

臺中市第23屆

大墩美展專輯

THE 23rd FINE ARTS EXHIBITION OF
TAICHUNG CITY



市長序



在臺中，世界花博與國際美展相映紅

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城市的風格以及予人最深刻的印象，源自於其構成的元素與內涵。臺中市擁有笑容滿盈的市民、舒適宜居的環境，還有那醇博的文學、裊裊音符、曼妙舞步、繽紛彩筆等豐厚的文化藝術。今年已邁入第23屆的大墩美展，收到來自全球1,390件精采創作，而近期登場的全球性花卉盛事「2018臺中世界花卉博覽會」，更增添了滿市馨香。錦簇的花團，橙紫黃紅爭映眼簾，臺中市種種的美好也因之日益受人喜愛、切念。

大墩美展是藝術家積極爭取、作為累積藝歷與肯定自我的重要榮譽獎項。今年度來自世界各地優秀的藝術愛好者紛紛提出嘔心瀝血之作參賽，本府文化局擬定周詳的活動計畫，邀請數十名專家、學者組成籌備委員及評審委員的專業協助下，順利產生了192件獲獎作品。由競賽各類項勝出的藝術佳作將從11月10日起至28日全數展示於本市大墩文化中心藝廊，並且輯錄成冊，分享世界各地的藝術同好，也作為本市重要的藝術資產紀錄。當然，為了讚賞技冠群倫取得獎項的優秀創作者，本府也精心準備了隆重的頒獎典禮與慶祝晚會來為之喝采祝賀，並藉此為長期在藝術創作上努力不懈的藝術家們致上最高的敬意。

為迎接2018臺中世界花卉博覽會，本府特別籌劃與日本東京富士美術館、國立故宮博物院、國立臺灣美術館與奇美博物館合作，在國立臺灣美術館舉辦「花之禮讚－四大美術館聯合大展」，展出超過150件花卉相關之藝術精品，誠邀世界各地普愛藝術的朋友們同享喜悅，共賞芬芳。而在舉辦世界花博與四大美術館聯展盛大活動的同時，本市另一項揚名國際的「大墩美展」當然亦不可缺席，旋接亮麗登場，豐富多元的創作藝術扮演了錦上添花的重要角色，讓臺中市積極躍上世界舞臺的城市腳步與文化發展，猶如百花齊綻，光彩奪目，驚喜連連。

國際大墩美展與世界花卉博覽會共同攜手，相互輝映，將整個臺中市鋪陳為大地調色盤與畫布，渲染上最鮮麗、喜悅的色彩，匯聚成精彩萬分的新藝。臺中市翠綠的山嶺、湛藍的溪川、嫣紅的花卉，邀您前來駐足共享；更誠摯地展開雙臂，歡迎世界各地優秀的藝術家，踴躍參與一年一度的大墩美展盛會，共同寫下大墩藝術悠遠的歷史篇章。

World Flora Exposition and International Fine Arts Exhibitions Blossoming in Taichung

A city's style and its profound impression come from its elements and contents. Taichung has warm citizens and liveable environment, as well as rich cultural and art scenes woven by diverse literature, charming melodies, intriguing dances, and colorful paintbrushes. Entering its 23rd edition this year, Da Dun Fine Arts Exhibition of Taichung City receives over 1,390 outstanding submissions from all around the world. “2018 Taichung World Flora Exposition,” a mega international event, will also open recently, filling the city with wonderful floral fragrances. Vibrant flowers capture all eyes with rich and diverse colors, and people will grow to love and remember all the wonderful things of Taichung.

Da Dun Fine Arts Exhibition is an important competition all artists actively participate in to accumulate experience and attain self-recognition. This year, brilliant artists from all around the world have submitted the fruits of their hard work. The Cultural Affairs Bureau of Taichung City Government has put forth detailed programming plan, inviting dozens of experts and scholars to form the preparatory and review committees. Through their professional help, we have selected 192 prize-winning works. All the winning works from each category of the competition will be exhibited from November 10 to 28(2018) at the gallery of Dadun Cultural Center. A catalog of the exhibition will also be compiled to share the wonderful works of art with all art lovers around the world, and it will also serve as an important record of the city's important assets of art. Of course, to recognize the outstanding artists who have won prizes at the competition, the city is also organizing an award ceremony and gala to congratulate the winners, and pay tribute to artists who have long worked relentlessly to achieve their creative goals.

To welcome the 2018 Taichung World Flora Exposition, the city has entered a special collaboration with Japan's Tokyo Fuji Art Museum, National Palace Museum, National Taiwan Museum of Fine Arts, and Chimei Museum, and launched the “Flowers of Immense Charm—A Masterpiece Exhibition by Four Major Museums,” showcasing over 150 exquisite artworks relating to flowers. We sincerely invite all art lovers from around the world to share this joy and jointly indulge in the fragrances of flowers. As Taichung hosts the World Flora Expo and the Joint Exhibition by Four Art Museums, “Da Dun Fine Arts Exhibition” in our city will not be absent from this magnificent arts event. The exhibition will open shortly following the two major international events, and the diverse art creations will put the icing on the cake and illustrate Taichung's rapid pace onto the world stage and its rich cultural development that resemble vibrant and radiant flowers in full bloom, introducing a series of wonderful and pleasant surprises.

