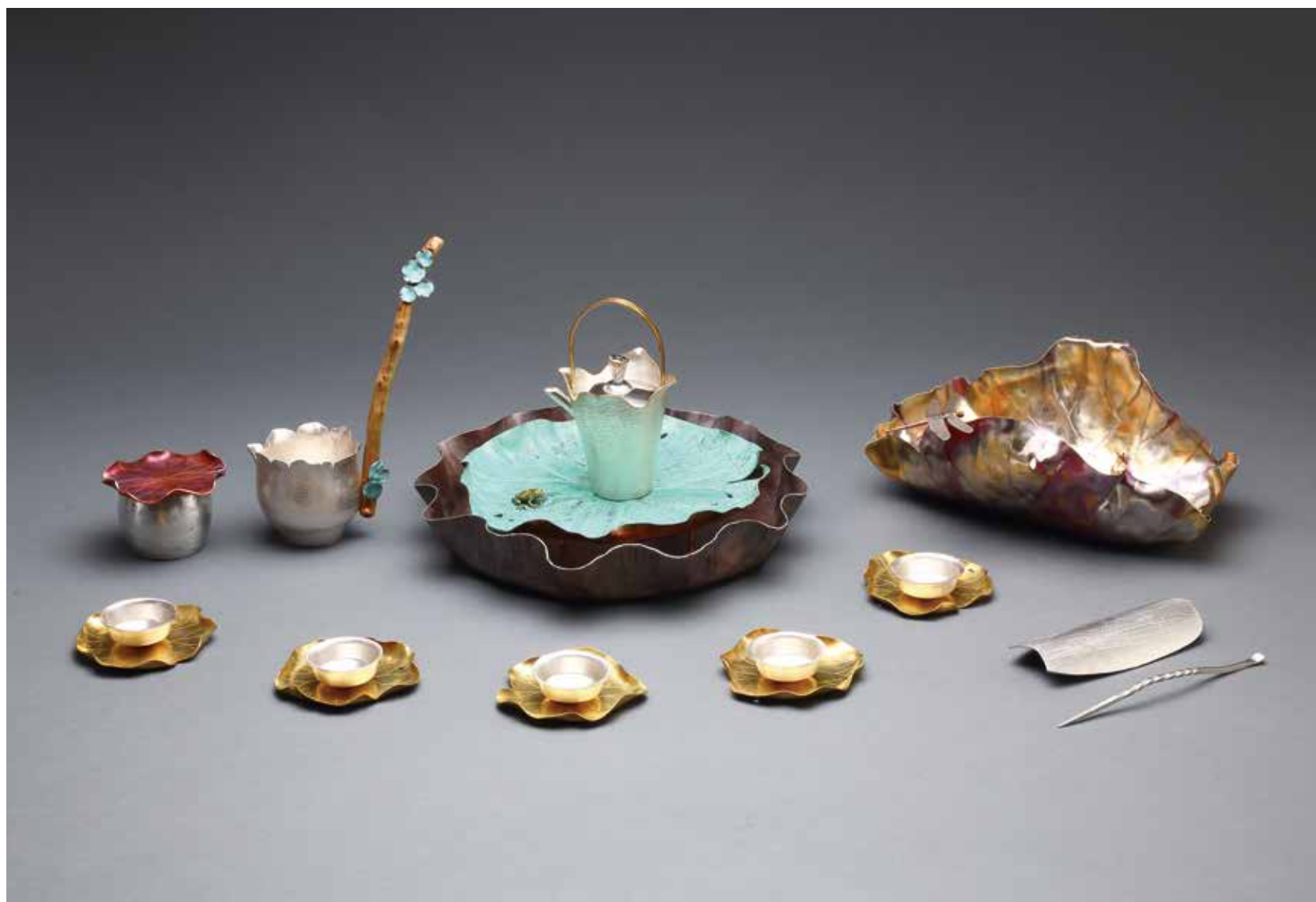
作品說明

本茶具組以「荷」為意象，並加以轉化，喻人與人因氣味相投，喜好相「合」，才得以對笑而坐，同品茶香。人與人之間的情誼也在茶席上織構得更加緊密，不管塵世喧嚷、歲月梭逝，茗香器美，合意也愜意！

SYU Mei-Jia

Description

This set of tea ware features the image of "lotus," which is transformed to imply people sharing same interests and getting together well. That is when they can sit together with smiles on their faces, and jointly taste the fragrant tea. Friendship is woven closer together over tea. Leave behind the noises in the world, and the passing of time, enjoy the beautiful tea and tea ware, how satisfying and relaxing!



荷意·合意 Impression of the Lotus / 25×94×59cm



丁宗華

作品說明

遙想童年那段天真的時光，在自家不遠的山崙玩著捉迷藏，而這是最喜歡的遊戲之一，找尋者努力倒數著數字，並誓言要抓到人，而躲藏者則提心吊膽的四處躲藏，深怕被發現。經過多年後，這些場景仍歷歷在目，因此將場景具體化成作品，這是否也勾起你的童年時光呢？

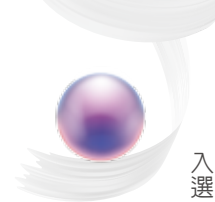
DING Zong-Hua

Description

Reminiscing the innocent childhood, I played hide-and-seek in the hills nearby home. This was my favorite game. The seeker would count down while vowing to find all those in hiding, and the hiders would hide all around the place fearing that they might get caught. Years have passed, these scenes remain vivid and fresh in memory, so I concretize them into the work. Does it also remind you of your childhood?



憶 Reminiscence / 46×53×46cm



崔 克英

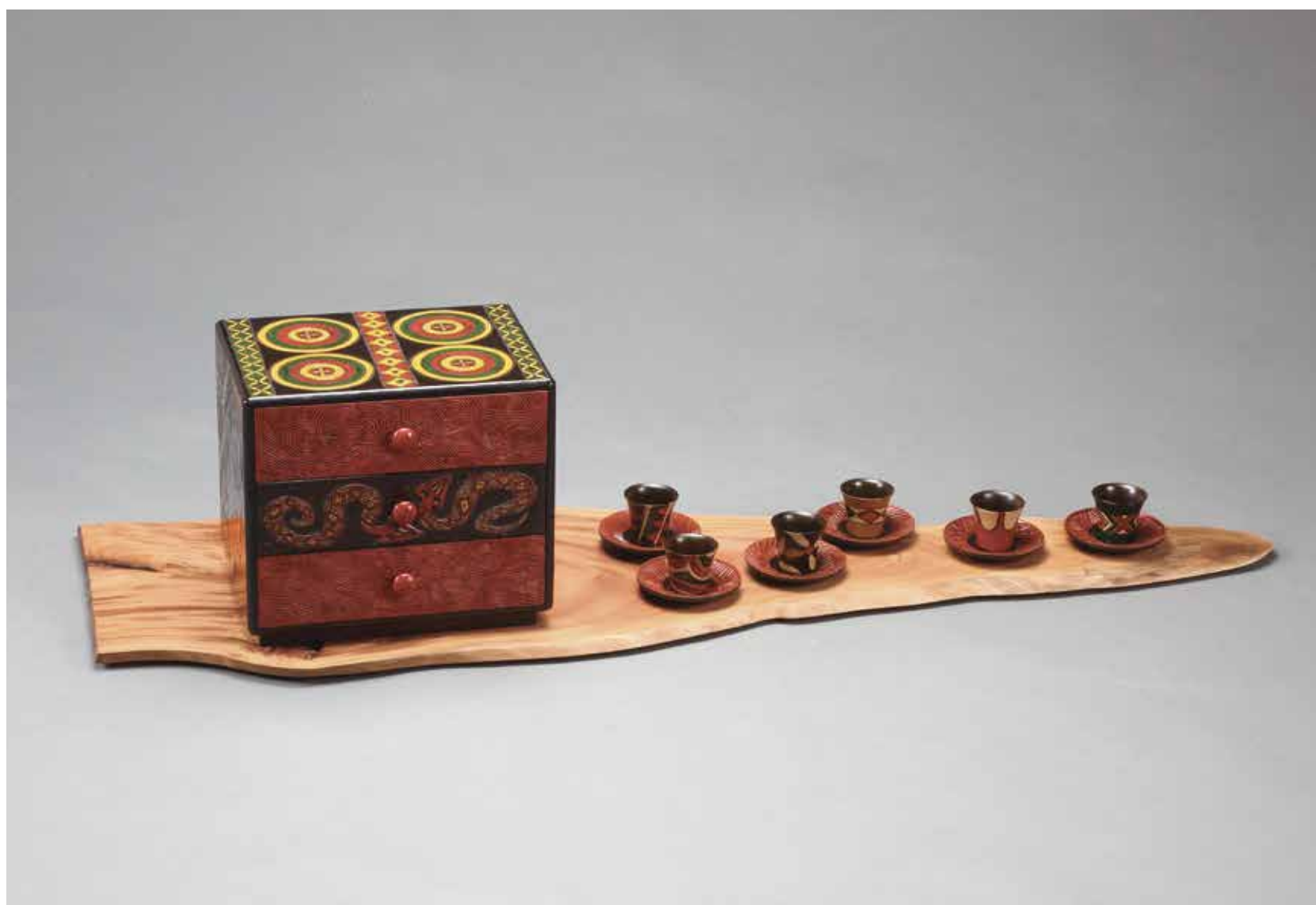
作品說明

1. 漆器食盒，六碟、六盅，有圍繞喜慶之意。
2. 以雕刻技法融合本土原住民圖騰，敘述傳說的百步蛇化為勇士迎娶美麗公主的一段佳緣；更在群山峻嶺間雲霧繚繞處，百步蛇化為天上的雄鷹，展現力量與智慧，譜出對祖靈的守護。
3. 又是風起雲湧，縱然很多事物因歲月而去；但族人對傳統文化的堅持，依舊在風雨中屹立不搖！

TSUI Ko-Ying

Description

1. Lacquered food containers, six dishes, and six cups, surrounded by joy and blessing.
2. Carving technique blended with indigenous totems, telling the legend of a hundred kaviath transforming into a warrior to marry the beautiful princess. Among mountain peaks surrounded by clouds and mist, hundred kaviath transforms into the eagle in the sky, showing off power and wisdom, and safeguards the ancestral spirits.
3. With the storm looming again, although time has taken away many things, but the indigenous people's devotion to traditional culture withstands all storms!



