

臺中市第24屆大墩美展雕塑類，在多國優秀創作者的參賽下，競爭激烈。經由臺中市政府文化局多年來的努力，在秉持開放國際化徵件的理念中，已見成效卓著，並成為全國性美術競賽的指標，亦是從事藝術創作者，競相追逐的舞台。

24屆大墩美展雕塑類作品徵件數共71件。其中，國外作品13件，分別來自印度、法國、土耳其、泰國、中國大陸、香港及蒙古等優秀的藝術家作品參賽，經過初審會議的仔細評選結果，計有12件作品入圍複審。但複審時共收11件原作進行評選，經過多回合的審查票選，產生前三名各1名、優選2名、入選6名。

本屆雕塑類獲獎作品均相當出色，雕塑媒材應用頗為廣泛，具象寫實作品及抽象造形作品的風格均有亮麗的表現，展現多元思維的形式風貌。以下綜合評審委員的意見略加陳述：

第一名：邵琮傑〈抑制〉，樟木 / 柳安木

本作品以樟木及柳安木構成，造形上透過榫卯結構元素與色彩對比變化，強化視覺上的趣味性，以外在事物的層層現實規範界定，探討內在本心的情緒蠢動與欲望，反映出事物的過程與自我內心的情緒翻攪，以幾何構成的理性框架重重緊扣著內在感性擴張的有機生命體，反射外境塵緣與本體自性的狀態，顯現出沉著穩定卻充滿張力的視覺省思，整體作品技巧應用純熟，一致獲得評審肯定。

第二名：黃錦堂〈有機體 Organism II〉，玻璃

透過玻璃材質的特性，運用火烤、流潰及窯燒的雕琢過程，營造自然生命有機體質的擴延意涵，同時利用不同色彩的片狀玻璃堆疊，架構成珊瑚島嶼的肌理，象徵自然生態歷經歲月累積而生生不息的瑰麗形態。玻璃材質作品

能在雕塑類脫穎而出，實屬難得，代表評審委員廣納多元面向的表現形式。

第三名：黃當喜〈春之悠遊〉，FRP樹脂纖維

〈春之悠遊〉以等身尺寸的人物寫實形式呈現，表現現代都會人物風情樣貌，題材親和溫暖，是一般常民百姓都嚮往的恬適生活形態，作者有效發揮具象寫實的專長，以一種敘事性的結構，表述內在的悠遊情境，透過細緻的塑造手法，掌握人體凝視的自我投射意涵，小狗造形更加連結整體造形的趣味性，生動活潑自然。

優選：鐘世華〈卸〉，玻璃纖維

作品詮釋現代女性的心路歷程，以具象寫實人物的手法展現女性特有的堅毅特質，整體造形結構掌握人體的動態美感，敘事性的展現內在心靈的自我投射，技法純熟，顯現人物造形的穩重與張力，腳下砧板反射歲月痕跡與內心觀照的整體內涵。

優選：王寶慶〈沉重的行囊—北極熊〉

作品以生態微觀積集的形式，呈現地球暖化，人類長期的破壞自然生態，以及製造塑料垃圾，廣泛的危害生存環境。造形顯現工業化的文明與多采多姿的人造塑料，形成強烈的對比。藉此作品影射生態環境的持續惡化，喚醒人類的良知良能。

本屆雕塑類徵件作品總體水準頗高，創作者廣含專業雕塑家及美術科班畢業等等，獲獎作品不乏年輕創作者，表現形式與媒材應用亦為多元。期許未來的藝術創作者，更能深入的發掘新材質與表現形式於作品上，進而探尋新事物之與空間拓展的可能性，應是現代雕塑創作者共同追尋的時代使命。

Jury's Comments, Sculpture Category

LIN Ching-Hsiang

雕塑類

Sculpture

The competition in Sculpture Category was fierce with participations of outstanding artists from many countries at the 24th Da Dun Fine Arts Exhibition. Cultural Affairs Bureau of Taichung City Government's hard work over the years, which has insisted on opening up the competition to international submissions, has yielded significant outcomes, as the exhibition has become an iconic national art exhibition, as well as a grand stage pursued by art practitioners.

Sculpture Category of the 24th Da Dun Fine Arts Exhibition received a total of 71 submissions, including 13 overseas submissions by outstanding artists from India, France, Turkey, Thailand, Mainland China, Hong Kong, and Mongolia. After preliminary review, 12 works were selected; however, only 11 works were submitted to the final review. After rounds of voting, the jury selected top three prize winners, two winners of Award of Merit, and 6 shortlisted works.

All winning works of this year's Sculpture Category are outstanding works made of diverse materials. Some are figurative and realist sculptures, while some showcase abstract style; nonetheless, they are all brilliant expressions that exhibit diverse thinking and formats. Below are summaries of the jury's comments:

First Prize: SHAO Tsung-Jie, "Suppression," Camphor/Lauan Wood

This work is made from camphor and lauan wood, featuring structural elements of mortise and tenon and contrasting and varying colors that enhance the visual charm. Using the layered external rules and divisions in reality, the work explores inner emotional stirs and lusts, reflecting the courses of events and emotional stirs within. Rational framework of geometric construct closely wraps around an organic body with inner sensual expansion, reflecting external worldly bonds and the state of one's own nature. The work exhibits steady and calm visual reflections full of tension, showcasing mature techniques and winning all juror's recognition.

Second Prize: HUANG Jin-Tang, "Organism II," Glass

Utilizing the properties of glass, and sculpting processes of burning, lipping, and kiln firing, the artist creates extension of the meaning of natural organism. Also, layering glass plates in different colors, he structures the texture of a coral reef island, symbolizing the magnificent

state of natural ecology that sustains the cycle of life. It is not easy for glass sculptures to stand out in a sculpture competition, and this also shows the jury's embracing of diverse expressive formats.

Third Prize: HUANG Dang-Xi, "Spring Tour," FRP

"Spring Tour" is a realistic life-size representation that expresses modern urban figures and sceneries. The theme is friendly and warm, depicting a leisure lifestyle longed by ordinary people. The author effectively demonstrates figurative and realistic techniques, creating a narrative structure to convey the leisure inner tour. Through delicate sculpting method, he captures the self-projection of inward gaze; the puppy further connects the overall charm to make the work vivid and natural.

Award of Merit: CHUNG Chih-Hua, "Take-Off"

The work interprets the inner journey of modern women, showcasing the unique persistent quality of females through figurative and realistic characters. The overall design and structure capture the dynamic beauty of human body, and narratively display the self-projection of inner spirit, showcasing technical maturity and exhibiting the steadiness and tension of the figures. The cutting board at the feet reflects the traces of time and the overall scope on the inner world.

Award of Merit: WANG Pao-Ching, "Heavy Behavior – Polar Bear"

The work presents global warming in form of accumulation of micro-ecosystems. Mankind has long brought destructions to natural ecology and produced plastic wastes that endanger our living environment. The sculpture reveals the industrial civilization and colorful manmade plastics, forming strong contrast. The author uses this work to suggest the continued deterioration of the ecosystem, in aim to awaken people's conscience.

This year's submissions showcase high levels of quality; participants include professional sculptors and graduates of art university sculpture departments. Prize-winners include some younger creative talents. They also use diverse expressions and materials. We hope that future creators can further discover new materials and expressions for works, and explore the possibility of spatial expansion of new things, which, perhaps, is the temporal mission jointly pursued by all modern sculptors.



邵琮傑

SHAO Tsung-jie

2018 嘉義市文化局桃城美展雕塑類 優選

2018 臺中市巧聖先師魯班公獎木雕類新秀組
佳作

2018 Chiayi Taocheng Art Exhibition Sculpture,
Award of Merit

2018 Taichung Lu Ban Award Woodcarving
New Artist, Honorable Mention

作品說明

「那看似正確的規矩界定企圖框制著蠢蠢欲動的內心本我」

為作品主要呈現的狀態，像反映審視每件事物的過程中內在情緒的翻攪，造型上則透過榫卯結構的元素與色彩的對比變化，強化視覺上的趣味性。

Description

“The seemingly accurate definition of rules attempts to shackle the restless inner self” is what the work aims to present, as if reflecting on and reviewing the stirring of inner emotions through the courses of all events. The design features mortise-tenon joints and contrast and variation of colors to enhance visual charm.