The art exhibitions and World Flora Exposition join forces to turn the city of Taichung into a vast palette and canvas, giving it the brightest and most celebrative colors that will give rise to exciting new arts. The green mountains, blue rivers, and red flowers of Taichung invite you to come and share the city's wonders, and open welcoming arms to embrace brilliant artists from all around the world to participate in the annual Da Dun Fine Arts Exhibition, jointly writing a new chapter of the storied exhibition in its long and glorious history.

Chia-lung Lin
Mayor of Taichung City

歌詠大墩美學的金色光輝

翻閱古今文化史篇章，舉凡每一個斷代、任一個地域，藉由人類精心的創造或無意識原型表徵的流露，在哲學家榮格（Carl Gustav Jung 1875-1961）與佛洛伊德（Sigmund Freud 1856-1939）的論述中均清楚揭示了藝術的本源。藝術行為與其產物刻烙在歷史巨輪的跡痕，既深切又如此的充滿情感與溫度，誠為生活在國際地球村每一個角隅具有美的感知者，長久深深喜愛也難以捨離的。

臺中市作為臺灣藝術的重鎮、文化的要都，推展藝術活動傾力竭能之心眾所周知；其中，開辦大墩美展已歷23載，忝稱碩果豐實，名聞遐邇，亦曾受譽為「美術界的金馬獎」、「規模與尊榮感最高的美術競賽」，以及「極具指標性的大型公辦美展」等美名，努力成果堪值欣慰。2018年第23屆大墩美展承續著自第10屆起，依創作媒材與技法等面向分為11項競賽類別，向世界各地藝術菁英號召徵件，總計匯聚了來自40個國家及地區1,390件作品參賽。在歷經5月6日書面初審、6月12日原作複審，復於7月24日的大墩獎評審，通過嚴峻的三個關卡考驗，評選出5名大墩獎以及各類前三名、優選、入選等獎項，總計192件獲獎的精采佳作以極具創造力與高超的技藝反映了當代藝術現象，也記錄了近程重要的藝術發展軌跡，更添寫大墩美術史重要的新頁。

大墩美展競賽作業的順利竣事，有賴於55位勞苦功高的評審委員以公正縝密、細心著墨的精神與無私付出，對於臺灣美術發展的貢獻厥功尤偉，特此深表謝忱。而得於世界各地眾多藝術創作者中脫穎而出獲獎的作品，允為一時之選、上乘之作。全數獲獎作品擇於11月10日至28日在本市大墩文化中心一一展示，匯集來自紐西蘭、以色列、馬來西亞、香港、澳門等藝術家之油畫作品；出於美國版畫家、印度水彩畫家、日本膠彩畫家、乃至蒙古國藝術創作者的數位藝術作品；再加上臺灣本土最優秀的諸多藝術家各類別的經典作品，共同端出最美麗的國際藝術饗宴，展覽精采可期。

大墩美展舒坦的嫣紅地毯永遠為追求藝術理想的勇者而鋪設並振臂歡呼，大墩獎娉婷的金色獎座賡續與戮力藝術開創的智者並肩且共享殊榮。且讓我們齊用詩文讚嘆、以歌聲詠頌，期冀大墩文化永續的美好，大墩美展特有的美學涵養與金色光輝雋永璀璨。

An Ode to the Golden Glory of Da Dun Aesthetics

Searching through the chapters in cultural histories of the world, in every period, or any region, the origin of art has been clearly disclosed in the theories of philosophers Carl Gustav Jung (1875-1961) and Sigmund Freud (1856-1939) as deliberate creations of men or archetypal form revealed unconsciously. The marks branded by artistic behaviors and their products in the wheel of history are deep and profound, and sentimental and warm; for those with an eye for the beauty living in all corners of the global village, these marks are much loved and rather unforgettable.

Taichung, as a major hub of art and the cultural capital of Taiwan, is known for its devoted efforts for the promotion of art activities and events. Among these endeavors, Da Dun Fine Arts Exhibition has been organized for 23 years, achieving fruitful results and international fame; it has also been praised as the “Golden Horse Awards of Fine Arts,” the “Art Competition of the Grandest Scale and Highest Prestige” and the “Most Indicative Large Public Fine Arts Exhibition,” and the persistent efforts have produced rewarding results. Continuing the tradition since the 10th edition, the 23rd Da Dun Fine Arts Exhibition in 2018 features 11 competitive categories based on creative media and techniques, and calls for submissions from elite artists around the world, tallying a total of 1,390 works from 40 countries and regions. Through three stages of fierce competition—the preliminary review of documents on May 6, secondary review of the original works on June 12, and the final evaluation on July 24—the jury has selected 5 winners of the Da Dun Prize, as well as top three prizes, Award of Merit, and short-listed works in each category. The 192 prize-winning works reflect the phenomena of contemporary arts through highly creative and impressive skills and techniques, and chronicle recent development of art, while also adding a new chapter to the history of Da Dun.