風中奇原 Indigenous Marvels in the Wind / 29×120×40cm



陳寶雲

作品說明

作品是件酒器，酒是越久越香。所以我把這件酒瓶做的比較華麗，運用湖水藍作為背景，再畫上象徵春天氣息的小菊花代表臺語中「有剩」（有春）的意思，運用螺鈿做出兩隻蝴蝶，代表「幸福、福氣」，鑲上水鑽和珠寶琉璃的大圓球是「有求必應」的意思。

CHEN Bau-Yun

Description

This is a drinking vessel. Aged liquor is more fragrant, so I have made this vessel more extravagant. Using aquamarine as the background, I painted chrysanthemums to symbolize spring, which, in Taiwanese, embodies the meaning of "excessive." I also used shell inlay to create two butterflies, which represent "happiness and good fortune." The big round ball with inlaid rhinestones and glass jewels symbolize "all wishes answered."



醉享亮 大酒瓶 Drunken Enjoyment - Large Bottle / 50×22×22cm



趙勝湧

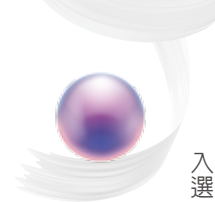
作品說明

置身大自然萬頃碧波的竹海所領悟，有如綠竹四季蒼翠的釉色流佈，清心寡慾，無所畏懼的美。

CHAO Sheng-Yung

Description

I found enlightenment when I was among the vast green bamboo forest. The glaze resembling the evergreen bamboo presents an unworldly and bold beauty.



綠色的畫，抒情的詩。 Green Painting, Expressive Poem. / 13×38×38cm

評審感言

評審委員 謝省民

臺灣是世界數位科技的領航者，臺灣的數位藝術也當努力具有相應的世界位置。臺中市大墩美展是國內少數舉辦數位藝術競賽的官辦美展，近年來也引領著數位美學與數位藝術新思維，是具有強烈實驗性格的藝術競賽。

第25屆大墩美展數位藝術類由林珮淳、陳冠君、王俊傑、陳永賢及謝省民等評審，在眾多競賽者中僅挑選出6件入選，殊為不易，均為傑作。

第一名：黃翰柏〈消失的水平線〉，以錄像光雕投影的裝置藝術，呈現臺灣濱海沿岸超抽地下水造成環境及生態問題，具有傑出裝置藝術形式又能表現社會關懷之情。

第二名：溫雅扉〈微光日記〉，在多組CRT顯示器中呈現清晰、模糊交織的光影影像變化，以表現內心世界的獨白，眾多的早期映像管顯示器呈現良好的裝置藝術形式。

第三名：潘佑華〈忘我〉，良好結合機械裝置與影像，呈現自我感官的忘我想像狀態。

數位科技日新月異，期盼數位藝術創作者能善用大數據、人機互動、虛擬實境（VR）、擴增實境（AR）、混合實境（MR）及其他數位科技創新手法，導入數位新科技思維，關心人生及社會議題，以互動、沉浸、再現、表現等多元技法，從自身數位經驗擴充，並予觀者豐富的五感體驗與自主參與，實踐數位藝術的實驗精神。

Jury's Comments, Digital Art Category

HSIEH Sing-Min



While Taiwan is a global leader in the field of digital technology, Taiwanese digital art is also striving to reach a corresponding position in the world. The Da Dun Fine Arts Exhibition in Taichung City is one of the few government-organized exhibitions in Taiwan that host digital art contests. As an art contest of a strong experimental nature, the exhibition has also inspired new ways of thinking in digital aesthetics and digital art in recent years.

Judges for the Digital Art Category of the 25th Da Dun Fine Arts Exhibition included LIN Pey-Chwen, CHEN Kuan-Chun, WANG Jun-Jieh, CHEN Yung-Hsien, and HSIEH Sing-Min. They shortlisted 6 works out of many submissions, which was not an easy job as all works were extraordinary.

First Place: HUANG Han-Po's *Disappearing Horizon* is a projection mapping installation artwork that portrays the environmental and ecological problems caused by groundwater overdraft along the coasts of Taiwan. On top of being an outstanding form of installation art, the artwork also expresses care for society.

Second Place: WEN Ya-Fei's *Diary with the Light* presents videos of shifting light and shadow that intertwine clarity and fuzziness in several sets of CRT monitors, portraying a monologue of her internal world. This installation art attains excellent form through the many CRT monitors from old times.

Third Place: PAN You-Hua's *In Ecstasy* excellently combines machines and videos to

portray an imaginative state of ecstasy experienced by the senses.

As digital technology advances with each passing day, we hope that digital artists can make good use of big data, human-machine interactions, virtual reality, augmented reality, mixed reality, and other innovative digital technologies as methods to introduce new digital and technological ideas and bring attention to the problems of life and society. We also hope that artists can use various techniques, including interaction, immersion, recreation, and expression, to expand their own digital experience and put the spirit of experimentation into practice by enabling full sensory experiences and self-led participation by audiences.



黃 翰柏

作品說明

〈消失的水平線〉以錄像、影像投影與裝置方式，呈現產業超抽地下水造成土地下陷而對環境、生態影響的景象，同時也關注於水的循環和人居住的議題。地下水存在於土壤和土石顆粒之間的孔隙間，一旦被抽走，地層下陷後的「殘餘沈陷」再也回不到原狀。若有一天堤防破損，海水倒灌、甚至造成滅村，這即是環境變遷下的傷痛痕跡。

HUANG Han-Po

Description

"Disappearing Horizon" presents the impact on environment and ecology of land subsidence, resulted from industries over-pumping groundwater, through video, projection, and installation. It also pays attention to the issues of water cycle and human housing. Groundwater can be found within soil and gaps among rocks and sand. Once it is pumped out, and the land sinks, "residual subsidence" can never be restored. One day, if the dam collapses, and seawater intrudes, villages will be wiped out. These are the painful marks of environmental changes.



消失的水平線 Disappearing Horizon / 裝置



溫雅扉

作品說明

- 一、以班雅明(Walter Benjamin)所提「靈光」(aura)為概念發想，依循靈光所在場所，使空間中的光景為主體，遊走懷古於現代之邊緣地景，窺探著時間空間交疊的記憶。
- 二、本作品透過失焦與聚焦之間的光影變化，搭配內心獨白世界的文本詮釋，進而關注身體呼吸語調，一呼一吸般的情緒高低起伏，有如週期浪潮，永無止盡地來回變動，如夢幻泡影。
- 三、時序是捉摸不定的反覆無常，就像是以不停變焦的鏡頭，在失焦與聚焦間，時而清晰時而模糊，拉扯著生命幽微中的感知紐帶。

WEN Ya-Fei

Description

1. Inspired by Walter Benjamin's concept of "aura." Based on the sites of aura, I use the Lightscape in the space as the subject, roaming nostalgically the modern landscape of boundary, and prying the memory of overlapped time and space.
2. Through the changes of light and shadow, between out-of- and in-focus, the work presents the textual interpretation of the inner world of soliloquy, and pays attention to the breaths and tones of the body. The emotion rises and falls like inhalation and exhalation, resembling the tidal cycle, and changes back and forth through eternity, like dreamy bubbles.
3. Timing is unpredictable and ever changing, like a constantly changing lens, coming out of and into focus repeatedly; sometimes clear, sometimes blurry, pulling and tugging the perceptive link hidden in life



微光日記 Diary with the Light / 裝置



潘 佑華

作品說明

米蘭昆德拉。人類在不同需求下成為相對應的廣義賽柏格，支配機械時亦被機械支配。工業技術讓人類得以享受純粹的速度，馳騁與性愛時均持續累積快感，直至高速及性高潮時，感官迷醉於當下的激情，而停留在一忘我狀態。

PAN You-Hua

Description

Milan Kundera. Under different needs, human become corresponding cyborgs in a broader sense; they dominate the machines, but in the same time, they are dominated by the machines. Industrial technology allows men to enjoy pure speed; speeding forward and having sex both accumulate pleasure; at top speed or climax, senses are mesmerized by the passion at the moment, and remain in ecstasy.