抑制 Suppression / 121×70×70cm



黃錦堂

HUANG Jin-Tang

2016 日本金澤國際玻璃競賽 入選

2016 新竹市金玻獎玻璃藝術創作競賽 首獎

2016 The International Exhibition of Glass
Kanazawa, Shortlisted

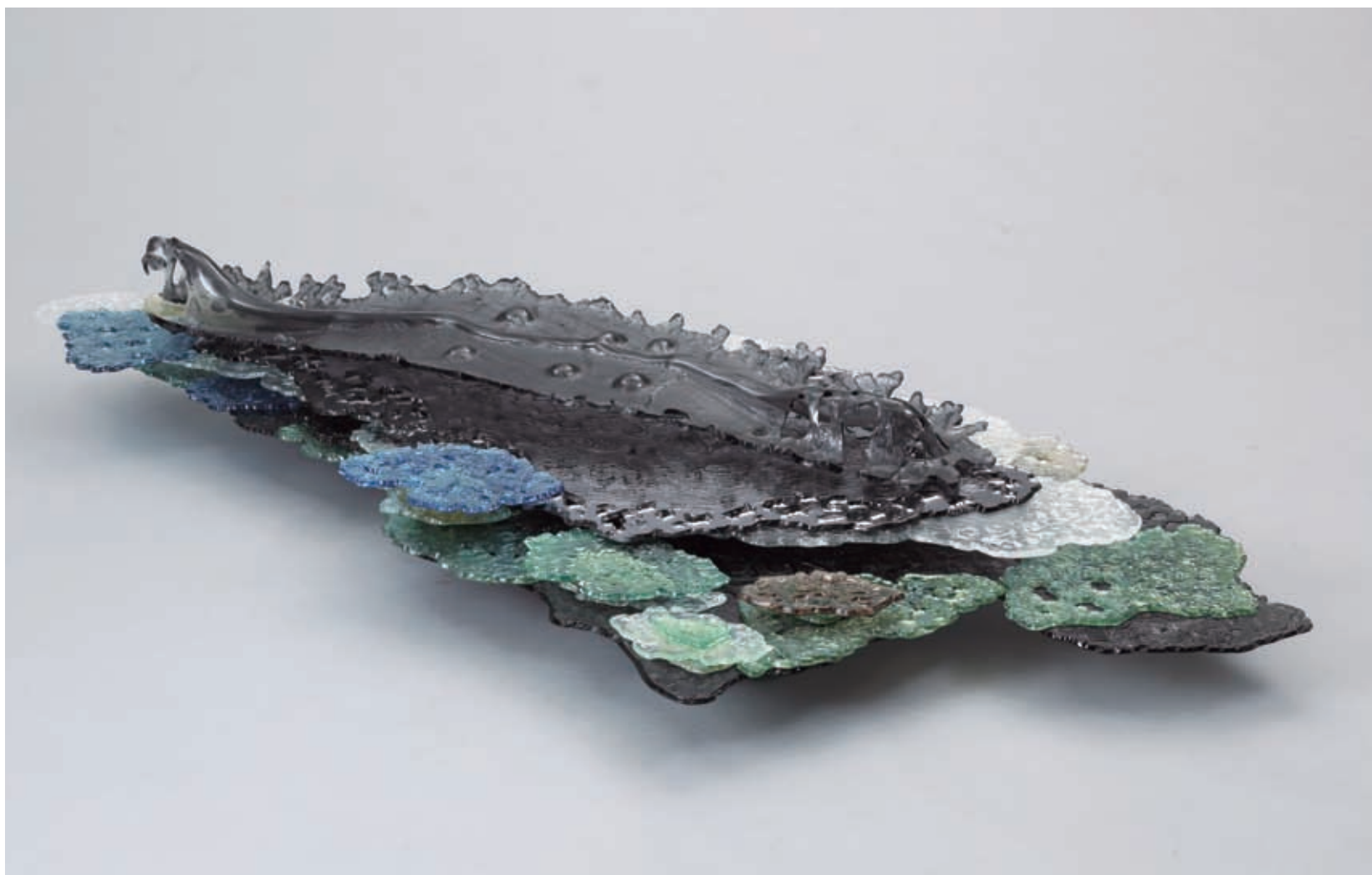
2016 Hsinchu City Golden Glass Awards Glass Art
Creative Competiton, First Prize

作品說明

本件作品為活島系列作品之一，活島象徵著島嶼的生態系，更涵蓋著生命體的意涵，這次的作品「有機體」嘗試透過擬態的動物體來象徵著自然，無數珊瑚蟲經歷千萬年歲月的累積才能雕琢出美麗的生態系統。同時在藝術表現上也透過不同的技法，進而表現出自然的肌理。

Description

This is a work of the Living Island collection. Living Island symbolizes the ecosystem of an island, and embodies the meaning of organism. This work, "Organism," attempts to symbolize nature through mimicry of animals; countless coral polyps must accumulate through millennia to carve the beautiful ecosystem. Also, in terms of artistic expression, I manifest natural textures through different techniques.



有機體 II Organism II / 11×132×60cm



黃 當喜

HUANG Dang-Xi

2005 第10屆大墩美展雕塑類 第三名

2004 臺南市美展獲得柏川獎、雕塑類第一名

2005 The 10th Da Dun Fine Arts Exhibition
Sculpture, Third Prize

2004 Tainan City Fine Arts Exhibition Sculpture,
Po-Chuan Award; First Prize

作品說明

春季午後時光，牽著寶貝至愛，悠閒自在漫步於公園綠地散心，也許是一連下了好幾天的雨，看著小寶貝快樂地等不及玩耍的模樣，我的心情便跟著快樂起來了。

Description

In a spring afternoon, I walk leisurely in the park with my pet. Perhaps it is because of the rain over the past few days, my little babe cannot wait to go out and have fun, which cheers me up.



春之悠遊 Spring Tour / 190×70×106cm



鐘 世華

CHUNG Chih-Hua

2019 第82屆臺陽美術特展雕塑部第一名、銅牌獎

2017 雲林文化藝術獎工藝類 首獎

2019 The 82nd Taiyang Art Exhibition Sculpture, First Prize, Bronze Medal

2017 Yunlin Cultural Arts and Crafts Award Crafts, First Prize

作品說明

她挺著腰，猶帶著奮鬥的堅毅，頭卻低著看腳下的砧板，在經過無數次的剝痕，有些沉重，有點悲哀！欲脫下緊身褲，卸下束縛，休息一下，爲了更長遠，還是要以倔強的精神走下去！

Description

She straightens her back, as if carrying the persistence and fire to fight on, and looks down at the cutting board by her feet; after many cuts and chops, it is a bit depressing and saddening! She wants to take off her tights, strip off her shackles and take a break, in order to go the distance, as she will continue onward with a stubborn spirit!



卸 Take-Off / 123×40×40cm



王寶慶

WANG Pao-Ching

2018 桃源美展雕塑類 第二名

2018 桃源創作獎 入選

2018 Taoyuan Fine Arts Exhibition Sculpture,
Second Prize

2018 Taoyuan Creative Award, Shortlisted

作品說明

地球面臨持續的暖化，北極熊生存的環境將受到破壞，已經快沒有生存的空間與食物！

也許我們都會覺得一次性的塑料很方便，長期的使用與亂丟，已造成大自然的反撲。

全球各地都遭受愈來愈嚴重的惡劣天氣，帶來的天然災害，以及二氧化碳的排放，砍伐樹木造成森林環境和物種多樣性的慢慢消失。

Description

Global warming continues to threaten the world, and the living environment of polar bears is destroyed, and soon they will have no space or food to survive!

Perhaps we all find disposable plastic products convenient, but long-term use and littering have caused nature to strike back.

The world now faces extreme and severe weathers, which lead to natural disasters and emissions of CO₂; logging has resulted in the disappearance of forests and biodiversity.



沉重的行囊—北極熊 Heavy Behavior - Polar Bear / 82×32×21cm



陶 禹衡

TAO Yu-Heng

2019 當紛擾在沉澱中慢慢被過濾 個展
2018 第12屆全國大專院校篆刻比賽 入選

2019 A Commonplace Trip about Rebirth Solo
Exhibition
2018 The 12th National College and University
Seal Engraving Competition, Shortlisted

作品說明

置身於「無美感」、「無用」的身心感知，回歸於事物本質的審美狀態。

經受著時間與空間的制約，與環境交織互動，即「一個新對象的主動構成情景」，隨著作者身體投入與時空交織變換，將精神纏繞、凝固於其中，給予彼此的重生與新的定義。

Description

Having “aesthetics-less” and “useless” physical perceptions, I refocus on the essence of things for my aesthetic status. Limited by time and space, interact and weave with environment, that is “the scene of proactive construct of a new subject,” which weaves with time and space through the author’s physical investment, winding around spirit and condensing it within, giving rebirth of each other and new definition.



精神寄生 Unconscious Regenerates / 54×20×10cm



郭 漢青

KUO Han-Ching

2016 第17屆彰化磺溪美展立體工藝類 入選

2016 第20屆嘉義桃城美展雕塑類 入選

2016 The 17th Huangxi Art Exhibition Three-Dimensional Crafts, Shortlisted

2016 The 20th Chiayi Taocheng Art Exhibition Sculpture, Shortlisted

作品說明

此作品以鋼筋為骨，農機犁刀為鱗，雕塑而成。生命在每個階段都具備著當下的意義，經由想像塑造出另一種狀態的延續。

農夫耕田的犁刀汰舊換新，看似無法使用，然而利用鋼鐵的性質，賦予新的生命藝術的傳承是真、善、美的表現，也是人類生存意義的必要性。生命的延續傳承，能量不滅、生生不息。

Description

This work is sculpted using steel bars as the skeleton and ploughs as scales.

Each phase in life has its own meaning. Through imagination, I shape the continuation of another state. The old ploughs are replaced, and seem useless. However, utilizing the properties of steel, ploughs are given new life, becoming a work of art that manifests truthfulness, goodness, and beauty. It is a necessity of the meaning of human life.

Life is passed on, energy does not vanish, and cycle of life is eternal.



傳承 Legend / 227×92×92cm



Otgonbayar

2018 「極星」國家獎

2016 蒙古藝術家聯盟「年度最佳藝術品大獎」

2018 “Pole star” State award

2016 “Best artwork of the year”- award of Union of Mongolian Artists

作品說明

根據自己的研究，我發展出了「節奏與平衡」的概念，並於 2017 年舉辦了「空中之鷹」個展。本次作品「晚安」為此一概念的延伸，是為脆弱之蛋而做的作品，也為了繁衍這美麗的飛禽。牠們很親人，所以，現在該是我們用溫暖和愛心保育老鷹的時候了，這樣的保育工作需要人類的參與。

保育工作的執行，人類的參與至關重要，所以我把蛋放在枕頭上，讓牠們可以安穩地睡。這也是我的願望。

我很想問一問負責這項工作的人相關的現況。

結論：當世間萬物自然地處在大自然中，自然界才能取得平衡，而世界也才能夠再現原貌。

Description

On basis of my research, I developed “Rhythm and Balanced” concept. And made “The Falcon of the sky” solo exhibition in 2017 concentrating one concept. The work “Good Night” is the continuation of this concept, which is made for vulnerable eggs, the generation of this wonderful bird. They easily adopt to humans. Therefore, the time has come for the protection of falcons with warm-heartedness and kindness, and with human participation. The human participation plays a significant role in its implementation. Therefore, I put the eggs in pillows to let them to sleep peacefully. This is my wish.

I would like to ask the people in charge of this issue about the current conditions of this work.

Conclusion: If everything in the world is naturally in nature, the balance of the nature can exist and the world can be by itself.