Special thanks to the 55 jurors, who have contributed greatly to the development of art in Taiwan through their fair, meticulous, and prudent spirit and selfless devotion, bringing a smooth end to the competition. All the prize-winning works that have stood out from so many submissions from around the world are excellent works of art. The prize-winning works will be exhibited at Dadun Cultural Center in Taichung from November 10 to 28. The exhibition features oil paintings by artists from New Zealand, Israel, Malaysia, Hong Kong, and Macau; works of digital art by American printmaker, Indian watercolorist, Japanese glue color artist, and Mongolian artist; as well as iconic works by the best local artists of Taiwan in each categories, presenting the most beautiful international art feast that will definitely impress all people.

The comfortable red carpet of Da Dun Fine Arts Exhibition will always be rolled out and cheer for the brave ones pursuing artistic ideals. The golden trophy of Da Dun Prize shares the glory and recognitions with the wise ones who consistently and devotedly explored new horizons in art. Through poetry and odes, let's praise and look forward to Da Dun's sustained cultural wonder, and the eternal radiance of the unique aesthetics and golden glory of Da Dun Fine Arts Exhibition.

目錄 CONTENTS

D a Dun Prize 大墩獎

市長序 在臺中，世界花博與國際美展相映紅	2
Mayor's Preface <i>World Flora Exposition and International Fine Arts Exhibitions Blossoming in Taichung</i>	
編輯的話 歌詠大墩美學的金色光輝	4
Note from the Editor <i>An Ode to the Golden Glory of Da Dun Aesthetics</i>	

大墩獎暨參考作品

Da Dun Prize & Additional Works

墨彩類 Ink Wash Painting	陳仕航 / CHEN Shih-Hang
	大墩獎 / 意識的孤島—寂靜 20 Da Dun Prize / The Isolated Island of Consciousness—Silence
	參考作品 I / 清水斷崖 21 Additional Work I / Qingshui Cliffs
	參考作品 II / 群山峻嶺 22 Additional Work II / Summits of Mountains
	參考作品 III / 萬壑孤寂 23 Additional Work III / Solitude of Valleys and Summits
篆刻類 Seal Engraving	陳昭安 / CHEN Chao-An
	大墩獎 / 闡然日章 24 Da Dun Prize / Conceal Virtue only for It to Become more Illustrious Daily
	參考作品 I / 般若波羅蜜多心經集刻 25 Additional Work I / Collection of Seals of <i>Heart Sutra</i>
	參考作品 II / 臺灣諺語集刻 26 Additional Work II / Seals of Taiwanese Proverbs
	參考作品 III / 王陽明讀書十八則 27 Additional Work III / WANG Yang-Ming's 18 Essays on Reading
膠彩類 Glue Color Painting	賴楚穎 / LAI Chu-Ying
	大墩獎 / 尋 28 Da Dun Prize / Searching
	參考作品 I / 途中 29 Additional Work I / Traveling
	參考作品 II / 軌跡 30 Additional Work II / Trajectory
	參考作品 III / 方向 31 Additional Work III / Direction

Ink Wash Painting 墨彩類

水彩類 Watercolor Painting	游雯珍 / YU Wen-Jane	
	大墩獎 / 上上下下・來來往往	32
	Da Dun Prize / Up and Down; Come and Go	
	參考作品 I / 都會弄影	33
	Additional Work I / Urban Shadows	
	參考作品 II / 偷閒	34
	Additional Work II / A Stolen Moment of Relaxation	
	參考作品 III / 記憶丘墟	35
	Additional Work III / Hills and Ruins of Memory	
版畫類 Printmaking	高春英 / KAO Chun-Ying	
	大墩獎 / 植物人系列之昨日、今日、明日	36
	Da Dun Prize / Yesterday, Today, Tomorrow	
	參考作品 I / 放鬆聆聽	37
	Additional Work I / Relax and Listen	
	參考作品 II / 植物人系列—神話	38
	Additional Work II / Plant People Series—Myth	
	參考作品 III / 人間幾何 #8	39
	Additional Work III / How Brief is Life #8	