忘我 In Ecstasy / 裝置



蔡明軒

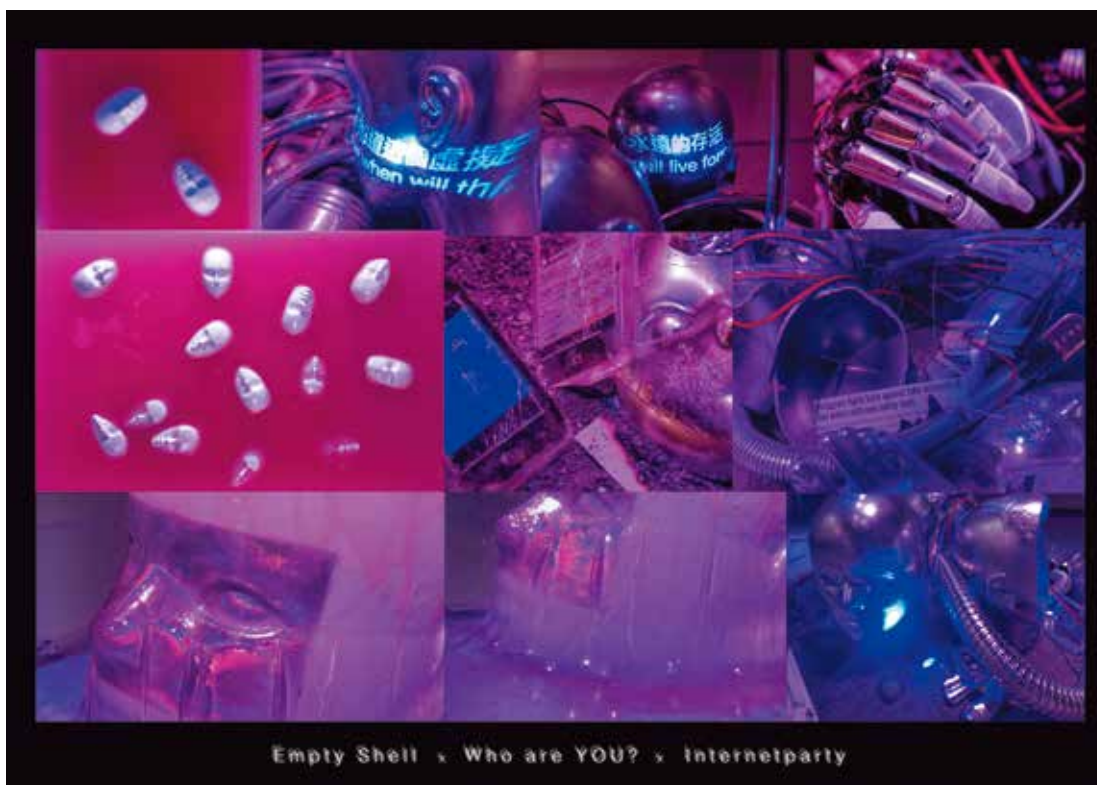
作品說明

作者對當代後人類的想像，視人類有機體與虛擬帳號結合，於虛擬網路中形成後人類。作品表現帳號被不斷的創建、丟棄後的景象，帳號也有其意識，並向使用者發話。義體計畫目前由空殼、「你是誰？」、因特奈派對組成。透過製造模型、收集被廢棄的模型，並再製，賦予空殼新生。使我們反思當代與虛擬場域間的關係，和人的意義。

TSAI Ming-Hsuan

Description

The author's imagination of contemporary Posthuman; human's organic body combines with a virtual account to form Posthuman in the virtual network. The work presents how accounts are constantly established and abandoned; accounts have own consciousness, and begin to call out users. The Prosthetic Project currently comprised of "Shell, Who Are You?" and "Internet Party." Through making models, and collecting and remaking disposed models, new lives are given to shells, allowing us to reflect on the relationship between contemporary and virtual sites, as well as the meaning of men.





蔡欣諺

作品說明

生活中充滿各種挑戰和壓力，雖然處在人生的谷底，卻意味著開始攀升。

我學習與日常的各種焦慮和平共處；並轉化成動力。

此系列作品圖像遠看是焦慮，近看是韻律。

藉以傳達「人生掌握在自己手裡」的正向心境。



TSAI Hsin-Yen

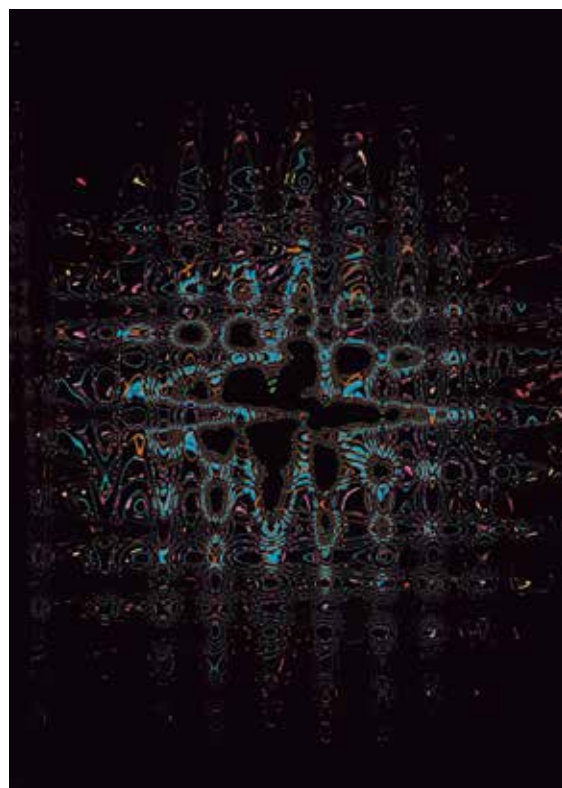
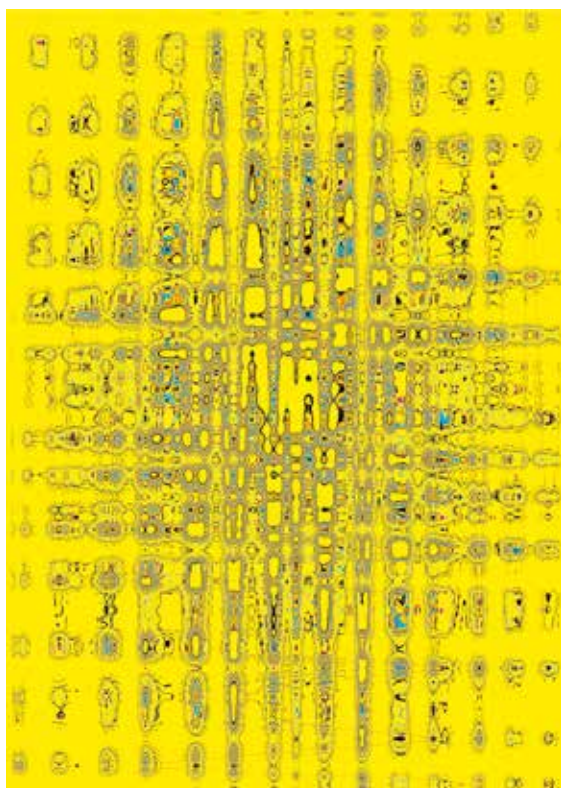
Description

Life is full of challenges and stresses.

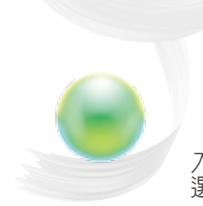
When you hit bottom, it means that there is no other way but going back up.

I am learning to coexist in peace with the various anxieties in daily life, and convert them into motivations.

This series, when looked at from afar, displays anxiety; but when you come closer, they display rhythm. I am conveying a positive mindset that "life is within your own control!"



焦慮狂想曲 Anxiety Rhapsody / 118×336 ×4



黃 雍華

作品說明

〈Thus Spoke Zarathustra 1.5〉延續1.0概念，由客體轉為主體立場的轉變，就藝術學習的過程中，是成長和蛻變的必經之路，藉由德國哲學家尼采於他的《查拉圖斯特如是說》提出的概念「精神三變」，來類比藝術學習的蛻變與掙扎。

Joanna HUANG

Description

"Thus Spoke Zarathustra 1.5" builds on the concept of "Thus Spoke Zarathustra 1.0," and the transition from objective to subjective perspective is the necessary path of growth and transformation in the process of learning art. Comparing the transformation and struggles of the art learning to the concept of "Three Metamorphoses" proposed by German philosopher Nietzsche in "Thus Spoke Zarathustra."



查拉圖1.5 Thus Spoke Zarathustra 1.5 / 影片

附錄

Appendix

籌備委員	Organizing Committee
評審委員	Judging Panel
得獎名單	List of Prizewinner
實施計畫	Implementation Plan
大墩美展簡章	General Rules & Regulations
參賽件數統計表	Total Entries