晚安 Good Night / 63 × 22 × 22cm



宋相邦

SUNG Hsiang-Pang

作品說明

我，表現的是一種無奈，在柔和唯美的表象裡，那痛苦掙扎的內心。

臺灣社會的民主體制，也許不會像共產制度與其他極權的國家專制要求人民去遵從、屈服，但是取而代之，在大環境的喧染下，家庭、學校、社會種種的文化價值會慢慢侵蝕我們，無法反抗。

Description

I am expressing a kind of helplessness. Underneath the tender and soft appearance lies the suffering and struggling heart. The democratic system in Taiwan does not demand people to obey or surrender like communist regimes or other totalitarian states; instead, within the greater environment, various values of family, school, and society, are slowly eroding us, and we have no way of resisting.



什麼都沒改變 Nothing Has Changed / 112×30×46cm



孔 德加
KONG De-Jia

2019 國立臺灣藝術大學工藝設計學系系展-
之間 入選

2019 National Taiwan University of Arts Crafts
and Design Department Exhibition,
Shortlisted

作品說明

也許我們都被現實束縛著。
也許不是所有的願望都能幻化成蝶。
但或許，蛹也能擁抱自己的一片天。

Description

Perhaps we are all bounded by reality.
Perhaps not all dreams will transform into butterflies.
But perhaps, pupa will one day discover its own blue sky.



蛹抱 Pupa / 200×100×150cm





賴 彥勳

LAI Yen-Hsun

2019 第17屆桃源創作獎 入選

2017 第3屆青年陶藝競賽暨雙年展 入選

2019 The 17th Taoyuan Creative Awards,
Shortlisted

2017 The Third Youth Pottery Competition and
Biennial, Shortlisted

作品說明

結果，我未能擺脫過去的束縛。

結果，我仍然在倚靠他們給的一橫一豎。

結果，在經過海推浪送之後，
我抵達了一座島，島上有樹。

結果，我就看著它結果。

再不能前進，它使我停佇。

Description

In the end, I cannot break the restraints from the
past.

In the end, I still lean on the brushstrokes they
provide.

In the end, after I have been pushed by ocean
waves,

I arrive on an island. There is a tree on the island.

In the end, I watch it bear fruits.

I cannot move on, as it has made me stop.



結果結果 Finally / 143×46×42cm

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臺中市大墩美展乃為推展文化藝術教育與創作，激勵國內外藝術工作者創作風氣與能量，藉以收觀摩鑑賞之效，以提昇藝術創作及美感教育水準，為此充實全國民眾藝術素養及加強藝術與文化建設。

本屆大墩美展工藝類作品，參賽作品材質方面包括石材、陶瓷、金屬、樹漆、玻璃、木屬材料及複合媒材等等，參賽作品皆能巧妙掌握材質的特性，及純熟的操弄技巧，且發揮創作表現形式符號與意象的辯證。徵件數為98件，其中國外件數有12件，分別來自蒙古9件、中國/香港3件。經過5位評審委員透過其專業的判斷，歷經初審及複審的機制，初審結果有15件作品入圍，其中國外件數有4件，含中國大陸1件，但複審時未送件；蒙古3件，但複審時1件未送件、1件未入選，因受參選辦法規定，獲獎名額受限，難免有遺珠之憾。6月18日複審，經過評審委員多次審慎評選討論機制，又關注作品型態、構造、顏色及視覺空間的關聯性；及相對於整體表現之對立、突出、協調、統整等概念辯證所隱含的材質與審美價值，整體而言，大部分作品均能掌握材質美感、表現圓熟技巧及著重觀念傳達；然就優選以上的作品而言，似有缺乏創新的獨特性及深刻意蘊表現，經評委充分細審與討論，再三斟酌，最後從12件作品評選結果決議第一

名從缺，僅選第二名、第三名，及優選3名，入選7名。針對第二名、第三名其評語如：

第二名作品名稱〈重巒疊嶂〉，是件夾紵脫胎漆藝作品，以天然樹漆為媒材，以山為主題，意圖創造層層疊疊山巒氣勢，成就曠世絕景，藉此引喻漆藝亦需一層又一層的樹漆媒材堆疊，才能完成創作。其表現技法臻於極致，亦能掌握材質美感及山的空間傳達。

第三名作品名稱〈漩渦〉，作者透過搭配釉料及其他媒材的鍛鍊，創造流動手法呈現水流漩渦效果以呈現色彩變化，師法自然的新意，產生大自然中扭轉漩渦，符應沉浸於旋轉的情境中極美的現象。

本次大墩美展工藝類的作品，其創作媒材多元、實驗性與思想性兼具，但參賽的件數與其他類別相比仍少，除仍加強國內外相關創作者的宣導及鼓勵參與外，乃因工藝類媒材創作所涉及的材料認識與應用、科技工具的掌握，及立體造形的創意表現問題，均需要長時間的經驗累積與體驗，才能將材質、觀念與技巧相輔相成達到成熟的創作階段，以完成自我理想的追求與作品完美的呈現。更期待未來能有更多不同領域之藝術工作者參賽，在現有基礎下更豐富大墩美展的內涵，以提昇這個的城市的人文美感素養。



Jury's Comments, Crafts Category

WEI Yen-Shun

工藝類

Crafts

Da Dun Fine Arts Exhibition of Taichung City aims to promote cultural and art education and creation, inspire creative practices and energy of domestic and foreign art professionals, and offer a platform for exchange, elevating standards of art and aesthetic education, enriching citizens' life through art, and enhancing art and cultural development.

For this year's Da Dun Fine Arts Exhibition Crafts category, participating works included materials such as stone, ceramics, metal, lacquer, glass, wooden materials, and mixed materials. All works showed mastery over the properties of the materials, as well as mature techniques, and demonstrated the dialectics between symbols and images of creative expressions. The category received 98 submissions; 12 of which were submissions from overseas, including 9 from Mongolia and 3 from China/Hong Kong. After judgement by 5 professional jurors, and through the mechanism of preliminary and final reviews, 15 works were shortlisted after the first review, among which 4 were overseas works, including 1 from China that did not submit actual work for final review, and 3 from Mongolia, where 1 did not submit actual work for final review and another one was not selected. Due to selection rules, there were limited prizes and of course some quality works would be regrettably left out. The final review took place on June 18, the jurors meticulously reviewed the works and carried out many rounds of discussions on the selection mechanism; they also paid attention to the form, structure, color, and association with visual space, of the works, as well as the overall expression, including the works' material and aesthetic value hidden within the dialectics on concepts of opposition, prominence, harmony, and coordination. In general, most of the works could grasp the material aesthetics, show mature techniques, and focus on conveyance of concepts, but for works receiving Award of Merit and above, there was a lack of innovative uniqueness and expression of in-depth implications. The jurors thoroughly reviewed and discussed the works, and finally decided that there would be no First Prize winner among the final

12 works, selecting only Second Prize, Third Prize, 3 Award of Merit, and 7 shortlisted works. The jury's comments on the Second Prize and Third Prize winners are as followed:

The Second Prize winning work is titled "Cascading Mountains." This is a Kyocho bodiless lacquerware that uses natural lacquer as the medium and mountain as the theme. The author aims to create layers of rolling hills and mountains to present a magnificent view, which is also a metaphor of the lacquering craft, where lacquer is applied a layer at a time. The work showcases exquisite technique, and captures material aesthetics and the spatial communication of mountain.

The Third Prize winning work is titled "Swirl." The author uses combination of glazes and refinement of other media to create a fluid presentation of the vortex effect of water, showcasing the variation of colors. The innovative idea inspired by nature creates a natural swirl, drawing viewers into the extremely beautiful phenomenon of vortex.

The works in the Crafts category of this year's Da Dun Fine Arts Exhibition feature diverse creative media, and showcase experimentality and ideology; however, the number of submissions was still lower than other categories. In addition to enhancing the promotion and encouragement of participation by domestic and overseas creative talents, crafts also involve the knowledge and application of different materials, skills for technological tools, and creative expression of cubic designs, which require accumulation of experience over time before maturing into the creative stage where material, concept, and technique, come together, completing the pursuit of own ideals and achieving perfect presentation of works. I look forward to seeing more craft professionals from different domains to participate in the exhibition in the future, further enriching the contents of Da Dun Fine Arts Exhibition on existing foundation, and nurturing the cultural and aesthetic literacy of the people in this city.



梁 晔璋

LIANG Chih-Wei

2018 南瀛美展工藝類 首獎

2017 第10屆海峽兩岸(廈門)文化產業博覽交易會 中華工藝精品獎/銅獎

2018 Nanyang Art Exhibition Crafts, First Prize

2017 The 10th Cross-Strait (Xiamen) Cultural Industry Fair, Cross-Strait Craft Awards/Bronze Prize

作品說明

山巒經過千錘百鍊、層層疊疊、方能臻於極致，成就曠世絕景，漆藝也是如此，一層又一層的堆疊，才能完成創作，以山為題，以漆為材，始成重巒疊嶂。

Description

Rolling hills have been refined and layered to reach perfection and form exquisite landscape. Same for lacquer art; works are created through layers and layers of lacquering. Using mountain as the theme, and lacquer as the material, I create cascading mountains.



重巒疊嶂 Cascading Mountains / 32×85×40cm



曾 翊捷

ZENG Yi-jie

2019 韓國國際珠寶設計競賽 優秀設計獎師

2018 第2屆TJDMA國際珠寶金工設計競賽
銅獎

2019 Korea Jewelry Design Award, Outstanding
Designer Award

2018 The Second TJMDA World's Jewelry and
Medal Design Awards, Bronze Award

作品說明

漩渦無止盡旋轉，是大自然中極美的現象，也使我們沉浸於旋轉的情境中。師法自然，透過琺瑯流動手法呈現水流漩渦效果，搭配釉料的色彩變化，讓自然元素洗滌心靈，也讓工藝之美融入生活，讓每個人都能掉進工藝的漩渦。

Description

Swirl is an endless vortex, an extremely beautiful natural phenomenon, drawing us into the swirling scenario. Learn from nature, I create the vortex effect of water through the fluidity of enamel; combined with the variation in color of glaze, I let natural elements cleanse my spirit, and fuse the beauty of craft into life, drawing everyone into the vortex of craft.