得獎作品

Prizewinning Works

墨彩類評審感言	42	
Juror's Statement, Ink Wash Painting Category		
第一名 First Prize	陳仕航 / 意識的孤島—寂靜	20
	CHEN Shih-Hang / The Isolated Island of Consciousness—Silence	
第二名 Second Prize	呂怡柔 / 雨夜	44
	LU Yi-Rou / Rainy Night	
第三名 Third Prize	范墨 / 「同人誌」動漫展會的午後	45
	FAN Mo / Filming	
優選 Award of Merit	曾華翊 / 妥協—渾沌	46
	TSENG Hua-Yi / Compromise—Chaos	
	龍萬和 / 金花開處香滿野	47
	LONG Wang-He / Fragrant Wildflower Opening	
	黃寶賢 / 延展	48
	HUANG Pao-Hsien / Extension	
	王怡婷 / 渡	49
	WANG Yi-Ting / Through	
入選 Short List	張語昕 / 胞室記憶	50
	CHANG Yu-Hsin / Pre-Birth Memories	
	伍峻立 / 古跡休復	51
	WU Jun-Li / Monuments Stop Repair	
	趙紋龍 / 掌轉	52
	JAW Wen-Long / Turn	
	林澄 / 四海八荒 (1)	53
	LIN Cheng / Hither and Farther I	
	郭天中 / 貼心的小伙伴	54
	KUO Tien-Chung / Post the Small Colleague of the Heart	
	呂如笙 / 悠巷掠影	55
	LU Lu-Sheng / Shadow across the Alley	

I

nk Wash Painting

墨彩類

C

alligraphy

書法類

入選 Short List

- 李采恩 / 潺湲 56
LEE Tsai-En / Slowly Flowing
- 周志良 (勝賢) / 月亮、地球在哭泣 57
CHOU Zhi-Liang / The Moon and Earth Are Crying
- 劉素惠 / 林間對話 58
LIU Su-Hui / Forest Dialogue
- 張亭 / 萬化 59
CHANG Ting / Ever-Changing
- 陳瑋筠 / 尋人啓示 60
CHEN Wei-Yun / Looking for Lost Love
- 曹金華 / 嶺南清韻 61
CAO Jin-Hua / The Fresh Charm of Lingnan
- 蘇家芬 / 滑世代，那些我們錯過的事 62
SU Chia-Feng / Touch-Screen Generation, We Miss Those Things.
- 林柔霈 / 自由？ 63
LIN Rou-Pei / Freedom?
- 康興隆 / 香火 64
KANC Xing-Long / Incense
- 韓震 / 暮色蒼茫 65
HAN Chen / Twilight Vast
- 鄒松鶴 / 立春 66
TSOU Sung-Ho / The Beginning of Spring

書法類評審感言 68 Juror's Statement, Calligraphy Category

- 第一名** 張倍源 / 〈柳深·月靜〉聯句 70
First Prize JANG Bey-Yuan / A Couplet by LI Bai and DU Fu
- 第二名** 陳昭坤 / 金農〈沈凡民圓硯銘〉 71
Second Prize CHEN Chao-Kun / *Inscription of SHEN Fan-Min's Circular Ink Stone* by JIN Nong
- 第三名** 沈克昌 / 〈奉述飛白書勢〉隸書中堂 72
Third Prize SHEN Ko-Chang / Describe Calligraphy
- 優選** 施博獻 / 張說唐詩〈幽州夜飲〉 73
Award of Merit SHI Bo-Xian / *Youzhou Night Drink* by ZHANG Yue (Tang Poetry)
- 張家馨 / 曹操〈龜雖壽〉詩 74
CHANG Chia-Hsin / Poem by CAO Cao
- 鄭宇宏 / 陸游〈夜坐〉詩句 75
CHENG Yu-Hung / A Poem of LU You
- 入選** 方立權 / 元·張可久〈金字經〉 76
Short List FANG Li-Chuan / *Golden Characters Classic* by CHANG Ke-Chiu from Yuan Dynasty
- 呂宗城 / 俞鎮〈娉花媚竹館宋詞集聯句〉 77
LU Tsung-Cheng / Verse Couplets by YU Zhen
- 筆永源 / 劉滄〈秋日山寺懷友人〉詩 78
PI Yung-Yuan / *Qiushan Temple Friends* by LIU Cang

S

Seal Engraving

篆刻類

入選
Short List

蔡名璩 / 懷宛陵舊遊.....	79
TSAI Ming-Tsan / <i>Remembering Trip to Wanling</i>	
洪志雄 / 李白詩〈月下獨酌〉.....	80
HUNG Chih-Hsiung / A Poem of LI Bai	
李韻玫 / 司馬光〈真率銘〉.....	81
Julie LEE / Master SIMA Guang's "The Motto of Sincerity"	
盧彩霞 / 孫逖〈宿雲門寺閣〉.....	82
LU Cai-Xia / SUN Ti's "A Night at Yunmen Temple"	
周欣慧 / 辛稼軒詞選.....	83
CHOU Hsin-Hui / Selected Passages from XIN's Poems	
徐惠美 / 董香光畫禪室隨筆選抄.....	84
HSU Huei-Mei / Selected Anthology of DONG Gi-Chang	