The 25th DA DUN Fine Arts
Exhibition of Taichung City



籌備委員

Organizing Committee

墨彩類 Ink Wash Painting

林進忠 LIN Chin-Chung

書法類 Calligraphy

林榮森 LIN Rong-Sen

篆刻類 Seal Engraving

魯漢平 LU Han-Ping

膠彩類 Glue Color Painting

孫翼華 SUN Yi-Hua

油畫類 Oil Painting

林欽賢 LIN Chin-Hsien

水彩類 Watercolor Painting

黃銘祝 HUANG Ming-Chu

版畫類 Printmaking

倪朝龍 NI Chao-Long

攝影類 Photography

簡榮泰 CHIEN Jung-Tai

雕塑類 Sculpture

林文海 LIN Wen-Hai

工藝類 Crafts

李幸龍 LI Shing-Lung

數位藝術類 Digital Art

姚村雄 YAO Tsun-Hsiung

評審委員

Judging Panel

墨彩類 Ink Wash Painting

羅振賢 LO Cheng-Hsien

李振明 LEE Cheng-Ming

李宗仁 LEE Tsung-Jen

林清鏡 LIN Ching-Ching

袁金塔 YUAN Chin-Taa

書法類 Calligraphy

蕭世瓊 HSIAO Shih-Chiung

林隆達 LIN Long-Dar

陳欽忠 CHEN Chin-Chung

連勝彥 LIEN Sheng-Yen

施永華 SHIH Yung-Hua

篆刻類 Seal Engraving

程代勒 CHENG Tai-Le

薛平南 HSUEH Ping-Nan

黃嘗銘 HUANG Chang-Ming

蔡介騰 TSAI Jieh-Terng

陳宏勉 CHEN Hung-Mien

膠彩類 Glue Color Painting

詹前裕 CHAN Chien-Yu

李貞慧 LEE Chen-Hui

廖瑞芬 LIAO Jui-Fen

范素鑾 FAN Su-Luan

倪玉珊 NI Yu-Shan

油畫類 Oil Painting

柯適中 KO Shih-Chung

吳永欽 WU Yung-Chin

林兆藏 LIN Jaw-Tsang

王守英 WANG Shou-Ying

謝東山 HSIEH Dong-Shan

水彩類 Watercolor Painting

林文昌 LIN Wen-Chang

楊恩生 Anderson YANG

洪東標 HUNG Tung-Piao

林偉民 LIN Wei-Min

郭明福 KUO Ming-Fu

版畫類 Printmaking

謝里法 HSIEH Li-Fa

鐘有輝 CHUNG You-Hui

楊明迭 YANG Ming-Dye

陳國展 CHEN Kuo-Chan

沈金源 SHEN Chin-Yuan

攝影類 Photography

莊靈 CHUNG Ling

黃嘉勝 HUANG Chia-Sen

江村雄 CHIANG Tsun-Hsiung

沈昭良 SHEN Chao-Liang

康台生 KANG Tai-Sen

雕塑類 Sculpture

陳振輝 CHEN Chen-Huei

王國憲 WANG Kuo-Hsian

郭清治 KUO Ching-Chih

余燈銓 YU Teng-Chuan

張乃文 CHANG Nai-Wen

工藝類 Crafts

曾明男 TSENG Ming-Nan

蔡榮祐 TSAI Jung-Yu

蕭銘芑 HSIAO Ming-Tun

陳春明 CHEN Chun-Ming

王梅珍 WANG Mei-Jen

數位藝術類 Digital Art

謝省民 HSIEH Sing-Min

林珮淳 LIN Pey-Chwen

王俊傑 WANG Jun-Jieh

陳冠君 CHEN Kuan-Chun

陳永賢 CHEN Yung-Hsien

得獎名單

List of Prizewinner

墨彩類 Ink Wash Painting

第一名 First Prize

呂怡柔 LU Yi-Jou

第二名 Second Prize

李齊楓 LI Chi-Feng

第三名 Third Prize

王冠雅 WANG Kuan-Ya

優選 Award of Merit

羅上宇 LUO Shang-Yu

李書嫻 LEE Shu-Xian

李仲程 LI Chung-Chen

黃俊騰 HUANG Chen-Teng

入選 Short List

胡詠瑄 HU Yong-Xuan

邱瑞誠 CHIU Jui-Cheng

Amin

湯嘉明 TANG Chia-Ming

鄭宇伶 ZHENG Yu-Ling

許雁 HSU Yen

林麗姬 LIN Li-Gi

張簡可筠 ZHANG JIAN Ke-Yun

蔡名璨 TSAI Ming-Tsan

曾冠樺 TSENG Kuan-Huan

黃淑繁 HUANG Shu-Fan

廖于甄 LIAO Yu-Chen

張登科 ZHANG Den-Ke

康興隆 KANG Xing-Long

高珮慈 KAO Pei-Tzu

書法類 Calligraphy

第一名 First Prize

鄭振聰 CHENG Chen-Tsung

第二名 Second Prize

鄧君浩 TENG Jun-Hao

第三名 Third Prize

許志芳 HSU Chih-Fang

優選 Award of Merit

陳建勝 CHEN Jian-Sheng

張倍源 CHANG Pei-Yuan

周河山 CHOU Ho-Shan

入選 Short List

葉修宏 YEH Hsiu-Hung

黃鈺銓 HUANG Yu-Chuan

楊淑婉 YANG Shu-Wan

周欣慧 CHOU Hsin-Hui

盧彩霞 LU Tsai-Hsia

劉建伯 LIU Chien-Po

陳藝雙 CHEN Yi-Shuang

袁啓陶 YUAN Chi-Tao

沈克昌 SHEN Ko-Chang

筆永源 PI Yung-Yuan

賴原 LAI Yuan

楊振源 YANG Jenn-Yuan

吳奇聰 WU Chi-Tsung

施博獻 SHI Bo-Xian

篆刻類 Seal Engraving

第一名 First Prize

劉廣毅 LIU Kuang-Yi

第二名 Second Prize

蒙威仁 MENG Wei-Jen

第三名 Third Prize

李金財 LI Chin-Tsai

優選 Award of Merit

張天健 CHANG Tien-Chien

莊哲彥 JHUANG Jhe-Yan

入選 Short List

劉俊男 LIU Chun-Nan

陳鈺守 CHEN Yu-Shou

張水和 CHANG Shui-Ho

膠彩類 Glue Color Painting

第一名 First Prize

郭雅捷 KUO Ya-Chieh

第二名 Second Prize

洪 昕 HUNG Hsin

第三名 Third Prize

高美專 KAO Mei-Chuan

優 選 Award of Merit

陳柏欣 CHEN Po-Hsin

劉裳霓 LIU Shang-Ni

入 選 Short List

陳 璟 CHEN Ching

林菊珍 LIN Jyu-Jhen

李昕雨 LEE Hsin-Yu

蕭余洛 HSIAO Yu-Lo

油畫類 Oil Painting

第一名 First Prize

張國二 CHANG Kuo-Erh

第二名 Second Prize

楊承諺 YANG Cheng-Yen

第三名 Third Prize

吳淑芳 WU Shu-Fong

優 選 Award of Merit

林惠玲 LIN Hui-Ling

尹信方 YIN Hsin-Fang

胡崑翔 HU Wei-Hsiang

劉政融 LIU Zheng-Rong

王聰得 WANG Tsung-Te

入 選 Short List

陳志華 CHEN Chih-Hua

洪俊銘 HUNG Chun-Ming

楊淑芳 YANG Shu-Fang

廖崇勛 LIAO Chong-Xun

陳玉鳳 CHEN Yu-Feng

謝明機 HSIEH Ming-Chi

余秀蓉 YU Hsiu-Jung

Le Thanh Binh

雷凱勛 LEI Kai-Xun

李宏泰 LI Hung-Tai

Munkhbat Norovpeljee

賴瑋綺 LAI Wei-Chi

戴麗英 TAI Li-Ying

王富瑩 WANG Fu-Ying

黃輝坪 HUANG Hui-Ping

高婕瑄 GAO Jie-Xuan

高珮慈 KAO Pei-Tzu

郭玉麗 KUO Yu-Li

林玫筠 LIN Mei-Yun

陳由利 CHEN Yu-Li

江秋霞 CHIANG Chiu-Hsia

顏艷玲 YEN Yen-Ling

水彩類 Watercolor Painting

第一名 First Prize

余沛倫 YU Pei-Lun

第二名 Second Prize

王少夫 WANG Shao-Fu

第三名 Third Prize

林裕清 LIN Yu-Ching

優選 Award of Merit

龔維國 KUNG Wei-Kuo

蘇芳毅 SU Fang-Yi

湯双進 TANG Shuang-Chin

吳貞霖 WU Chen-Lin

入選 Short List

黃千育 HUANG Ching-Yu

蔡岳霖 TSAI Yueh-Lin

張希群 CHANG Hsi-Chun

嚴友亨 YEN Yu-Heng

鍾親沛 CHUNG Chin-Pei

李梓維 LEE Zhi-Wei

林郁翔 LIN Yu-Hsiang

陳泰華 CHEN Tai-Hua

邱巧妮 CHIU Chiao-Ni

溫崎君 WEN Chi-Jiun

謝依庭 SIE Yi-Ting

申學彥 SHEN Hsueh-Yen

林惠倩 LIN Hui-Chien

王曉萱 WANG Xiao-Xuan

版畫類 Printmaking

第一名 First Prize

江芷萱 CHIANG Chih-Hsuan

第二名 Second Prize

盧芷苡 LU Chih-Yi

第三名 Third Prize

蔡庭歡 TSAI Ting-Huan

優選 Award of Merit

林子涵 LIN Zi-Han

許以璇 HSU Yi-Hsuan

入選 Short List

盧宜承 LU I-Cheng

蘇珍儀 SU Jhen-Yi

王嘉馨 WANG Jia-Xin

張維煊 CHANG Wei-Hsuan

張芯晨 CHANG Hsin-Chen

攝影類 Photography

第一名 First Prize

陳佩如 CHEN Pei-Ju

第二名 Second Prize

許秀玲 HSU Hsiu-Ling

第三名 Third Prize

游賜傑 YOU Tzu-Chieh

優選 Award of Merit

田正 TIEN Cheng

曾益民 TSENG I-Min

許秋燕 HSOU Chiu-Yen

曾月雲 TSENG Yueh-Yun

陳明哲 CHEN Ming-Jer

入選 Short List

顏如玉 YEN Ju-Yu

馬唯一 MA Wei-I

歐惠育 OU Hui-Yu

羅素秋 LO Su-Chiu

余蠻嬌 YU Luan-Chiao

傅妹姮 FU Ho-Hen

彭寶全 PENG Bao-Quan

陳力仔 CHEN Li-Yu

羅志成 LO Chih-Cheng

林中庸 LIN Chung-Yung

董勝安 TUNG Sheng-An

盧劭暉 LU Shao-Wei

朱智青 JU Jyh-Ching

楊麗芳 YANG Li-Fang

杜惠馨 TU Hui-Hsing

曾麗英 TSENG Li-Ying

曾忠煒 TSENG Chung-Huang

陳玉春 CHEN Yu-Chun

李豐明 LEE Feng-Ming

吳佩玲 WU Pei-Ling

陳循謀 CHEN Hsun-Mou

吳昌明 WU Chang-Ming

張國龍 CHANG Kuo-Lung

吳靜唯 WU Ching-Wei

張志達 CHANG Chih-Ta

陳佩欣 CHEN Pei-Hsin

曾美莉 TSENG Mei-Li

雕塑類 Sculpture

第一名 First Prize

林志航 LIN Chih-Hang

第二名 Second Prize

張晉譯 CHANG Ching-Yi

第三名 Third Prize

許至程 HSU Chin-Cheng

優選 Award of Merit

陳郁嵐 CHEN Yu-Lan

邵琮傑 SHAO Tsung-Jie

入選 Short List

徐均育 XU Jun-Yu

蔡敬蓉 CHAI Ching-Jung

張志發 DIONG Chee-Huat

張哲豪 CHANG Che-Hao

林芝萱 LIN Chih-Hsuan

工藝類 Crafts

第一名 First Prize

林智斌 LIN Jih-Bing

第二名 Second Prize

曾士榮 ZENG Shih-Rong

第三名 Third Prize

黃雯琪 HUANG Wun-Ci

優選 Award of Merit

陳水林 CHEN Shui-Lin

李宏泰 LI Hung-Tai

曾祥軒 ZENG Siang-Syuan

入選 Short List

劉惠雯 LIU Hui-Wen

余成忠 YU Cheng-Chung

董家豪 TUNG Chia-Hao

姚怡欣 YAO Yi-Hsin

吳孟儒 WU Meng-Ju

許美嘉 SYU Mei-Jia

丁宗華 DING Zong-Hua

崔克英 TSUI Ko-Ying

陳寶雲 CHEN Bau-Yun

趙勝湧 CHAO Sheng-Yung

數位藝術類 Digital Art

第一名 First Prize

黃翰柏 HUANG Han-Po

第二名 Second Prize

溫雅扉 WEN Ya-Fei

第三名 Third Prize

潘佑華 PAN You-Hua

優選 Award of Merit

蔡明軒 TSAI Ming-Hsuan

入選 Short List

蔡欣諺 TSAI Hsin-Yen

黃雍華 Joanna HUANG

實施計畫

一、目的：為提昇藝術創作水準，促進國際文化交流。

二、辦理單位：

(一) 指導單位：文化部、臺中市政府

(二) 主辦單位：臺中市政府文化局、臺中市第25屆大墩美展籌備委員會、臺中市立美術館籌備處

三、辦理時間：109年1至12月

四、展覽日期、地點：

(一) 日期：109年10月31日(星期六)～11月18日(星期三)