漩渦 Swirl / 50×50×1cm 共8件每件尺寸 (8 Pieces) Each at



陳泓光

CHEN Hung-Kuang

作品說明

本作品的發想起源，來自於創作過程中對於材料、對於土地引發的感動與拉扯，產生的情感與牽掛，做出類似山川、河海、島嶼的形與色，也更珍視感謝這塊母親之島的孕育和哺養。

Description

The work is inspired by the sentiments and debate of material and land triggered through the creative process, resulting in emotions and longing. I create the forms and colors resembling mountains, rivers, seas, and islands, and have greater appreciation for the nurturing of this mother island.



島嶼印記 The Imprint of Island / 51×25×6cm



王 莉莉
Lily WANG

作品說明

站在動物的立場思考，為躲避人類的捕殺，希望可以找到一個不被發現的藏身之處，但有時藏身之處卻成了葬身之處。

Description

Thinking from the standpoint of animals; to run away from human hunting, animals hope to find a place to hide so that they will not be found, but sometimes, where they hide is where they die.



藏- I . II . III Hide / 北極熊 Polar Bear 24×26×27cm、鹿 Deer 18×28×24cm、犀牛 Rhino 18.5×23×28cm



林慶宗

LIN Qing-Zong

2018 桃城美展雕塑類 第三名

2017 大墩美展工藝類 入選

2018 Taocheng Art Exhibition Sculpture, Third Prize

2017 Da Dun Fine Arts Exhibition Crafts, Shortlisted

作品說明

作品敘述「夢裡尋你千百度」的概念，主題架構由四個元素組成：1.階梯延伸入夢 2.微弱的夜光尋尋覓覓著 3.纏綿的飛揚髮絲表現山的意境 4.鴿子象徵的聖潔專一的愛情。今夜又來到夢裡穿過重重雲夢之中，構築意念與想像，傳達對愛情的堅信不渝。

Description

The work conveys the concept of “looking for you over and over again in my dreams,” and the main framework consists of four elements: 1. Stairway that stretches into the dream; 2. Search in dim evening light; 3. Entangled strands of hair that depict the image of a mountain; 4. Doves that symbolize sacred and unchanging love. This evening, I enter the dream again, and walk through layers of cloudy dreams, constructing ideas and imaginations to convey my firm belief in love.



入夢 Dream / 94×40×28cm



簡 文發
JEAN Wen-Fa

作品說明

魚兒們不畏逆境，伺機流轉，每個華麗的騰躍，只為昇華生命的價值。

Description

Fish are not afraid of adversities, and look for opportunities to turn things around. Each and every brilliant leap is for the elevation of value of life.



魚躍龍門 Fish Leaping over the Dragon Gate / 50×54×21cm





林 建正

LIN Chien-Cheng

- 2001 第9屆臺灣工藝設計競賽 銀獎
- 1997 第5屆臺灣工藝設計競賽 銀獎

- 2001 The Ninth Taiwan Crafts Design Competition, Silver Prize
- 1997 The Fifth Taiwan Crafts Design Competition, Silver Prize

作品說明

以木胎為體，設計鉢的造形，加上蓋子，塑造一個圓潤木製的聚寶盆作品。構想冰裂技法來呈現，以傳統貼布，層層以漆潤飾。冰裂技法的創作過程，需用心和耐心的研究開發，一次又一次漆飾，才能使漆在作品上冰裂的漂亮，在技術上是一項突破。

Description

Using wooden biscuit, I design a bowl with a lid, creating a round wooden treasure bowl (cornucopia). I came up with the idea of using ice crack technique; using traditional fabric, I lacquered the bowl layer after layer.

The creative process of the ice crack technique requires patience and devotion for the R&D process, and multiple applications of lacquer, in order to create beautiful ice cracks of lacquer on the work, marking a technical breakthrough.



冰裂聚寶盆 Ice-Crack Cornucopia / 22×38×38cm



陳水林

CHEN Shui-Lin

- 2018 屏東美展 優選
- 2017 國立臺灣工藝競賽 入選

- 2018 Pingtung Fine Arts Exhibition, Award of Merit
- 2017 National Taiwan Crafts Competition, Shortlisted

作品說明

大支茶壺是在銀片上陽雕牡丹，再拈一朵朵立體牡丹花鍍上黃金色，再黏配在銀壺上，使的浮雕牡丹顯得風姿卓越，利用特殊工法出水口處打有一個福字，並於壺蓋搭配三環美玉，讓銀壺更顯高貴，金碧輝煌。小支茶壺的壺身則以鏤空方式呈現。

Description

For the bigger teapot, a relief of peony is first carved on the silver film, and then the three-dimensional peony flowers are gilded, giving the peony relief additional glamour. Using special technique, the Chinese character meaning "Luck" is imprinted at the spout. The lid is decorated with three jade rings to make it look more elegant and extravagant. The body of the smaller pot features openwork.



牡丹姿情韻茶香 Peony Flower Silver Teapots / 34×62×30cm





Chogdgavaa Altanchimeg

2016 參加「銅鹿和阿賽姆別墅」聯展

2015 個展「像謎」

2016 Participated successfully to the cooperated exhibition of leather art "Bronze deer" and "ASEM VILLA" exhibition

2015 Independent Exhibition "like a mystery"

作品說明

動物、植物、人類和地球上每個生物的主要目的是繁衍下一代。女性難以察覺的被賦予結合自然與生育的能力，並且將小孩帶來這個世界。因此女性是一股剛柔並濟的力量與美麗、完善的道德象徵。

Description

Animals, plants, humans and every living creature's main purpose on this planet is to have their offspring. Indistinguishably, women connect with nature and bring children into this world. Thus, women become a great force and the moral symbol of flexibility, beauty, and perfection.



根 Roots / 43×65×3cm



陳 瑞鳳

CHEN Jui-Feng

- 2018 第36屆桃源美展工藝類 入選
- 2018 國立臺灣工藝研究發展中心「臺日漆藝之交流」備取
- 2018 The 36th Taoyuan Fine Arts Exhibition Crafts, Shortlisted
- 2018 National Taiwan Craft Research and Development Institute "Taiwan-Japan Lacquer Art Exchange," Reserve List

作品說明

此作品的瓶身如夜空一般，金色的部分蘊含黎明將至、旭日東昇等正面意涵。猶如天無絕人之路，柳暗花明又一村，苦難結束之後，總會迎來璀璨的明天。

Description

The body of the vase is like the night sky, and the golden part embodies the implications of dawn and sunrise. When God closes a door, He opens another window for you; after adversities, you will be greeted by a glorious tomorrow.



夜盡天明 Dawn / 38×33×34cm



邱文虎
CHIU Wen-Hu

2018 新竹市金玻獎玻璃藝術創作比賽 入選

2018 Hsinchu City Golden Glass Awards Glass
Art Creative Competition, Shortlisted

作品說明

人與人之間都有各種不同的友情，有美好未來的
情感，有感而發，激發靈感，運用玻璃手工
捏塑，把靈感表現在玻璃上。

Description

There are different kinds of friendships between
people, and sentiments for beautiful future.
Compelled by the thought, I was inspired, and
hand-shaped the glass to express my inspiration.



情誼 Relationship / 33×17×13cm



鄭 政宗

CHENG Cheng-Zong

2018 南投縣文化局竹藝開發競賽 佳作
2018 南投縣文化局竹藝開發競賽 入選

2018 Nantou Government Cultural Affairs
Bureau Bamboo Art Competition,
Honorable Mention
2018 Nantou Government Cultural Affairs Bureau
Bamboo Art Competition, Shortlisted

作品說明

嚮往曾經海闊天空，自由自在的奔馳，隨著歲月的流逝，肩上的葫蘆，遮陽的笠帽，不再跟隨主人的腳步，定下來了，就這麼定了。

Description

I yearn for how I ran freely around the vast world in the past, but as time went by, the gourd on my shoulder, and the hat shading my face from the sun, stopped following the footsteps of their owner. They Settled down. That was it.



定 Meditation / 61×60×60cm

第24屆大墩美展數位藝術類作品徵件數共計41件，其中包括中國大陸/香港2件、波蘭2件的國外作品。這些作品於民國108年5月5日，經由施令紅、林美吟、陳冠君、藺德，以及筆者等5位委員的初審，共有8件作品入圍，其中國外有2件(中國香港1件、波蘭1件)；接著於6月18日進行複審，選出了第一、二、三名，以及優選2名，入選2名等7件作品。以下是獲獎作品的簡要介紹：

第一名〈綿 (Tie)〉，作者為白佳穎，是以動畫影像來詮釋親子關係的作品；作者所表達的是小時候我們受到父母親無微不至的照顧，但在成長的過程中，可能會因為某些原因，與父母有所爭執，但等到身心都真正的成熟後，才逐漸理解父母、包容父母的不完美，最後終於得到和自己內心的和解。此件作品所用色彩，雖然簡單(以紅和無彩色為主)，但呈現出高度的對比性和注目性，而且整個故事軸線深具吸引力，獲得評審的一致肯定。

第二名〈行動墳場 (Motor Cemetery)〉，作者呂坤彧，是一件和環保意識有關的影像作品；作者以雙投影方式，試圖建構出資本社會的縮影，並以生產者的視角，將不安與恐懼形體化，在荒廢的場域中找尋身分地位，面對現實與環境的影響，慾望與行動慢慢地削弱，最終只能不斷地在廢棄的空間裡遊蕩；看完之後，足以發人深省。