篆刻類評審感言 86
 Juror's Statement, Seal Engraving Category

第一名 First Prize	陳昭安 / 闇然日章.....	24
	CHEN Chao-An/ Conceal Virtue only for It to Become more Illustrious Daily	
第二名 Second Prize	羅應良 / 老·殘游記.....	88
	LO Ying-Liang / Journey of the Old and Exhausted	
第三名 Third Prize	賴錦源 / 崔子玉座右銘選句.....	89
	LAI Chin-Yuan / CUI Ziyu Motto Selective Sentence	
優選 Award of Merit	陳建樺 / 晉磚室近況.....	90
	CHEN Chien-Hua / Eastern Jin Dynasty Brick Room Recent or Current Situation	
	鄭振聰 / 心領印會.....	91
	CHENG Chen-Tsung / Seal of Realization	
入選 Short List	方立權 / 隱逸之風.....	92
	FANG Li-Chuan / The Wind of Seclusion	
	古員齊 / 律樂印痕.....	93
	KU Yuan-Chi / Collection of KU Yuan-Chi	
	陳佳呈 / 書懷.....	94
	CHEN Chia-Cheng / Write Feeling	

G

Glue Color Painting

膠彩類

O

Oil Painting

油畫類

膠彩類評審感言 96
Juror's Statement, Glue Color Painting Category

第一名 賴楚穎 / 尋 28
First Prize LAI Chu-Ying / Searching

第二名 林春宏 / 晨喚 98
Second Prize LIN Chun-Hung / Morning

第三名 林菊珍 / 幻境生機 99
Third Prize LIN Jyu-Jhen / Life within Fantasy

優選 白田 譽主也 / 頭上的樂園 100
Award of Merit HAKUTA Yoshuya / Paradise on the Head

張維元 / 海闊天空 101
CHANG Wei-Yuan / Under A Vast Sky

入選 張丹 / 萬物有靈 102
Short List ZHANG Dan / Telepathy by Nature

陳得賜 / 吸引力 103
CHEN Te-Szu / Attractive

油畫類評審感言 104
Juror's Statement, Oil Painting Category

第一名 蔡函庭 / 幸福的青鳥II 106
First Prize TSAI Han-Ting / Bluebird with Happiness II

第二名 楊奕軒 / 沉默風景 107
Second Prize YANG Yi-Syuan / Reading the Landscape

第三名 王曉捷 / 寂靜的慕拉士 108
Third Prize WONG Hio-Chit / Silent de Morais

優選 劉宜方 / 磨合系列 42 109
Award of Merit LIU Yi-Fang / Break in 42

蔡元桓 / 亡者的過程 110
TSAI Yuan-Huan / Real Understanding

潘嘉洽 / 於是我們慶祝? 111
PAN Chia-Ling / Should We Celebrate?

鄧春英 / 荷(合)而為一 112
TENG Chun-Ying / Lotus

姚柱東 / 景物 4 113
YIU Chu-Tung / Scene No.4

入選 張國二 / 晨曦 114
Short List CHANG Kuo-Erh / Dawn

盧博瑛 / 遠眺 115
LU Po-Ying / Vision

Lucas K. Doolan / Figurative Territories 116
盧卡斯 / 人物限度

吳彥融 / 樂園裡的憂慮 117
WU Yan-Rong / The Anxious of Paradise

入 選
Short List

- 黃玉雲 / 生命的奧妙之破殼而出.....118
HUANG Yu-Yun / "Breakthrough" –Profound of the Life
- 周佑倫 / 起—落.....119
CHOU Yu-Lun / Build and Elopse
- 辜裕恩 / 呼吸.....120
KU Yu-En / Breathe
- 張立欣 / 島嶼.....121
CHANG Lih-Shin / Island
- 林照鈞 / 遊戲異想—海.....122
LIN Jao-Chun / Game Whims—Sea
- 蔡鎮澤 / 溫室.....123
TSAI Chen-Tse / Greenhouse
- 蕭逸玫 / 潘皮諾蒂亞.....124
HSIAO Yi-Mei / Papilionoidea
- 白穆君 / 方舟.....125
PAI Mu-Chun / Ark
- 陳柏霖 / 兩種觀看.....126
TAN Perk-Lin / Two Ways of Seeing
- 王聰得 / 紫色印象.....127
WANG Tsung-Te / Purple Impression
- 施美蓮 / 蓮的聯想.....128
SHIH Mei-Lien / Lotus Association
- 黃采婕 / 微浪漫主義.....129
HUANG Cai-Jie / Micro Romanticism