(二) 地點：臺中市大墩文化中心(大墩藝廊一～三、五～七)

五、徵展作品類別：

01、墨彩 02、書法 03、篆刻 04、膠彩 05、油畫 06、水彩 07、版畫

08、攝影 09、雕塑(含立體複合媒材) 10、工藝 11、數位藝術

六、實施對象：從事藝術創作之國內外人士

七、實施進度與工作內容：

(一) 第一次籌備委員會議：1月30日(星期四)下午2時

(二) 公布美展簡章：2月7日(星期五)

(三) 收件(郵寄及上網報名方式，以寄件日紀錄為憑)：4月1日(星期三)－4月15日(星期三)

(四) 第二次籌備委員會議(遴選評委)：4月10日(星期五)下午3時

(五) 初審：5月3日(星期日)上午

(六) 入圍者送原件：6月19日(星期五)－6月21日(星期日)

(七) 複審：6月23日(星期二)上午，簽核後公布得獎名單

(八) 未入選作品退件：6月26日(星期五)－6月27日(星期六)

(九) 大墩獎評審：7月21日(星期二)上午

(十) 編印、出版美展專輯

(十一) 展覽：10月31日(星期六)－11月18日(星期三)

(十二) 頒獎：10月31日(星期六)下午

(十三) 展覽作品退件：11月20日(星期五)－11月21日(星期六)

八、實施辦法：

(一) 臺中市第25屆大墩美展籌備委員會

1、由臺中市政府文化局邀請美術團體代表、美術科系代表、美術學者專家及相關行政人員等組成。

2、召開籌備委員會議審查本計畫、美展簡章、遴選評審委員等及於評審結果有疑義時解釋說明之。

(二) 籌備委員、評審委員由臺中市政府聘任之。

(三) 委員出席各項會議得支領諮詢、評審費，居住臺中市以外縣市者得另支給車馬費用。

(四) 臺中市第25屆大墩美展評審要點：

- 1、各類評審委員名額各為5名，得聘國外評審委員。
- 2、評審委員應具備下列資格之一：
 - (1) 國家文藝獎、中山文藝獎及吳三連藝術獎之美術類評審委員或得獎人。
 - (2) 曾任全國美展、全省美展、全國美術展、臺中市大墩美展、臺北美術獎、高雄獎、南瀛獎任一之評審委員。
 - (3) 現任或曾任專科以上美術相關科系教授、副教授者。
 - (4) 深具成就之美術創作家、理論家、評論家或美術史學家且有著作者。
- 3、遴聘評審委員之原則：
 - (1) 評審委員得連任一次。
 - (2) 評審委員之遴聘應兼顧創作風格之多元性。
 - (3) 評審委員之配偶及三親等以內血親、姻親參加本展競賽時，應主動迴避擔任該類別委員。
- 4、評審地點：臺中市大墩文化中心。
- 5、各類評審委員各推一人為召集人主持評審工作。
- 6、評審過程分初審、複審二階段：
 - (1) 初審：以作品之照片審查；每件作品至少要有半數以上評審委員圈選通過方得入圍。
 - (2) 複審：
 - a、初選：以圈選數多寡及水準高低取捨，至少要有半數以上評審委員圈選方得入選。
 - b、複選：就已入選作品中再圈選，取圈選數高者若干件為優選。
 - c、決選：就優選作品中以等第法計分（為減少差距，分三個等第，即每位評審委員對某一作品可以一等第一名，二等第二名，三等第三名評之），並附加評語，取等第數字和最少者為前三名（如未達標準，前三名得從缺）。
 - (3) 大墩獎：各類第一名加送3件參考作品，由各類評審委員召集人共同遴選出5位大墩獎得主，獲大墩獎之作品由臺中市政府文化局典藏。
 - (4) 各類得獎名單由第25屆大墩美展評審委員會公布。

(五) 頒獎典禮：109年10月31日在臺中市政府臺灣大道市政大樓4樓集會堂舉行。

(六) 編印、出版大墩美展專輯：由臺中市政府文化局、第25屆大墩美展籌備委員會、臺中市立美術館籌備處辦理。

(七) 宣傳方式：召開記者會並透過報紙、美術專業雜誌、電子媒體、國際網路及政府駐外單位等宣傳。

九、經費來源及概算：本案總經費計新臺幣805萬元

(一) 獎勵金（得獎作品獎金及大墩獎典藏獎金）：新臺幣386萬元（臺中市政府文化局109年度預算 文教活動-視覺藝術-獎補助費）。

(二) 行政費：新臺幣419萬元（臺中市政府文化局109年度預算 文教活動-視覺藝術-業務費）。

十、本計畫經籌備委員會議審查通過並奉核後實施。

Implementation Plan

1. Purpose

To promote international cultural exchange, and to raise the standard of art creation.

2. Organizers and sponsors

- (1) Supervisor: Ministry of Culture, Republic of China (Taiwan); Taichung City Government
- (2) Organized: Cultural Affairs Bureau, Taichung City Government; Organizing Committee of the 25th Da Dun Fine Arts Exhibition; Preparatory Office of Taichung Museum of Fine Arts

3. Enrolling time: January-December 2020

4. Time and place of exhibition

Time: Saturday, October 31, 2020 - Wednesday, November 18, 2020.

Place: Dadun Gallery 1-3, 5-7, Taichung City Dadun Cultural Center

5. Works wanted for exhibition

- 01 Ink wash painting
- 02 Calligraphy
- 03 Seal engraving
- 04 Glue color painting
- 05 Oil painting
- 06 Watercolor painting
- 07 Printmaking
- 08 Photography
- 09 Sculpture (including three-dimensional mixed media works)
- 10 Crafts
- 11 Digital art

6. Artists sought: for all domestic and foreign artists

7. Agenda and work

- (1) First Organizing Committee Meeting: Afternoon, Thursday, 30 January 2020
- (2) Announcement of exhibition regulations: Friday, 7 February 2020
- (3) Acceptance of applications (by mail and website, sent day record as proof meet the deadline): 1-15 April 2020
- (4) Second Organizing Committee Meeting: Afternoon, Friday, 10 April 2020
- (5) Preliminary selection: Morning, Sunday, 3 May 2020
- (6) Submission of originals of selected works: 19-21 June 2020
- (7) Final selection and announcement award winners: Morning, Tuesday, 23 June 2020
- (8) Return of un-selected works: 26 June 2020 to 27 June 2020
- (9) Da Dun Prizes Review: Morning, Tuesday, 21 July 2020
- (10) Printing and publishing of Da Dun Fine Arts Exhibition Album
- (11) Exhibition: 31 October 2020 to 18 November 2020
- (12) Award presentation ceremony: Afternoon, Saturday, 31 October 2020
- (13) Return of exhibits: 20 November 2020 to 21 November 2020

8. Implementation regulations

- (1) The 25th Da Dun Fine Arts Exhibition Organizing Committee
 - 1) Cultural Affairs Bureau, Taichung City Government will invite representatives of fine arts groups and fine arts department, art experts and scholars, and related administrative personnel to be members of the committee.
 - 2) Committee meetings will be held to review the plan and exhibition regulations; to recommend the jury; and to explain to artists in case of disputes on the evaluation results.
- (2) Members of the organizing committee and judging panel shall be hired by the Taichung City Government.
- (3) Members attending any meeting may be paid for the review, consultation and evaluation work. Members living outside of central Taiwan may claim for travel expense.
- (4) Review criteria of the 25th Da Dun Fine Arts Exhibition
 - 1) There will be 5 judges for each group of works, including overseas judges.
 - 2) A judge shall fulfill one of the following requirements:
 - a. A judge was either a judge or winner of the National Arts and Literature Awards or the Dr. Sun Yat-Sen Arts and Literature Awards.
 - b. A judge was a judge of one of the following events: the National Fine Arts Exhibition, Provincial Fine Arts Exhibition, Da Dun Fine Arts Exhibition, the Taipei Fine Arts Exhibition, the Kaohsiung Fine Arts Exhibition, and the Nan Yin Art Exhibition.
 - c. A judge is or was a professor or associate professor of the department of fine arts of any university or college with outstanding achievement in the area.
 - d. A judge is an artist, theorist, critic or historian of fine arts with relevant publications.
 - 3) Principles of Judge selection
 - a. A judge can be reappointed for only once.
 - b. Judges for this event need to take into consideration the diversity and multi-faceted characteristics of the artworks submitted.
 - c. Committee members should avoid serving as judges for categories in which relatives are participating as contestants.
 - 4) Place of evaluation: Taichung City Dadun Cultural Center
 - 5) Judges of each group shall elect by themselves a chief judge to direct the evaluation work.
 - 6) The evaluation shall be conducted in 2 steps: the preliminary and final selection.
 - a. Preliminary selection: Pictures of the works participating in the exhibition shall be evaluated; and a work shall be selected for the final by half or more members of the judges of each group.
 - b. Final selection:
 - (a) Preliminary: Based on the number of judges selecting the work, provided a work shall be selected by half or more members of the judges of each group.

(b) Semi-final: A selected work shall be re-evaluated for a second time. The work selected by the most judges will be considered as an excellent work.