第三名〈浮花 (Flowing2)〉，作者是來自香港的韓雁婷，她認為大自然永遠重複著從誕生到死亡的過程，而現代在人為干預下，人工種植、培養，大自然作品和人類作品之間的界限已變得模糊。這件作品就是在此概念下，先以傳統水墨工筆染色技法完成紙本作品，之後再結合動畫技術，創造了傳統水墨與當代新媒體結合的獨特表現；期望讓觀者能重新審視和思考，並在大千的精妙處感悟到自然的混沌。

優選之一是葉皓宇創作的〈掘仔頭小森林 (Coo La Tao Little Forest)〉，作者以纏花工藝技巧，用紗線纏繞出圖像，再後製成動畫，呈現臺南西港區掘仔頭舊時的美好，並表達面臨拓路造成的環境破壞困境，提醒我們要珍惜綠地。另一件優選作品是張志達創作的〈給我一朵雲，因為我是飛鳥 (Give Me A Cloud, for I'm A Bird in Flight.)〉，作者運用影像處理技法，表現出夢幻的超現實意境。

本屆數位藝術類獲獎作品，除了具有良好的表現技法、呈現出有別於其他媒材的造形語彙之外，也都能夠展現出作者獨特的創作理念和美感。不過，就整體送件數量而言，和傳統的油畫、水彩、水墨、攝影…等比較起來，並不算多；而數位藝術的發展面向非常寬廣，期望未來有更多的藝術家投入數位藝術創作，讓我們的藝術表現有更多元的面貌。



Jury's Comments, Digital Art Category

CHEN Chun-Hung

數位藝術

Digital Art

The 24th Da Dun Fine Arts Exhibition received 41 submissions in the Digital Art Category, including 2 from China/Hong Kong, and 2 from Poland. Preliminary review of the works was conducted by jurors SHIH Ling-Hung, LIN Mei-Yin, CHEN Kuan-Chun, LIN Te, and myself, on May 5, 2019, selecting 8 works, including two overseas submissions (one from Hong Kong and one from Poland); final review took place on June 18, where the jury selected 7 works, including the winners of the top three prizes, two recipients of Award of Merit, and two shortlisted works. Below are brief introductions of the winning works:

First Prize, "Tie" by PAI Chia-Ying, is an animated interpretation of parent-child relationship. The author expresses that we are taken care of by our parents in all aspects of life when we were young, but as we grow up, we might conflict with our parents due to certain reasons; however, when we have really matured, both physically and mentally, we will gradually understand our parents, and embrace their imperfections, finally making peace with our inner selves. The colors of the work, although simple (mainly red or colorless), present high contrast and capture the attention of viewers. The overall storyline is profoundly compelling, winning the recognition of all the jurors.

Second Prize, "Motor Cemetery" by LU Kun-Yu, is a video about environmental protection. Using double-projection, the author attempts to construct an epitome of the capitalist society. Adopting the perspective of a producer, anxiety and fear are given physical forms, which are searching in an abandoned site for identity and status. Facing the influences of reality and environment, desire and action are weakened, and finally, they can only wander endlessly in the abandoned space. This is an inspiring video that triggers reflection.

Third Prize, "Flowing2" by Rebecca HON, is a work submitted

from Hong Kong. She thinks that nature always repeats the course of life from birth to death. In today's world, human interventions such as planting and incubation, has blurred the line between the works of nature and works of men. "Flowing2" is built on this concept, completing the painting of lotus on paper using the traditional rendering technique of Chinese ink wash painting, and combining with animation technique in later phase. The author creates a unique style that fuses traditional Chinese ink wash painting and contemporary new media, and hopes that viewers can reexamine and consider, and perceive nature's randomness and rules through the wonders of the world.

First Award of Merit winner is "Coo La Tao Little Forest" by YEH Hao-Yu. The author uses the flower binding technique to create the images, which were later produced into animation, presenting Coo La Tao's beauty in the old times thread by thread, and pointing out today's crisis, to remind us that we must cherish the remaining green lands in our environment. Another Award of Merit winner is "Give Me A Cloud, for I'm A Bird in Flight" by CHANG Chih-ta, where the author adopts video processing technique to express the surreal fantasy world.

Prize-winning works in this year's Digital Art Category not only showcase outstanding expressive techniques, but also presents graphic vocabularies unlike other media; they also display authors' unique creative principles and aesthetics. However, in terms of number of submissions, it is relatively fewer compared to traditional categories, such as oil painting, watercolor, ink wash, and photography; the development of digital art includes broad dimensions, and we look forward to more artists delving into digital art in the future, giving more diverse looks to our artistic expressions.



白佳穎

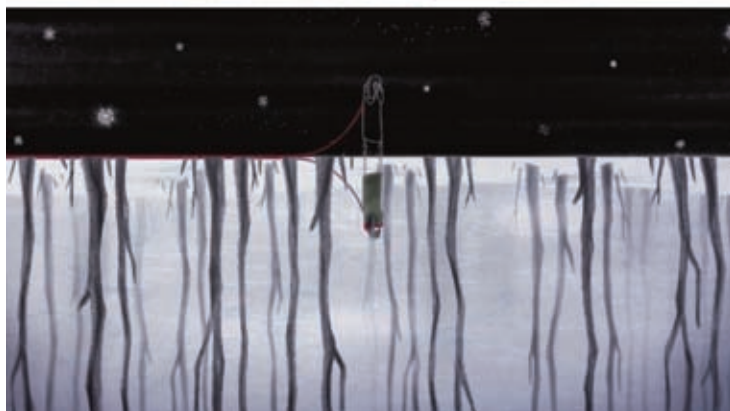
PAI Chia-Ying

作品說明

以我們親身經歷啟發，因時常與父母起爭執，雙方無法理解對方而導致不滿，然而當我們長大後才逐漸理解父母、包容父母的不完美，最終和自己的內心和解。

Description

Inspired by our own experience: I often quarrelled with my parents. We did not understand each other, and often become disgruntled. Of course, after we grow up, we come to understand our parents, and embrace their imperfections, ultimately making peace with inner self.



綿 Tie / 影像 Video



呂 坤 彧

LU Kun-Yu

2018 松山文創園區「from none to non-」

2016 臺灣藝術大學「時困夢嚮」

2018 "From None to Non-" Songshan Cultural & Creative Park, Taipei, Taiwan

2016 "Time Trapped Dreams" National Taiwan University of Arts, New Taipei City, Taiwan

作品說明

影像中建構出資本社會的縮影，並以生產者的視角，將不安與恐懼形體化，在荒廢的場域中找尋身分地位，面對現實與環境的影響，慾望與行動慢慢地削弱，最終只能不斷地在廢棄的空間裡遊蕩。

Description

The video constructs the epitome of a capitalist society. Adopting the perspective of a producer, anxiety and fear are given physical forms, which are searching in an abandoned site for identity and status. Facing the influences of reality and environment, desire and action are weakened, and finally, they can only wander endlessly in the abandoned space.



行動墳場 Motor Cemetery / 影像 Video



韓雁婷

Rebecca HON

2018 臺中市第23屆大墩美展數位藝術類 入選

2017 香港亞洲當代藝術展

2018 The 23rd Da Dun Fine Arts Exhibition Digital Art, Shortlisted

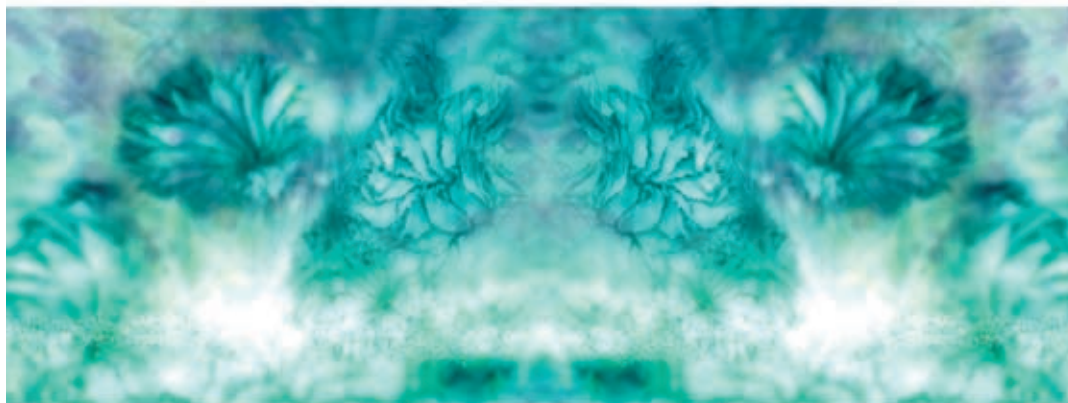
2017 Asia Contemporary Art Show – Hong Kong

作品說明

大自然永遠地重複著從誕生到死亡的過程。現在在人為干預行為下，人工種植、培養，大自然的作品和人類作品之間的界限已經是非常模糊。「流荷」就是以此為概念，先以傳統中國水墨工筆染色技法完成荷的紙本作品，之後再結合後期動畫技術，創造了傳統中國水墨與當代新媒體結合的獨特風格。希望觀者能以當代人的視野重新審視和思考水墨之美，能在大千的精妙處感悟到大自然的混沌而有道。

Description

Nature always repeats the course of life from birth to death. In today's world, human interventions such as planting and incubation, has blurred the line between the works of nature and works of men. "Flowing2" is built on this concept, competing the painting of lotus on paper using the traditional rendering technique of Chinese ink wash painting, and combining with animation technique in later phase, I create a unique style that fuses traditional Chinese ink wash painting and contemporary new media. I hope viewers can reexamine and consider the beauty of ink from the modern perspective, and perceive nature's randomness and rules through the wonders of the world.



浮花 Flowing2 / 影像 Video



葉 皓宇
YEH Hao-Yu

作品說明

臺南西港區的掘仔頭為重要的農產地，也擁有特別樹種與古蹟，包括臺南已知最大棵的白蓮霧樹，和糖業鐵路線上重要的西港旗站，如今面臨拓路造成的環境破壞。

作品以纏花工藝技巧，用紗線纏繞出圖像，跨領域後製成動畫，一絲絲地呈現掘仔頭舊時美好，最後導向現今的困境，提醒我們要珍惜環境剩有的綠地。

Description

Coo La Tao is an important agricultural site in Xigang District, Tainan; it also has special tree species and historic sites, including the largest known white wax apple tree in Tainan, and the important Xigangqi Station on the sugar railway, which faces destruction from road-widening construction.