入 選
Short List

- 徐昭華 / 藍色小方舟.....130
HSU Chao-Hua / Blue Ark
- 宋適生 / 渾沌的真理.....131
SUNG Shih-Sheng / The Truth of Chaos
- 簡秀英 / 吱喳、吱喳.....132
CHIEN Hsiu-Ying / Chirp-Chip, Chirp-Chip
- 黃輝坪 / 蛻變 T-04.....133
HUANG Hui-Ping / Transformation T-04
- 陳詠中 / 獨躑.....134
CHEN Yeong-Jong / Lonely
- 林玫筠 / 位置的狀態 (六).....135
LIN Mei-Yuan / Position State 6
- 吳貞霖 / 歇，在未命名的起點.....136
WU Chen-Lin / Stay at Unnamed
- 賴梓平 / 21 世紀初的臺中市.....137
LAI Tzu-Ping / The Taichung City in 2017
- 吳欣怡 / 乾枯意象.....138
WU Hsin-Yi / Dried and Withered
- 林惠玲 / 寂靜之聲.....139
LIN Hui-Ling / The Sound of Silence
- Omer Tshuva / Mishel.....140
Omer Tshuva / 蜜雪兒

W

atercolor Painting

水彩類

水彩類評審感言 142 Juror's Statement, Watercolor Painting Category

第一名 First Prize	游雯珍 / 上上下下・來來往往.....32 YU Wen-Jane / Up and Down; Come and Go
第二名 Second Prize	劉佳琪 / 莫忘初衷.....144 LIU Chia-Chi / Keep the Faith
第三名 Third Prize	李梓維 / 貧民窟的藝術家.....145 LEE Zhi-Wei / Slum Artist
優 選 Award of Merit	王少夫 / 憶...童年.....146 WANG Shao-Fu / Remember Childhood
	陳俊男 / 萬物靜觀皆自得—有容乃大.....147 CHEN Chun-Nan / Everything Is Condescending
	劉晏嘉 / 恍惚.....148 LIU Yan-Jia / Perturbed
	龔維國 / 魚籠憶舊.....149 KUNG Wei-Kuo / Memories of Old Fish Cage
入 選 Short List	王怡翔 / 夢迴—2.....150 WANG Yi-Hsiang / Dream about Hometown—2
	許秀蘭 / 山曲.....151 HSU Hsiu-Lan / Labyrinth of the Mountain
	趙麗俐 / 蓮.....152 CHAO Li-Ly / Lotus
	黃正毅 / 淺淺漣漪.....153 HUANG Cheng-Yi / Ripples

入 選 Short List	陳愛珠 / 文明歲月.....154 Amy CHEN / Civilized Years
	張栾中 / 休止符與延長線.....155 CHANG Chin-Chung / Rest and Extension
	游忠諺 / 死後也許就不孤單了.....156 YU Chung-Yen / May Not Be Alone after Death
	蔡淑珍 / 開飯了.....157 TSAI Shu-Jan / Mealtime
	蔡秋蘭 / 晨光.....158 TSAI Chiu-Lan / Morning Light
	吳欣怡 / 宣洩 (二).....159 WU Hsin-Yi / Unload 2
	申學彥 / 遇.....160 SHEN Hsueh-Yen / Meeting
	Swaraj Das / Peaceful Home Town.....161 Swaraj Das / 平靜的家園
	余政諺 / 心之丘.....162 YU Cheng-Yen / Mound of the Heart
	楊日彤 / 點絳麗人.....163 YANG Yueh-Tung / Classical Beauty

P rintmaking

版畫類

P hotography

攝影類

版畫類評審感言 164 Juror's Statement, Printmaking Category

第一名 First Prize	高春英 / 植物人系列之昨日、今日、明日.....36 KAO Chun-Ying / Yesterday, Today, Tomorrow
第二名 Second Prize	林冠斌 / 互相.....168 LIN Guan-Bin / Mutual
第三名 Third Prize	金炫辰 / 無盡的旅程 #27.....169 KIM Hyun-Jin / Endless Journey #27
優選 Award of Merit	陳永欽 / 春還.....170 CHEN Yung-Chin / Spring Return
	賴冠宇 / 尋找光的男孩.....171 LAI Kuan-Yu / Boy Looking for Light
入選 Short List	林育弘 / 大地之歌-6.....172 LIN Yu-Hong / Rhythm of Life-6
	Jon Renzella / The Inner Jungle.....173 雷強 / 內心叢林
	潘奕愷 / 趨.....174 PAN Yi-Kai / Tend
	白穆君 / 禁止進入IV.....175 PAI Mu-Chun / No Entry IV
	顏珮珊 / 人生事態系列.....176 YEN Pei-Shan / Life Situation