(c) Final: All excellent works shall be scored in accordance with the gradation method (a 3-grade scheme will be adopted to shorten the gap; i.e. a judge can grade a work as first in grade 1, second in grade 2 and third in grade 3). Comments will be given for each work. The best 3 works will be the works with the smallest, second smallest and third smallest figures. The chief judge of each group shall hold a meeting with all judges to exchange opinions. Then the best 3 works will be graded again with the gradation method (if no work meets the standard, the first 3 prizes will not be presented).

c. Da Dun Prizes: Artists of the best work in each group shall submit 3 other works for the judging panel to evaluate at a specific time the best work for the Da Dun Prizes presented for 5 major groups of works. All award-winning works shall be collected by the Cultural Affairs Bureau, Taichung City Government.

d. Winners of all groups shall be announced by the judging panel of the 25th Da Dun Fine Arts Exhibition.

(5) Award presentation ceremony: 31 October 2020, 4F Assembly Hall, Taichung City Government.

(6) Printing and publishing of the Da Dun Fine Art Exhibition Album: To be managed by the Cultural Affairs Bureau, Taichung City Government; Organizing Committee of the 25th Da Dun Fine Arts Exhibition; and the Preparatory Office of Taichung Museum of Fine Arts.

(7) Advertising: The organizers will advertise in newspapers, professional fine arts magazines, electronic media, the Internet and the overseas government representative offices.

9. Fund estimate:

(1) Prizes (winner prizes): Approximately NT\$3,860,000 (cultural and educational activities-visual arts-subsidies)

(2) Administration fee: Approximately NT\$4,190,000 (cultural and educational activities-visual arts-operating fee)

(3) Total: NT\$8,050,000

10. Fund sources: Annual budget of the Cultural Affairs Bureau, Taichung City Government.

11. This plan shall be implemented after being reviewed and passed by the organizing committee and approved by the authorities.

大墩美展簡章

一、目的：為提昇藝術創作水準，促進國際文化交流。

二、辦理單位：

(一) 指導單位：文化部、臺中市政府

(二) 主辦單位：臺中市政府文化局、臺中市第25屆大墩美展籌備委員會、臺中市立美術館籌備處

三、參賽資格：

(一) 從事藝術創作之國內外人士。

(二) 不限參賽類別，但每類限送一件。抄襲、臨摹、冒名頂替他人者，主辦單位得取消其資格，3年內不得參賽。

(三) 參賽作品須為個人在106年(含)以後之創作，曾在公開徵件比賽(學校除外)中得獎、入選之作品(含連作中之部分作品)不得參賽。

四、類別及規格：

01、墨彩：畫心限135公分×70公分之對開以上(不得電腦合成、數位輸出)，連框裝裱或捲軸不得超過230公分×150公分。

02、書法：對聯或中堂，畫心限135公分×70公分之對開以上，連框裝裱或捲軸不得超過230公分(長)×150公分(寬)。

03、篆刻：請參照第五點「參賽方式」之相關規定。

04、膠彩：50號以上，裝框後不得超過176公分×142公分。

05、油畫：50號以上，裝框後不得超過176公分×142公分(不得電腦合成、數位輸出)。

06、水彩：對開以上，裝框後不得超過176公分×142公分(不得電腦合成、數位輸出)，本類創作可含粉彩。

07、版畫：4開以上，作品須以鉛筆簽註版次、畫題、年代及簽名，裝框後不得超過176公分×142公分。

08、攝影：裝框前作品長邊限90公分~120公分，裝框後長邊不得超過150公分，作品可採單張或排版後組照參賽(單張作品參賽主照請特別註明，並請另加送三張8×10吋(20.3公分×25.4公分)相關參考作品)。

09、雕塑(含立體複合媒材)：作品高、寬、深加總不得超過440公分(含底座，其中最長邊不得超過250公分)，重量200公斤以上者，參賽者應全程自行搬運、布置；請以堅固木箱裝運，外箱須貼組裝完成及展示形式相片。

10、工藝：材料不拘，請以堅固木箱裝運，外箱須貼組裝完成及展示形式相片。

a、平面作品：裝裱後高、寬皆不得超過250公分。

b、立體作品：高、寬、深加總不得超過440公分(含底座，其中最長邊不得超過250公分)。編織類長不得超過250公分(裱於圖板者尺寸同平面作品之規定)。

11、數位藝術：可以靜態、動態、互動等數位藝術作品參展，完整作品規定請參照第五點「參賽方式」。

※ 01~08各類作品必須精細裝裱完整(玻璃裝裱不收)。

五、參賽方式：

(一) 初審：

- 1、線上報名：參賽者請上大墩美展官網(<https://www.dadunfae.taichung.gov.tw/>)，上網完成線上報名，另參賽作品照(圖片，以掛號方式郵寄「40701臺中市西屯區臺灣大道三段99號惠中樓8樓/臺中市政府文化局 視覺藝術科」信封註明「參加臺中市第25屆大墩美展○○類初審」，作品照(圖)片背面註明題目、姓名、地址、電話。
- 2、紙本報名：備齊送件表暨作品照(圖)片，掛號郵寄「40701臺中市西屯區臺灣大道三段99號惠中樓8樓/臺中市政府文化局 視覺藝術科」收，信封註明「參加臺中市第25屆大墩美展○○類初審」。送件表請詳細填寫相關資料、貼附作品照片(數位藝術類貼附輸出之圖片)；未備齊資料或填寫不完整者，不予受理。
- 3、線上及紙本報名之照(圖)片：
 - a、參賽作品之照(圖)片8×10吋(20.3公分×25.4公分)一張(照片務求清晰，貼附於送件表)。
 - b、篆刻類以閒章為主，並以參賽作品之5至8方印拓、酌附邊款黏貼於八開(35公分×34公分或70公分×17公分)宣紙，不須裝裱；不須附照片。
 - c、平面類作品得另加細部(放大)照片8×10吋(20.3公分×25.4公分)一張。
 - d、攝影類作品之照片可格放或經電腦後續處理為長邊10~12吋(25.4公分×30.5公分)(單張作品參賽者，請另加送三張8×10吋(20.3公分×25.4公分)相關參考作品，並於背面註明姓名及題目；參賽主照請特別註明)。
 - e、工藝類、雕塑(含立體複合媒材)類皆須另加作品頂、左、右、背面等不同角度之8×10吋(20.3公分×25.4公分)照片各一張。
 - f、數位藝術類：請將作品以A3(42公分×29.7公分)大小輸出圖片報名，並須繳交參賽作品數位檔或可執行檔。非平面類作品請加附作品說明紙本一份，以上檔案並燒錄成光碟，註明作品名稱及姓名。
- 4、作品不符本簡章規定者，不予審查。
- 5、所有資料及照片、拓文審查後一律不退還，送件前請自行拷貝留存。
- 6、送件表暨簡章可逕至臺中市政府文化局網站(<http://www.culture.taichung.gov.tw/>)下載。

(二) 複審：原件作品送件至「40359臺中市西區英才路600號/臺中市大墩文化中心」。

- 1、初審通過者，入圍名單於臺中市政府文化局網站公布，並由主辦單位發函通知繳交作品原件參加複審。
- 2、篆刻類送作品印拓一幅(以印泥鈐拓8至12方、酌附邊款)暨全數原印材(須盒裝妥當)，形式以捲軸或裝框皆可(手卷不收)；畫心以150公分×45公分為上限。
- 3、數位藝術類：
 - a、數位影像靜態平面作品須輸出A0(118.8公分×84.1公分)尺寸，框裱完成。且附完整作品圖檔格式電子檔，並燒錄成光碟，註明作品名稱及姓名。
 - b、非屬靜態之數位藝術作品，須附格式為10分鐘以內之完整作品數位檔案，以及作品安裝說明，且作品數位檔中不得出現作者資料。數位檔案應燒錄成光碟，內含原始數位檔以及可執行檔，並註明作品名稱及姓名。如有特殊裝置

或放映設備，由作者提供器材並應配合審查需要，自行完成作品之布置。布置後空間不得超過高2.4公尺×長3公尺×寬3公尺。

c、正式展覽時，主辦單位有權依展示規劃及展覽效果調整每件作品展出區域之尺寸。

4、參賽作品原件由主辦單位製據簽收，退件時憑據領回；得獎名單於臺中市政府文化局網站公布，並由主辦單位發函通知。

(三) 大墩獎：各類第一名加送3件參考作品(規格參照第四點)，由各類評審委員召集人共同遴選出5位大墩獎得主，於頒獎典禮公布；獲大墩獎之作品由臺中市政府文化局典藏，作品所有權及著作權歸主辦單位所有。

六、送退件及評審時間：

項目	收件時地	退件時間	評審日期	備註
初審	109年4月1日(星期三)至 4月15日(星期三)	不退件，請自行拷貝留存。	預定5月上旬	線上報名截止日至4月15日，紙本報名以寄件日紀錄為憑，逾期恕不受理。
複審	109年6月19日(星期五)至 6月21日(星期日) 上午9時至下午5時 臺中市大墩文化中心大墩藝廊(一)	未入選者退件： 109年6月26日(星期五)至 6月27日(星期六) 上午9時至下午5時	預定6月下旬	請依時間辦理送、退件，非親自送、退件或委託主辦單位代為退件者，平面框作請於正面加裝壓克力板，背面加裝木板保護，立體作品請附堅固木箱安全包裝，運送過程因包裝不妥所遭致損壞，由作者自行負責；逾期退件者，主辦單位得全權處理。
大墩獎評審	109年7月17日(星期五)至 7月18日(星期六) 上午9時至下午5時 臺中市大墩文化中心大墩藝廊(一)	另行通知	預定7月下旬	