The work uses flower binding technique to create the images, which were later produced into animation, presenting Coo La Tao's beauty in the old times thread by thread, and pointing out today's crisis, to remind us that we must cherish the remaining green lands in our environment.



掘仔頭小森林 Coo La Tao Little Forest / 影像 Video





張志達 CHANG Chih-Ta

- 2019 新光三越國際攝影大賽 首獎
- 2014 全國美術展攝影類 金牌獎
- 2018 Shin Kong Mitsukoshi International Photography Competition, First Prize
- 2014 National Arts Exhibition, ROC, Photography, Gold Medal

作品說明

給我一朵雲，握著窗邊想望飛翔的空氣感。
給我一朵雲，倚著翩翩焦黃深刻四季更迭。
給我一朵雲，沿著深邃長河光是希望起源。
給我一朵雲，乘著夢想的搖籃盪呀盪呀盪。
給我一朵雲，禁著飛翔的翅膀飛呀飛呀飛。
「給我一朵雲，因為我是飛鳥。」

Description

Give me a cloud, as I lean by the window, thinking about sensation of flying.
Give me a cloud, as I carve the changing seasons
Give me a cloud, along the great river where light is the source of hope.
Give me a cloud, board the cradle of dreams and swing and sway forward.
Give me a cloud, spread the wings of dreams and fly.
“Give me a cloud, for I’m a bird in flight.”



「給我一朵雲，因為我是飛鳥。」 Give Me A Cloud, for I'm A Bird in Flight. / 110×236cm



謝 東芸
HSIEH Tung-Yun

作品說明

浩瀚宇宙中的銀河星系幻境。

使用數位繪圖軟體筆刷繪製，呈現出不同於實體筆觸的色澤以及獨特的厚塗質感，再運用數位軟體特有的扭曲變形、圖層堆疊、混和模式，構築出純粹的虛擬之美。

Description

A dreamland of galaxy in the boundless universe.

Using the stylus brush of digital drawing software, I present a different luster unlike physical paintbrush and unique texture of thickly applied color. Then, I use the unique functions of the software: twisting and distorting, overlapping of layers, and mix mode, to construct the pure virtual beauty.



碧彩星河 Bluish Dreamland Galaxy / 84.5 × 119cm



彭寶全
PENG Pao-Chuan

作品說明

即使被禁錮的身軀，也無法阻擋追求自由的靈魂。

Description

Even imprisoned body cannot stop the soul that pursues freedom.



禁錮的身軀-自由的靈魂 Imprisoned Body- Free Soul / 84×118cm

大墩美展

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
參賽者分析	The Analysis of Participant Distribution
得獎者分析	The Analysis of Prizewinner Distribution

籌備委員

墨彩類 Ink Wash Painting

林淑女 LIN Shu-Nu

書法類 Calligraphy

陳欽忠 CHEN Chin-Chung

篆刻類 Seal Engraving

蘇友泉 SU You-Chuan

膠彩類 Glue Color Painting

詹前裕 CHAN Chien-Yu

油畫類 Oil Painting

莊明中 CHUANG Min-Chung

水彩類 Watercolor Painting

林仁傑 LIN Jen-Chieh

版畫類 Printmaking

沈金源 SHEN Chin-Yuan

攝影類 Photography

郭世謀 KUO Shih-Mou

雕塑類 Sculpture

黃映蒲 HUANG Ying-Pu

工藝類 Crafts

徐玫瑩 HSU Mei-Ing

數位藝術類 Digital Art

康敏嵐 KANG Min-Lan

評審委員

墨彩類 Ink Wash Painting

李穀摩 LEE Ku-Mo
 黃冬富 HUANG Tung-Fu
 林進忠 LIN Chin-Chung
 莊連東 CHUANG Lien-Tung
 李思賢 LI Szu-Hsien

書法類 Calligraphy

陳炫明 CHEN Hsuan-Ming
 李文珍 (郁周) LI Wen-Zhen
 蕭世瓊 HSIAO Shih-Chiung
 林榮森 LIN Rong-Sen
 黃智陽 HUANG Chih-Yang

篆刻類 Seal Engraving

程代勒 CHENG Tai-Le
 柳坤發 (炎辰) LIOU Kun-Fa
 阮常耀 JUAN Chang-Yao
 陳宏勉 CHEN Hung-Mien
 羅德星 LO Te-Hsing

膠彩類 Glue Color Painting

曾得標 TZENG Der-Biau
 李貞慧 LEE Chen-Hui
 廖瑞芬 LIAO Jui-Fen
 高永隆 KAO Yung-Lung
 孫翼華 SUN Yi-Hua

油畫類 Oil Painting

陳銀輝 CHEN Yin-Huei
 蘇憲法 SU Hsien-Fa
 王瓊麗 WANG Chiung-Li
 謝東山 HSIEH Dong-Shan
 林欽賢 LIN Chin-Hsien

水彩類 Watercolor Painting

簡嘉助 CHIEH Chia-Chu
 侯壽峰 HOU Shou-Feng
 黃銘祝 HUANG Ming-Chu
 黃進龍 HUANG Chin-Lung
 謝明錫 HSIEH Ming-Chang

版畫類 Printmaking

林昌德 LIN Chang-De
 呂燕卿 LU Yen-Ching
 謝理發 (里法) HSIEH Li-Fa
 林智信 LIN Chih-Hsin
 黃郁生 HUANG Yue-Sheng

攝影類 Photography

張國治 CHANG Kuo-Chih
 簡榮泰 CHIEN Jung-Tai
 康台生 KANG Tai-Sen
 陳立民 CHEN Li-Min
 蕭嘉猷 HSIAO Chia-Yu

雕塑類 Sculpture

賴純純 LAI Tsun-Tsun
 陳明輝 CHEN Ming-Huei
 林文海 LIN Wen-Hai
 林慶祥 LIN Ching-Hsiang
 陳齊川 CHEN Chi-Chuan

工藝類 Crafts

劉鎮洲 LIOU Chen-Chou
 陳淑華 CHEN Shu-Hwa
 陳春明 CHEN Chun-Ming
 魏炎順 WEI Yen-Shun
 周立倫 JOU Lih-Luen

數位藝術類 Digital Art

陳俊宏 CHEN Chun-Hung
 施令紅 SHIH Ling-Hung
 蔭德 LING Te
 林美吟 LIN Mei-Yin
 陳冠君 CHEN Kuan-Chun