攝影類評審感言 178 Juror's Statement, Photography Category

第一名 First Prize	董榮裕 / 炸轎.....180 TUNG Jung-Yu / Exploded Shrine
第二名 Second Prize	黃俊金 / 我們在乎的是?.....181 HUANG Chun-Ching / What do We Care about?
第三名 Third Prize	林美智 / 溫馨小店.....182 LIN Mei-Jyh / Warm Shop
優選 Award of Merit	杜惠馨 / 無辜.....183 TU Hui-Hsing / Innocent
	徐銀英 / 誰幫我擦擦臉.....184 HSU Yin-Ying / Who Can Help Me Wipe My Face?
	謝佳瑜 / 靜.....185 HSIEH Chia-Yu / Tranquil
	曾煥鳳 / 影子監工.....186 TSENG Huan-Feng / Shadow Overseer
	黃子佳 / 摯友.....187 HUANG Tzu-Chia / Best Friends
入選 Short List	邱毓潔 / 傳承.....188 CHIU Yu-Chieh / Skill Inheritance
	陳慧珠 / 中港溪風情.....189 CHEN Hui-Chu / Port Brook Character and Style

P hotography

攝影類

入選 Short List

- 張國龍 / 痕.....190
CHANG Guo-Long / Trace
- 林侑用 / 耕.....191
LIN Yu-Yung / Tillage
- 張毅生 / 在撕開謊言的假面之後.....192
CHANG Yi-Sheng / After the Mask of Lies Was Torn Apart...
- 林振宏 / 在未知遇見自己.....193
LIN Chen-Hung / Meeting in the Future
- 焦大偉 / 重生之機.....194
JIAO Da-Wei / Hope of Rebirth
- 羅浚濱 / 看戲.....195
LO Chun-Pin / Drama
- 賴昭旭 / 異類風景.....196
LAI Chao-Hsu / Unusual Landscape
- 劉月梅 / 礦工日誌.....197
LIU Yueh-Mei / Miner's Log
- 吳麗英 / 戲曲人生.....198
WU Li-Ying / Life as Drama
- 陳毓芳 / 溫暖的懷抱.....199
CHEN Yu-Fang / Warm Embrace
- 陸婉萍 / 香港繁華中的他和它.....200
LUK Yuen Ping Esther / The One in the Prosperous Hong Kong

入選 Short List

- 駱子逸 / 祕境新生.....201
LO Tzu-Yi / Life in the Mystery Realm
- 陳影雲 / 木魚.....202
CHEN Ying-Yun / Mokugyo
- 羅伸茂 / 光影之美.....203
LUO Shen-Mao / The Beauty of Light and Shadow
- 陳循謀 / 無憂.....204
CHEN Hsun-Mou / Happy-Go-Lucky
- 謝梅英 / 古厝一隅.....205
HSIEH Mei-Ying / A Quiet Corner
- 江佳莉 / 老世代的悲情.....206
CHIANG Chia-Li / Live in Solitary
- 呂芳真 / 人生.....207
LU Fang-Chen / Life
- 謝錦綉 / 等候幸福.....208
HSIEH Chin-Hsiu / Waiting for Happiness
- 賴富美 / 彩虹爺爺的傳奇.....209
LAI Fu-Mei / The Legendary Rainbow Grandpa
- 劉綵潔 / 浮生·夢.....210
LIU Tsai-Chieh / Life Is but A Dream
- 杜蕙君 / 一草一繩一世情.....211
TU Hui-Chun / A Grass, A Rope and Whole Life Love

S

culpture

雕塑類

入選
Short List

黃元煜 / 希望的亮光.....	212
HUANG Yuan-Yu / The Hope of Light	
江支柱 / 鄉土夜色.....	213
CHIANG Chih-Chu / Country Darkness	
鍾素雲 / 覓.....	214
Susan CHUNG / Seek	
黃植生 / 臉譜.....	215
HUANG Chih-Sheng / Face Tattoo	
賴贊文 / 養分.....	216
LAI Tsan-Wen / The Nourishment	
何振宏 / 傳統窯製木炭.....	217
HO Chen-Hong / Traditional Kiln Charcoal	
郁明珠 / 鄉居歲月.....	218
YU Ming-Chu / The Serene Life of A Frontiersman	
陳瑀妃 / 祖孫情.....	219
CHEN Chueh-Fei / Grandparents and Grandchildren	
林建杉 / 你來我往.....	220
LIN Chiem-Sha / Going Up and Down	
賴秀娥 / 完美出籠.....	221
LAI Hsiu-O / Steamed Cake Out of the Cage	

雕塑類評審感言 222
 Juror's Statement, Sculpture Category

第一名 First Prize	潘煒中 / 此在.....	224
	PAN Wei-Chung / Exist	
第二名 Second Prize	林辰勳 / 浸慾性儀式.....	225
	LIN Chen-Shun / The Ritualistic of Immersed Desire	
第三名 Third Prize	吳瑋庭 / 靜·亢.....	226
	WU Wei-Ting / Struggle	
優選 Award of Merit	陳家邦 / 自我投射.....	227
	CHEN Jia-Bang / Self-Projection	
	簡湘霖 / 禁錮之形.....	228
	CHIEN Hsiang-Lin / Imprison of Stuff	
入選 Short List	陳怡汶 / 在樹叢中溺斃.....	229
	CHEN Yi-Wen / Immerse in the Grove	
	鍾長青 / 柔軟的束縛.....	230
	CHUNG Chang-Ching / Constraint	
	林國璋 / 樹紋身的女孩.....	231
	LIN Kuo-Wei / The Girl with the Tree Tattoo	
	張哲文 / 還我呼吸權.....	232
	CHANG Che-Wen / Also My Breathing Rights	
	游雯青 / 面對.....	233
	YU Wen-Ching / To Confront	