七、洽詢：相關洽詢事項，請電洽04-22289111 轉25224 涂小姐。

八、獎勵：

(一) 大墩獎：由各類第一名中遴選出5名，除第一名獎金新臺幣十二萬元外，另發給典藏獎金新臺幣十二萬元整(含稅)、獎座一座、獎狀及典藏證書各一紙。

(二) 各類第一名：1名，獎金新臺幣十二萬元整(含稅)，獎狀一紙、獎牌一面。

(三) 各類第二名：1名，獎金新臺幣八萬元整(含稅)，獎狀一紙、獎牌一面。

(四) 各類第三名：1名，獎金新臺幣五萬元整(含稅)，獎狀一紙、獎牌一面。

(五) 各類優選：1至4名(總數不逾34名)，獎金新臺幣一萬五千元整(含稅)，獎狀一紙。

(六) 各類入選：若干名，獎狀一紙。

(七) 以上得獎者可獲主辦單位發給本屆「大墩美展」專輯一冊。

九、得獎作品展覽：

- (一) 日期：109年10月31日（星期六）至11月18日（星期三）
- (二) 地點：臺中市大墩文化中心（大墩藝廊一～三、五～七）臺中市西區英才路600號
- (三) 退件：109年11月20日（星期五）至11月21日（星期六）
- (四) 作品展出有安全顧慮者，主辦單位得要求作者親自到場協助布展，或不予展出。
- (五) 所有參賽作品於參賽及展出期間不得更換或提借。

十、頒獎：（一）日期：109年10月31日（星期六）下午

- （二）地點：臺中市政府臺灣大道市政大樓4樓集會堂

十一、權責：

- （一）主辦單位對作者資料及展出作品有進行教學、研究、展覽、攝影、出版、宣傳、製作成果光碟、文宣推廣品及網頁製作等任何形式之使用，不受時間、地域、次數及方式之限制，作者應承諾不對主辦單位行使著作人格權。
- （二）複審及大墩獎評審階段送審作品若採郵寄或運輸送件，請自行安全包裝，運送過程所遭致之損失，由作者自行負擔。
- （三）入選以上作品，日後倘被查覺參賽資格不符者，主辦單位將取消其獲獎資格、收回獎勵（獎金、獎座、獎牌、獎狀等），該作者並應自負法律責任。
- （四）主辦單位對參賽作品負保管之責，惟因作品材質脆弱、結構裝置不良、作品未標示開箱圖示等原因，導致作品於裝卸時受損，或因其他不可抗拒因素受損壞者，不負賠償之責。
- （五）保險：期限自作品收件後至退件截止日止。
 - 1. 複審評審前，每件作品以新臺幣二萬元為送件之原件作品保額（最高賠償金額）。
 - 2. 複審評審後，前三名每件作品保額新臺幣十萬元整、優選及入選作品每件保額新臺幣五萬元整；未入選者以每件作品新臺幣二萬元整投保。作品出險時以投保金額為理賠上限。
- （六）凡送件參賽者，視為同意遵守本簡章各項規定。
- （七）作品獲大墩獎典藏者，作者須附作品原作保證書。

十二、其他：

- （一）作品同時參加本競賽及其他競賽，並均獲獎者，視同重複參賽，予以取消資格。
- （二）國內參賽人士居住於桃園（含）以北、臺南（含）以南(以戶籍地為準)，獲入選以上獎項並參與頒獎典禮者，由主辦單位提供當晚之免費住宿。
- （三）國外及大陸地區參賽人士獲各類前三名獎項並參與頒獎典禮者，由主辦單位提供四天三夜之免費住宿。
- （四）各類第一名為評比大墩獎加送之參考作品、國外及大陸地區參賽人士作品，由主辦單位負擔退件運費。

十三、本簡章如有未盡事宜，得經籌備委員會修正補充之，並隨時公告於臺中市政府文化局網站首頁/最新消息項下。

General Rules & Regulations

1. Purpose:

To enhance international cultural exchanges and raise standards for artistic creation.

2. Organizers:

- 1) Supervisor: Ministry of Culture, Republic of China (Taiwan); Taichung City Government
- 2) Organizer: Cultural Affairs Bureau, Taichung City Government; Organizing Committee of the 25th Da Dun Fine Arts Exhibition; Preparatory Office of Taichung Museum of Fine Arts

3. Qualified Participants:

- 1) All domestic and foreign artists.
- 2) Participants can apply to multiple categories, but may only submit one item per category. The organizer reserves the right to disqualify any applicant from participating in the Da Dun Fine Arts Exhibition for a three-year period if they are found copying, imitating or forging the works of other artists.
- 3) Submitted artworks must be original within three years of the submission date (2017 ~ 2020.3). Artworks, as well as works from the same series of an artwork, that have received awards (excluding academic awards) or been short-listed at any other art exhibitions may not be submitted.

4. Categories and Regulations for Submitted Artworks:

(1) Ink Wash Painting:

The actual artwork must be larger than 135 cm × 70 cm, with the inclusion of frames or scrolls, should not exceed 230 cm × 150 cm. Note that computer-generated effects and digital printing are forbidden.

(2) Calligraphy:

The actual artwork must be larger than 135 cm × 70 cm, and inclusive of frames or scrolls should not exceed 230 cm (L) × 150 cm (W).

(3) Seal Engraving:

Please refer to the relevant regulations listed below in Term 5, Application Procedure.

(4) Glue Color Painting:

The size of each piece must be larger than No. 50 and should not exceed 176 cm × 142 cm, including the frame.

(5) Oil Painting:

The size of each piece must be larger than No. 50 and should not exceed 176 cm × 142 cm, including the frame. Note that computer-generated effects and digital printing are forbidden.

(6) Watercolor Painting:

The size of each piece must be larger than 78.7 cm × 54.6 cm and should not exceed 176 cm × 142 cm, including the frame. Note that computer-generated effects and digital printing are forbidden. This material can contain pastels.

(7) Printmaking:

The size of each work must be larger than 54.6 cm × 39.3 cm and should not exceed 176 cm × 142 cm, including the frame. The number of prints, title and creation year of the artwork must be specified. A signature by pencil must be signed on each piece of artwork.

(8) Photography:

The length of each photographic work must be exactly 90 cm ~ 120 cm, excluding the frame. And the length should not exceed 150 cm, including the frame. The work can be a single piece or assembled by multiple pieces. If the main work is comprised of a single piece, three additional photographic work (of 8 × 10 inches) must be submitted for reference. The main submission should be noted.

(9) Sculpture (including three-dimensional mixed media works):

The sum of height, width and depth must not exceed 440 cm (including stands, which the longest side must not exceed 250 cm). For artworks exceeding 200 kg in weight, artists are solely responsible for transporting and setting them up at the site on their own. Please pack your pieces in sturdy wooden boxes to ensure their safety during transportation and attach photos of your works (in a presentation-ready fashion) on top of the boxes.

(10) Crafts:

Submitted works may be of any style and material. Please pack your artwork in a sturdy wooden box to avoid damage during transportation, and attach a photo of your submission (in a presentation-ready fashion) on top of the box.

Artwork size:

a.Flat (two-dimensional) entries: Not exceeding 250 cm (H) × 250 cm (W), including of frame.

b.Three-dimensional entries: The sum of height, width, and depth must not exceed 440 cm (including stands, which the longest side must not exceed 250 cm). In the weaving category, submitted pieces must not exceed 250 cm (regulations for flat entries also apply to framed woven works).

(11) Digital Art:

This category includes static, non-static, and interactive digital artworks. Please refer to the relevant regulations listed below in Term 5, Application Procedure.

※Art pieces submitted for categories No. 1 to No. 8 must be mounted appropriately (glass-mounted works will not be accepted).

5.Application Procedure:

1)Preliminary Review:

(1)Online Application:

Fill out Online Application Form on Da Dun Fine Arts Exhibition Official Website (<http://www.dadunfae.taichung.gov.tw/>) to register application. Applicants should send photos of their artworks, to "Visual Arts Division of Cultural Affairs Bureau, Taichung City Government" at 8F, Huizhong Building, No. 99, Sec.3, Taiwan Boulevard, Xitun Dist., Taichung City 40701, Taiwan via registered mail. Applicants are required to note "Application for the 25th DA DUN FINE ARTS EXHIBITION OF TAICHUNG CITY in _____ (your choice) Category" on the envelope, and note " the Title of Artwork, Name ,Mailing Address and Phone number" on the back of photos or printouts.

(2) Paper Application:

Applicants should send in application forms, along with photos of their artworks, to "Visual Arts Division of Cultural Affairs Bureau, Taichung City Government" at 8F, Huizhong Building, No. 99, Sec.3, Taiwan Boulevard, Xitun Dist., Taichung City 40701, Taiwan via registered mail. On the envelope, applicants should write, "Application for the 25th DA DUN FINE ARTS EXHIBITION OF TAICHUNG CITY in _____ (your choice) Category". Please fill out all fields in the form in detail, and provide photos of your submitted works (or printouts for digital-art entries). Applications without complete information or the required documents will not be accepted.

(3) Photos or Printouts (for both of online and paper application)

- a. Applicants should send in one 8 × 10 inches photo or printout for each submitted piece (in high resolution, attached to the application form).
- b. For Seal Engravings, applicants should submit prints of their engravings—5 to 8 pieces—on a piece of 35 cm × 34 cm or 70 cm × 17 cm rice paper (no mounting needed). Photos of the engravings are not necessary.
- c. For graphic works, an additional 8 × 10 inches close-up photo of each submitted piece is also required.
- d. Length of the submitted photography works may be cropped or digitally processed to fit within 10~12 inches. If the main work is comprised of a single piece, three additional photographic work (of 8 × 10 inches) must be submitted for reference. The main submission should be noted.
- e. For Crafts, Sculptures and 3D-Mixed Media works, photos (8 × 10 inch) taken from four different angles (front, back, right, and left), plus the standard photo of the art piece, are required.
- f. Digital Art: Applicants should provide A3 (42 cm × 29.7 cm) printouts of their submitted pieces in CMYK mode with 300 dpi resolution, or in TIFF and EPS formats. In addition, digital or EXE files and the printouts of the original works must also be saved and copied onto a disc, on which the artwork title and the name of the artist should be written.

(4) Submissions failing to follow the general rules and regulations of the 25th Da Dun Fine Arts Exhibitions of Taichung City will not be accepted and reviewed.

(5) Once the submitted documents, photos, and printouts are processed for preliminary review, they will not be returned. Please keep additional copies before submitting them.

(6) Application forms can be downloaded from the Taichung City Government Cultural Affairs Bureau's website at <https://www.dadunfae.taichung.gov.tw/english/form/index.asp?Parser=2,9,28,20>

2) Final Review:

Qualified participants should send in their original works to: Taichung City Dadun Cultural Center, at No.600, Ying-Tsai Rd., West Dist., Taichung City 40359, Taiwan.