得獎名單

墨彩類 Ink Wash Painting

第一名 First Prize

陳廷彰 CHEN Ting-Chang

第二名 Second Prize

盧正忠 LU Cheng-Chung

第三名 Third Prize

陳從珍 CHEN Tsung-Jan

優選 Award of Merit

羅上宇 LO Shang-Yu

龍萬和 LONG Wan-He

黃靖淳 HUANG Ching-Chun

鄒松鶴 TSOU Sung-Ho

入選 Short List

黃淑繫 HUANG Shu-Fan

曹藝鐙 CHAO Yi-Deng

葉千豪 YEH Chien-Hao

張美玲 ZHANG Mei-Ling

周素瑛 CHOU Su-Ying

陳肇珮 CHEN Chao-Pei

徐若鈞 HSU Jo-Chun

呂如笙 LU Iu-Sheng

許秀蘭 HSU Hsiu-Lan

郭天中 KUO Tien-Chung

許文德 HSU Wen-Te

蘇冰慧 SU Bing-Hui

康興隆 KANC Xinc-Lonc

陳柏志 CHEN Po-Chih

操昌紘 TSAO Chung-Hung

劉芸柔 LIU Yun-Rou



書法類 Calligraphy

第一名 First Prize

施承佑 SHIN Cheng-Yu

第二名 Second Prize

張倍源 CHANG Pei-Yuan

第三名 Third Prize

施博獻 SHI Bo-Xian

優選 Award of Merit

葉修宏 YEH Hsiu-Hung

鄧君浩 TENG Jun-Hao

盧彩霞 LU Cai-Xia

入選 Short List

楊淑婉 YANG Shu-Wan

鄭振聰 CHENG Chen-Tsung

劉秀琴 LIOU Shiow-Chyn

蕭彩睿 HSIAO Wen-Jui

曾華翊 TSENG Hua-Yi

洪志雄 HUNG Chih-Hsiung

李柏翰 LEE Po-Han

紀冠地 CHI Kuan-Ti

劉心 LIU Xin

朱訓展 ZHU Xun-Zhan





篆刻類 Seal Engraving

第一名 First Prize

古員齊 GU Yuan-Chi

第二名 Second Prize

邱尉庭 CHIU Wei-Ting

第三名 Third Prize

劉俊男 LIU Chun-Nan

優選 Award of Merit

李健 LI Jian

羅應良 LUO Ying-Liang

入選 Short List

林儒 LIN Ju

劉建伯 LIU Chien-Po

李金財 LI Chin-Tsai

陳佳呈 CHEN Chia-Cheng



膠彩類 Glue Color Painting

第一名 First Prize

陳麒文 CHEN Chi-Wen

第二名 Second Prize

郭雅捷 KUO Ya-Chieh

第三名 Third Prize

陳霏芸 CHEN Pei-Yun

優選 Award of Merit

簡維宏 CHIEN Wei-Hung

鍾佳夙 CHUNG Chia-Su

入選 Short List

張巧妤 CHANG Chiao-Yo

黃世昌 HUANG Shih-Chang

林春宏 LIN Chun-Hung

白田譽主也 Hakuta Yoshuya

油畫類 Oil Painting

第一名 First Prize

陳柏凱 CHEN Po-Kai

第二名 Second Prize

楊馥寧 YANG Fu-Ning

第三名 Third Prize

余秀蓉 YU Hsiu-Jung

優選 Award of Merit

劉韋岑 LIU Wei-Tsen

陳良圖 CHEN Liang-Tu

陳瑋勛 CHEN Wei-Shiun

陳弘修 CHEN Hong-Xiu

陳泰華 CHEN Tai-Hua

入選 Short List

江萬傑 CHIANG Wan-Chieh

陳傑強 TAN Kent-Keong

梁智翔 LIANG Zhi-Xiang

劉子卉 LIU Zi-Hui

雷凱勛 LEI Kai-Xun

陳琮皓 CHEN Tsong-Hao

潘嘉泠 PAN Chia-Ling

黃玉雲 HUANG Yu-Yun

瞿瑞華 CHU Jui-Hua

林冠廷 LIN Guan-Ting

陳柏志 CHEN Po-Chih

王火本 WANG Huo-Pen

吳貞霖 WU Chen-Lin

陳怡伶 CHEN Yi-Ling

張貞貴 CHANG Chen-Kuei

Yulianus Yaps

陳玉鳳 CHEN Yu-Feng

薄凌霄 BO Ling-Xiao

史唯婕 SHI Wei-Jie

謝明機 HSIEH Ming-Chi

董幸倫 DONG Sing-Lun

王建庭 WANG Jian-Ting

陳珊珊 CHAN San-San

黃水順 HUANG Shui-Shun

劉柏毅 LIU Bai-Yi

李蘭琴 LEE Lan-Chin





水彩類 Watercolor Painting

第一名 First Prize

劉佳琪 LIU Chia-Chi

第二名 Second Prize

Munkhjargal Jargalsaikhan

第三名 Third Prize

張宏彬 CHANG Hong-Bin

優選 Award of Merit

林裕清 LIN Yu-Ching

入選 Short List

鍾親沛 CHUNG Chin-Pei

許秀蘭 HSU Hsiu-Lan

廖學聰 LIAO Hsueh-Tsung

溫雅怡 WEN Ya-Yi

林忠良 LIN Chung-Liang

操昌紘 TSAO Chung-Hung

龔維國 KUNG Wei-Kuo

張棨中 CHANG Chin-Chung

申學彥 SHEN Hsueh-Yen

陳稟元 CHEN Ping-Yuan

王曉萱 WANG Xiao-Xuan

謝繡妃 Joy HSIEH

王少夫 WANG Shao-Fu

蔡佳茹 TSAI Chia-Ju

邱巧妮 CHIU Chiao-Ni

呂宜蓁 LU Yi-Chen

黃採雲 HUANG Cai-Yun



版畫類 Printmaking

第一名 First Prize

黃瓊儀 HUANG Chiung-Yi

第二名 Second Prize

饒祇豪 YOW Chee Hoe

第三名 Third Prize

賴又如 LAI Yu-Ju

優選 Award of Merit

徐子傑 XU Zi-Jie

雷強 Jon Renzella

入選 Short List

蘇智偉 SU Chih-Wei

陳品潔 CHEN Pin-Chieh

王毓麒 WANG Yu-Chi

Uyanga Zorigt



攝影類 Photography

第一名 First Prize

林河癸 LIN Ho-Kuei

第二名 Second Prize

高瑞聲 KAG Ruey-Shen

第三名 Third Prize

王淑禎 WANG Su-Chen

優選 Award of Merit

王世光 WANG Shin-Kuang

余奕萱 YU Yi-Hsuan

李順茂 LI Shun-Mao

劉子卉 LIU Zi-Hui

許庭瑋 HSU Ting-Wei

入選 Short List

張延州 CHANG Yen-Chou

蔡宛珍 TSAI Wan-Chen

張雅綺 CHANG Ya-Chi

傅妖姮 FU Ho-Heng

張毅生 CHANG Yi-Sheng

許博鈞 HSU Po-Chun

謝榮輝 HSIEH Jung-Hui

林侑用 LIN Yu-Yung

謝坤軒 Gideon HSIEH

江守權 CHIANG Shou-Chuan

邱馥蔓 CHIU Fu-Man

李忠義 LEE Chung-Yi

陳循謀 CHEN Hsun-Mou

侯良和 HOU Liang-Ho

曾月雲 TSENG Yueh-Yun

王學玉 WANG Hsueh-Yu

林秋君 LIN Chiu-Chun

賴輝彬 LAI Hui-Pin

徐志旺 HSU Chih-Wang

戴列宏 DAI Lie-Hong

陳玉統 CHEN Yu-Tong

王其榕 WANG Chi-Jung

陳正芳 CHEN Cheng-Fang

何曉琪 HO Hsiao-Chi

沈克昌 SHEN Ko-Chang

施美姿 SHIH Mei-Chih

戴震東 TAI Chen-Tung

魏思宇 WEI Si-Yu

李政道 LEE Cheng-Dow

王淳盈 WANG Chun-Ying

陳玥羽 CHEN Yueh-Yu

黃瓊慧 HUANG Chiung-Hui

雕塑類 Sculpture

第一名 First Prize

邵琮傑 SHAO Tsung-Jie

第二名 Second Prize

黃錦堂 HUANG Jin-Tang

第三名 Third Prize

黃當喜 HUANG Dang-Xi

優選 Award of Merit

鐘世華 CHUNG Chih-Hua

王寶慶 WANG Pao-Ching

入選 Short List

陶禹衡 TAO Yu-Heng

郭漢青 KUO Han-Ching

Otgonbayar

宋相邦 SUNG Hsiang-Pang

孔德加 KONG De-Jia

賴彥勳 LAI Yen-Hsun



工藝類 Crafts

第二名 Second Prize

梁晔瑋 LIANG Chih-Wei

第三名 Third Prize

曾翊捷 ZENG Yi-Jie

優選 Award of Merit

陳泓光 CHEN Hung-Kuang

王莉莉 Lily WANG

林慶宗 LIN Qing-Zong

入選 Short List

簡文發 JEAN Wen-Fa

林建正 LIN Chien-Cheng

陳水林 CHEN Shui-Lin

Chogdgavaa Altanchimeg

陳瑞鳳 CHEN Jui-Feng

邱文虎 CHIU Wen-Hu

鄭政宗 CHENG Cheng-Zong



數位藝術類 Digital Art

第一名 First Prize

白佳穎 PAI Chia-Ying

第二名 Second Prize

呂坤彧 LU Kun-Yu

第三名 Third Prize

韓雁婷 Rebecca HON

優選 Award of Merit

葉皓宇 YEH Hao-Yu

張志達 CHANG Chih-Ta

入選 Short List

謝東芸 HSIEH Tung-Yun

彭寶全 PENG Pao-Chuan



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24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：108年1至12月
- 四、展覽日期、地點：
 - (一) 日期：108年11月16日（星期六）～12月4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（含複合媒材）
 - 06、水彩（含複合媒材） 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（星期三）下午
 - (二) 公布美展簡章：2月1日（星期五）
 - (三) 收件（郵寄方式，寄件日紀錄為憑）：4月1日（星期一）—4月15日（星期一）
 - (四) 第二次籌備委員會議（遴選評委）：4月12日（星期五）上午
 - (五) 初審：5月5日（星期日）上午
 - (六) 入圍者送原件：6月14日（星期五）—6月16日（星期日）
 - (七) 複審：6月18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28日（星期五）—6月29日（星期六）
 - (九) 大墩獎評審：7月23日（星期二）上午
 - (十) 編印、出版美展專輯
 - (十一) 展覽：11月16日（星期六）—12月4日（星期三）
 - (十二) 頒獎：11月16日（星期六）下午
 - (十三) 展覽作品退件：12月6日（星期五）—12月7日（星期六）
- 八、實施辦法：
 - (一) 臺中市第24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24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24屆大墩美展評審委員會公布。

(五) 頒獎典禮：108年11月16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24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108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108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 24th Da Dun Fine Arts Exhibition; Preparatory Office of Taichung Museum of Fine Arts

3. Enrolling time: January-December 2019

4. Time and place of exhibition

Time: Saturday, November 16, 2019 - Wednesday, December 4, 2019.

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 (including mixed media) 06 Watercolor painting (including mixed media, Watercolor Painting must be the main media used) 07 Printmaking

08 Photography 09 Sculpture (including three-dimensional mixed media works)

10 Crafts 11 Digital art main media used)

6. Artists sought: for all domestic and foreign artists

7. Agenda and work

(1) First Organizing Committee Meeting: Afternoon, Wednesday, 30 January 2019

(2) Announcement of exhibition regulations: Friday 1 February 2019

(3) Acceptance of applications (by mail, sent day record as proof meet the deadline): 1-15 April 2019

(4) Second Organizing Committee Meeting: Morning, Friday, 12 April 2019

(5) Preliminary selection: Morning, Sunday, 5 May 2019

(6) Submission of originals of selected works: 14-16 June 2019

(7) Final selection and announcement award winners: Morning, Tuesday, 18 June 2019

(8) Return of un-selected works: 28 June 2019 to 29 June 2019

(9) Da Dun Prizes Review: Morning, Tuesday, 23 July 2019

(10) Printing and publishing of Da Dun Fine Arts Exhibition Album

(11) Exhibition: 16 November 2019 to 4 December 2019

(12) Award presentation ceremony: Afternoon, Saturday, 16 November 2019

(13) Return of exhibits: 6 December 2019 to 7 December 2019

8. Implementation regulations

(1) The 24th 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 24th 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 24th Da Dun Fine Arts Exhibition.

(5) Award presentation ceremony: 16 November 2019, 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 24th 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24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105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(含複合媒材)：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(含複合媒材，但須以水彩為主要媒材)：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)。
 - 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24英吋(61公分)~30英吋(76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240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240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240公分)。編織類長不得超

過240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：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24屆大墩美展○○類」參加初審。

1、送件表：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。

2、照（圖）片：

a、參賽作品之照（圖）片8×10吋一張（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英吋（單張作品參賽者，請另加送三張8×10吋相關參考作品，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。

3、作品不符本簡章規定者，不予審查。

4、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。

5、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，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	108年 4月1日(星期一)至 4月15日(星期一)	不退件，請自行拷貝留存。	預定5月上旬	以寄件日紀錄為憑，逾期恕不受理。
複審	108年 6月14日(星期五)至 6月16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： 108年 6月28日(星期五)至 6月29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	108年 7月19日(星期五)至 7月20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25213張小姐**。

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：108年11月16日(星期六)至12月4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：108年12月6日(星期五)至12月7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。

十、頒獎：(一) 日期：108年11月16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 24th 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 (2016 ~ 2019.3). 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 x 35 cm, with the inclusion of frames or scrolls, should not exceed 230 cm x 150 cm. Note that computer-generated effects and digital printing are forbidden.

(2) Calligraphy:

The actual artwork must be larger than 135cm x 35cm, and inclusive of frames or scrolls should not exceed 230cm (L) x 150cm (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 176cm x 142cm, including the frame.

(5) Oil Painting (including Mixed Media):

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

(6) Watercolor Painting (including Mixed Media, Watercolor Painting must be the main media used):

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

(7) Printmaking:

The size of each work must be larger than 54.6cm x 39.3cm and should not exceed 176cm x 142cm, 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 24 inches (61cm) ~ 30 inches (76cm), excluding 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 240 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 240cm (H) x 240cm (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 240cm). In the weaving category, submitted pieces must not exceed 240 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:

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 24th DA DUN FINE ARTS EXHIBITION OF TAICHUNG CITY in ____ (your choice) Category” .

(1) Application Form:

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.

(2) Photos or Printouts:

- a. Applicants should send in one 8 x 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 x 34 cm or 70 cm x 17 cm rice paper (no mounting needed). Photos of the engravings are not necessary.
- c. For graphic works, an additional 8 x 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 x 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 x 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.

(3) Submissions failing to follow the general rules and regulations of the 24th Da Dun Fine Arts Exhibitions of Taichung City will not be accepted and reviewed.

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

(5) Application forms can be downloaded from the Taichung City Government Cultural Affairs Bureau's website at <https://>

www.culture.taichung.gov.tw/NewsContent.aspx?menuID=122&id=21707

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 x 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 (118.8cm x 84.1cm) 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 240cm (H) x 300cm (L) x 300cm (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. 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, 2019	Submitted works will not be returned. Please keep additional copies before submission.	Scheduled for early-May	Sent day should be recorded as proof of meeting the deadline. Late submissions will not be accepted.
Final Review	June 14-16, 2019 (9 a.m. – 5 p.m.) at Dadun Art Gallery 1, Taichung City Dadun Cultural Center	Retrieval of submitted works for disqualified applicants June 28-29, 2019 (9 a.m. – 5 p.m.)	Scheduled for late-June	※ 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. 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.
Da Dun Prize Review	July 19-20, 2019 (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	※ 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.

7.Queries: For any questions or concerns regarding this event, please contact Ms. Chang at (+886) 04-2228-9111 ext. 25213.

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, November 16, 2019 - Wednesday, December 4, 2019.
- 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, December 6, 2019 - Saturday, December 7, 2019.
- 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.

10. Award Ceremony:

- 1) Date: Saturday Afternoon, November 16, 2019.
- 2) Location: Taichung City Government, at 4F, Assembly Hall (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 domestic award winners residing in cities north of Taoyuan (including Taoyuan itself) or south of Tainan (including Tainan itself) who wish to attend the award ceremony, organizers will provide free hotel 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

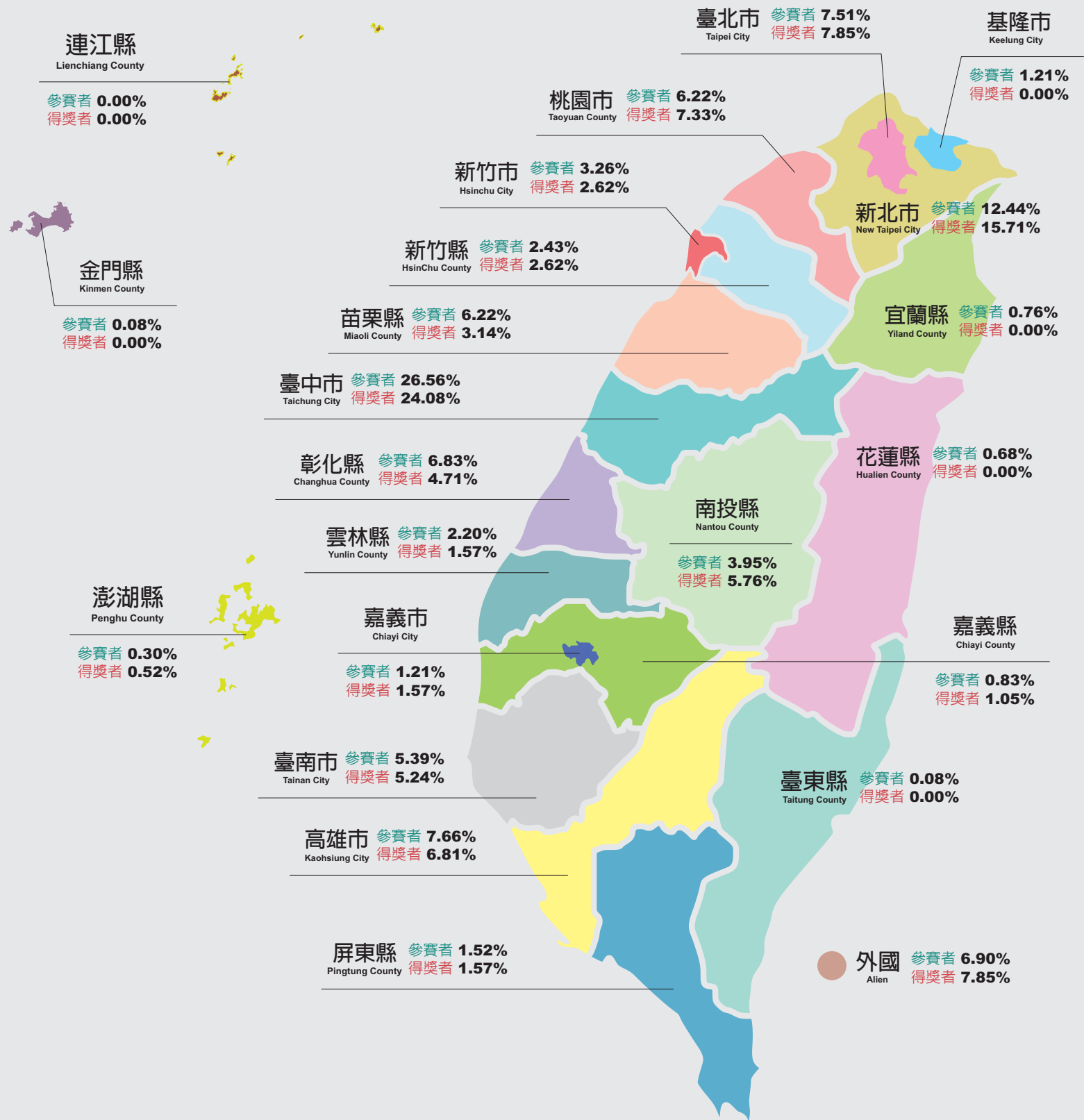
Total Entries

類別	參賽人數 Competition	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	得獎率(%) Winning Rate	入圍數 Nominee	入圍率(%) Nominating Rate
墨彩類 Ink Wash Painting	137	1	1	1	4	16	23	16.79%	23	16.79%
書法類 Calligraphy	99	1	1	1	3	10	16	16.16%	16	16.16%
篆刻類 Seal Engraving	24	1	1	1	2	4	9	37.50%	9	37.50%
膠彩類 Glue Color Painting	44	1	1	1	2	4	9	20.45%	9	20.45%
油畫類 Oil Painting	235	1	1	1	5	26	34	14.47%	36	15.32%
水彩類 Watercolor Painting	126	1	1	1	1	17	21	16.67%	22	17.46%
版畫類 Printmaking	35	1	1	1	2	4	9	25.71%	9	25.71%
攝影類 Photography	408	1	1	1	5	32	40	9.80%	41	10.05%
雕塑類 Sculpture	71	1	1	1	2	6	11	15.49%	12	16.90%
工藝類 Crafts	98	0	1	1	3	7	12	12.24%	15	15.31%
數位藝術類 Digital Art	41	1	1	1	2	2	7	17.07%	8	19.51%
合計 SUM	1318	10	11	11	31	128	191	14.49%	200	15.17%

參賽者 & 得獎者分析

The Analysis of Participant & Prizewinner Distribution

區域別 Area	參賽者統計 Participant	得獎者統計 Prizewinner
● 基隆市 Keelung City	16	0
● 新北市 New Taipei City	164	30
● 臺北市 Taipei City	99	15
● 桃園市 Taoyuan City	82	14
● 新竹縣 Hsinchu County	32	5
● 新竹市 Hsinchu City	43	5
● 苗栗縣 Miaoli County	26	6
● 臺中市 Taichung City	350	46
● 南投縣 Nantou County	52	11
● 彰化縣 Changhua County	90	9
● 雲林縣 Yunlin County	29	3
● 嘉義縣 Chiayi County	11	2
● 嘉義市 Chiayi City	16	3
● 臺南市 Tainan City	71	10
● 高雄市 Kaohsiung City	101	13
● 屏東縣 Pingtung County	20	3
● 宜蘭縣 Yilan County	10	0
● 花蓮縣 Hualien County	9	0
● 臺東縣 Taitung County	1	0
● 澎湖縣 Penghu County	4	1
● 金門縣 Kinmen County	1	0
● 連江縣 Lienchiang County	0	0
● 外國 Alien	91	15
總計 SUM	1318	191



臺中市第二十四屆

大墩美展

The 24th DA DUN
Fine Arts Exhibition of Taichung City

專輯 

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