(1) The list of qualified participants will be posted on the official website of Cultural Affairs Bureau, Taichung City Government. They will also be instructed via a notification letter to send in their original artworks for the final review.

(2) Qualified participants for the Seal Engraving category should submit prints of their seal engravings—8 to 12 pieces—on rice paper, and all their carving materials in boxes. The rice papers with the seal prints can be scrolled or framed—simply rolling them up

without proper protection is not acceptable. The actual size of submitted pieces must be larger than 150 cm × 45 cm. Carved personal signatures on the sides of the seals are allowed.

(3) Digital Art:

- a. The output of static digital images should be in A0 (118.8 cm × 84.1 cm) size and CMYK 300dpi format with mounting. Participants must save their submitted electronic files in TIFF or EPS formats onto disks, on which the artwork titles and artist should be written.
- b. Non-static digital works must be presented in digital files no longer than 10 minutes. The original digital files and EXE files of the submitted works must be copied onto disks and labeled with artwork titles and the artist's name. It is important to note that none of the artist's information should be included in the digital files of artworks. Qualified participants are responsible for providing and installing their own equipment, such as that of projecting images. However, the organizer reserves the right to inspect and approve such devices. Exhibition set-up space must not exceed 240 cm (H) × 300 cm (L) × 300 cm (W).
- c. At the exhibition sites, organizing department reserve the right to adjust the space for each exhibited work according to event display planning and visual effects considerations.

(4) After the organizers receive the submitted original artworks, receipts will be issued to the participants, who must use these receipts to claim their works. A list of the award winners will be announced on the official website of Cultural Affairs Bureau, Taichung City Government. Notification letters will also be sent to the award winners.

3) Da Dun Prize Review: First-prize winners for each category are required to provide three additional artworks to the review committee (Regulations refer to the relevant regulations listed above in Term 4). The review committee will determine the five winners of the Da Dun Prize based on the additional artworks, which will then be collected and taken ownership and copyright by the Cultural Affairs Bureau, Taichung City Government.

6.Event Timetable:

Event	Time/ Location	Submitted Works Return Policy	Review Dates	Notes
Preliminary Review	April 1-15, 2020	Submitted works will not be returned. Please keep additional copies before submission.	Scheduled for early-May	<ul style="list-style-type: none"> ※Application Deadline: April 15, 2020 ※Paper submissions must be postmarked be April 15, 2020
Final Review	June 19-21, 2020 (9 a.m. – 5 p.m.) at Dadun Art Gallery 1, Taichung City Dadun Cultural Center	Retrieval of submitted works for disqualified applicants June 26-27, 2020 (9 a.m. – 5 p.m.)	Scheduled for late-June	<ul style="list-style-type: none"> ※Please submit and retrieve works according to the scheduled times. ※It is strongly recommended that acrylic boards should be applied to the front, and wooden board to the back of two-dimensional artworks for added protection. Please attach a solid wooden box for three-dimensional works. In cases where applicants authorize the organizers to send back submitted works and damage occurs during shipping, the organizers will assume no responsibility if the applicant fails to take the above precautions. ※Unattended submitted artworks will be disposed by the organizing committee after the official scheduled deadline for retrieving. There will be no dispute over such cases.
Da Dun Prize Review	July 17-18, 2020 (9 a.m. – 5 p.m.) at Dadun Art Gallery 1, Taichung City Dadun Cultural Center	Artists will be notified later.	Scheduled for late- July	

7.Queries: For any questions or concerns regarding this event, please contact Ms. Twu at (+886) 04-2228-9111 ext. 25224.

8.Prizes and Monetary Awards:

- 1) Da Dun Prize: Five Da Dun Prize winners will be selected from among the first-prize winners. Besides a NT\$120,000 first-prize award, each Da Dun Prize winner shall also receive an additional award of NT\$120,000 (tax inclusive), a trophy, Da Dun Prize certificate, and a permanent-collection certificate.
- 2) First Prize Winners of Each Category: NT\$120,000 (tax inclusive) and a first-prize award certificate.
- 3) Second Prize Winners of Each Category: NT\$80,000 (tax inclusive) and a second-prize award certificate.
- 4) Third Prize Winners of Each Category: NT\$50,000 (tax inclusive) and a third-prize award certificate.
- 5) Award of Merit Winners: One to four participants in each category will be presented with this award, with the total number of recipients for this award not exceeding 34. Each recipient will receive NT\$15,000 (tax inclusive) and an award of merit certificate.
- 6) Short-Listed participants: Several participants from each category will be granted a short-listing certificate.
- 7) Each winner will receive a Da Dun Fine Arts Exhibition album containing all winning artworks for the event.

9.Award-Winning Artworks Exhibition Date:

- 1) Date: Saturday, October 31, 2020 - Wednesday, November 18, 2020.
- 2) Location: Dadun Art Galleries 1-3 and 5-7, Taichung City Dadun Cultural Center (600, Ying Tsai Rd., West Dist., Taichung City, Taiwan).
- 3) Dates for Retrieving Artworks: Friday, November 20, 2020 - Saturday, November 21, 2020.
- 4) If an exhibited item poses a possible safety risk at the exhibition site, the creator of the artwork should assist organizers with the set up. Otherwise, it will be withheld from the exhibition.
- 5) All submitted works is not allowed to change or borrow during Reviews and Exhibition.

10.Award Ceremony:

- 1) Date: Saturday Afternoon, October 31, 2020.
- 2) Location: 4F Assembly Hall ,Taichung City Government (No. 99, Sec.3, Taiwan Boulevard, Xitun Dist., Taichung City 40701).

11.Rights and Obligations:

- 1) Organizers reserve the rights to utilize the artists' information and artworks for teaching, researching, exhibiting, photo shooting, publishing, art event promoting, making of the achievements DVD making, and product or website designing. The rights mentioned above will not be restricted by time, geographic location, number, and means of uses. Participating artists are required to agree to these terms.
- 2) If the original artworks are required to be delivered via postal or other private delivery services for the final review and for the Da Dun Prize review, the artists are solely responsible for the safety of their works. Please ensure such items are packaged securely.
- 3) All awards (including monetary awards, trophies and award certificates) will be withdrawn if the individual artist is found to have violated the general rules and regulations of this event. Their awards will be cancelled and relevant legal actions will be taken.
- 4) The organizer will be responsible for the damage of the artworks except in circumstances where artworks have an inferior structure, the material used to make the artwork is fragile, or no instructions are given as to how the boxes should be unpacked.

5) Insurance:

- (1) Prior to final review, insurance coverage amounts to NT 20,000 (highest recoverable amount) for each piece of artwork.
- (2) After final review, the top three artworks will have their insurance coverage increased to NT 100,000. Award of merit artworks and short-listed artworks will have their insurance coverage increased to NT 50,000. Insurance coverage of the remaining artworks will amount to NT 20,000. When claims occur, the maximum amount of the claim equals the amount of the initial insurance coverage.
- 6) Submissions shall be made in agreement with and in accordance to the rules and regulations listed on the application forms.
- 7) Artists who are awarded Da Dun Prizes must produce certificates to vouch for the originality and authenticity of their works.

12. Notes:

- 1) Artworks will be automatically disqualified if it is submitted to more than one exhibition and is awarded a prize by both Da Dun Fine Arts exhibition and another exhibition.
- 2) For all award winners residing in cities (depend on their Domicile) north of Taoyuan (including Taoyuan itself) or south of Tainan (including Tainan itself) who wish to attend the award ceremony, organizers will offer free accommodation for the evening of the ceremony.
- 3) For overseas and mainland China artists who are awarded one of the top three prizes in any category, organizers will provide three nights of free hotel accommodation so that they can attend the award ceremony.
- 4) For the return freight of the artworks, which include the three additional artworks submitted by the First-prize winners of each category for Da Dun Prize competition, the artworks from overseas and mainland Chinese will be covered by the organization.

13. The Organizing Committee reserves the right to amend and/or supplement this document if necessary. Any modifications will be posted on our website, on the home page under the “News” button.

參賽件數統計表 Total Entries

類別	參賽人數 Competition (國外件)	第一名 First Prize	第二名 Second Prize	第三名 Third Prize	優選 Award of Merit	入選 Short List	得獎數 Prizewinner (國外件)	得獎率 (%) Winning Rate	入圍數 Nominee (國外件)	入圍率 (%) Nominating Rate
墨彩類 Ink Wash Painting	158 (7)	1	1	1	4	15	22 (1)	13.92%	24 (1)	15.19%
書法類 Calligraphy	121 (6)	1	1	1	3	14	20 (2)	16.53%	21 (2)	17.36%
篆刻類 Seal Engraving	24 (0)	1	1	1	2	3	8 (0)	33.33%	8 (0)	33.33%
膠彩類 Glue Color Painting	42 (6)	1	1	1	2	4	9 (0)	21.43%	9 (0)	21.43%
油畫類 Oil Painting	233 (35)	1	1	1	5	22	30 (2)	12.88%	35 (5)	15.02%
水彩類 Watercolor Painting	154 (5)	1	1	1	4	14	21 (0)	13.64%	24 (0)	15.58%
版畫類 Printmaking	45 (6)	1	1	1	2	5	10 (0)	22.22%	10 (0)	22.22%
攝影類 Photography	337 (14)	1	1	1	5	27	35 (0)	10.39%	36 (1)	10.68%
雕塑類 Sculpture	76 (15)	1	1	1	2	5	10 (1)	13.16%	13 (4)	17.11%
工藝類 Crafts	102 (7)	1	1	1	3	10	16 (0)	15.69%	16 (0)	15.69%
數位藝術類 Digital Art	36 (4)	1	1	1	1	2	6 (0)	16.67%	8 (1)	22.22%
合計 SUM	1328 (105)	11	11	11	33	121	187(6)	14.08%	204 (14)	15.36%

臺中市第25屆

大墩美展

The 25th DA DUN Fine Arts
Exhibition of Taichung City



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