Crafts

工藝類

Digital Art

數位藝術類

工藝類評審感言 234 Juror's Statement, Crafts Category

第一名 First Prize	蔡岳勳 / 藍洞.....236 CAI Yue-Syun / Blue Hole
第二名 Second Prize	許元俐 / 拾起與歸回.....237 HSU Yuan-Li / Pick Up and Return
第三名 Third Prize	黃桂珠 / 律動.....238 HUANG Kuei-Chu / Rhythm
優選 Award of Merit	劉祥驊 / 船承.....239 LIU Hsiang-Hua / Embark
	陳玉英 / 圍一綠線菱貝磨顯漆瓶.....240 CHEN Yu-Ying / Encirclement-Green Line and Diamond Shell Lacquer Vase Grinding with Black Lacquer
	李偵綾 / 借景.....241 LEE Chen-Lin / Scenery Borrowing
入選 Short List	李文秀 / 海風.....242 LEE Wen-Show / Wind
	廖昱誠 / 微觀世界.....243 LIAO Yu-Cheng / The Microscopic World
	董珮儀 / 新白虎堂—轅門斬子.....244 TUNG Pei-I / "New" White Tiger Hall-Yuánmén Zhán Zi
	崔克英 / 根源.....245 TSUI Ko-Ying / Origin
	吳孟儒 / 流.....246 WU Meng-Ju / Flowing
	杜政杰 / 堡壘.....247 TU Chien-Cheng / Fortress
	黃明文 / 飄華成聚—木葉天目瓶.....248 HUANG Ming-Wen / "With the Gorgeous into Poly" Leaf Tenmoku Bottles

數位藝術類評審感言 250 Juror's Statement, Digital Art Category

第三名 Third Prize	吳愉璇 / 溺.....252 WU Yu-Hsuan / Drowning
入選 Short List	黃元煜 / Image Quilts-Beautiful Homeland...253 HUANG Yuan-Yu / 影像拼布—美麗的家園
	林威凱 / 如果有一天.....254 LIN Wei-Kai / If One Day.....
	葉沛宜 / 困.....255 YE Pei-Yi / Yuān
	陳姝妤 / 拯救世界的刈包.....256 CHEN Shu-Yu / World Saver : Gua Bao
	韓雁婷 / 流荷.....257 Rebecca HON / Flowing
	T. Tergel / My Blue Friend.....258 T. Tergel / 我的藍色朋友

A ppendix

附錄

籌備委員名錄	260
List of Organizing Committee	
評審委員名錄	260
List of Judging Panel	
得獎名單	261
List of Prizewinner	
臺中市第 23 屆大墩美展實施計畫	265
Implementation Plan of the 23 rd Da Dun Fine Arts Exhibition of Taichung City, 2018	
臺中市第 23 屆大墩美展簡章	272
General Rules & Regulations for the 23 rd Da Dun Fine Arts Exhibition of Taichung City	
臺中市第 23 屆大墩美展參賽件數統計表	284
Total Entries for the 23 rd Da Dun Fine Arts Exhibition of Taichung City	
臺中市第 23 屆大墩美展參賽者分析	285
The Analysis of Participant Distribution for the 23 rd Da Dun Fine Arts Exhibition of Taichung City	
臺中市第 23 屆大墩美展得獎者分析	286
The Analysis of Prizewinner Distribution for the 23 rd Da Dun Fine Arts Exhibition of Taichung City	





大墩美展

大墩獎暨 參考作品



Da Dun Prize &
Additional Works





DA THE 23rd FINE ARTS EXHIBITION OF
DUN TAICHUNG CITY



意識的孤島—寂靜 / The Isolated Island of Consciousness—Silence 142×220cm



陳仕航 CHEN Shih-Hang

作品說明

闡述自我保護如同畫面中孤島一樣的沉寂，你感受不到任何動靜，只因我的保護正在驅使不做任何動作的偽裝，唯一能聽見的是我心中的沉默，在這一片沉重的墨色當中。

Description

The work illustrates that self-protection is equally silent like the isolated island in the painting—you will not feel any movements, for my self-protection is driving the movement-less camouflage; the only thing you can hear is the silence within my heart, within this heavy and dark color of ink.



清水斷崖 / Qingshui Cliffs 91.2×182cm

陳仕航 CHEN Shih-Hang

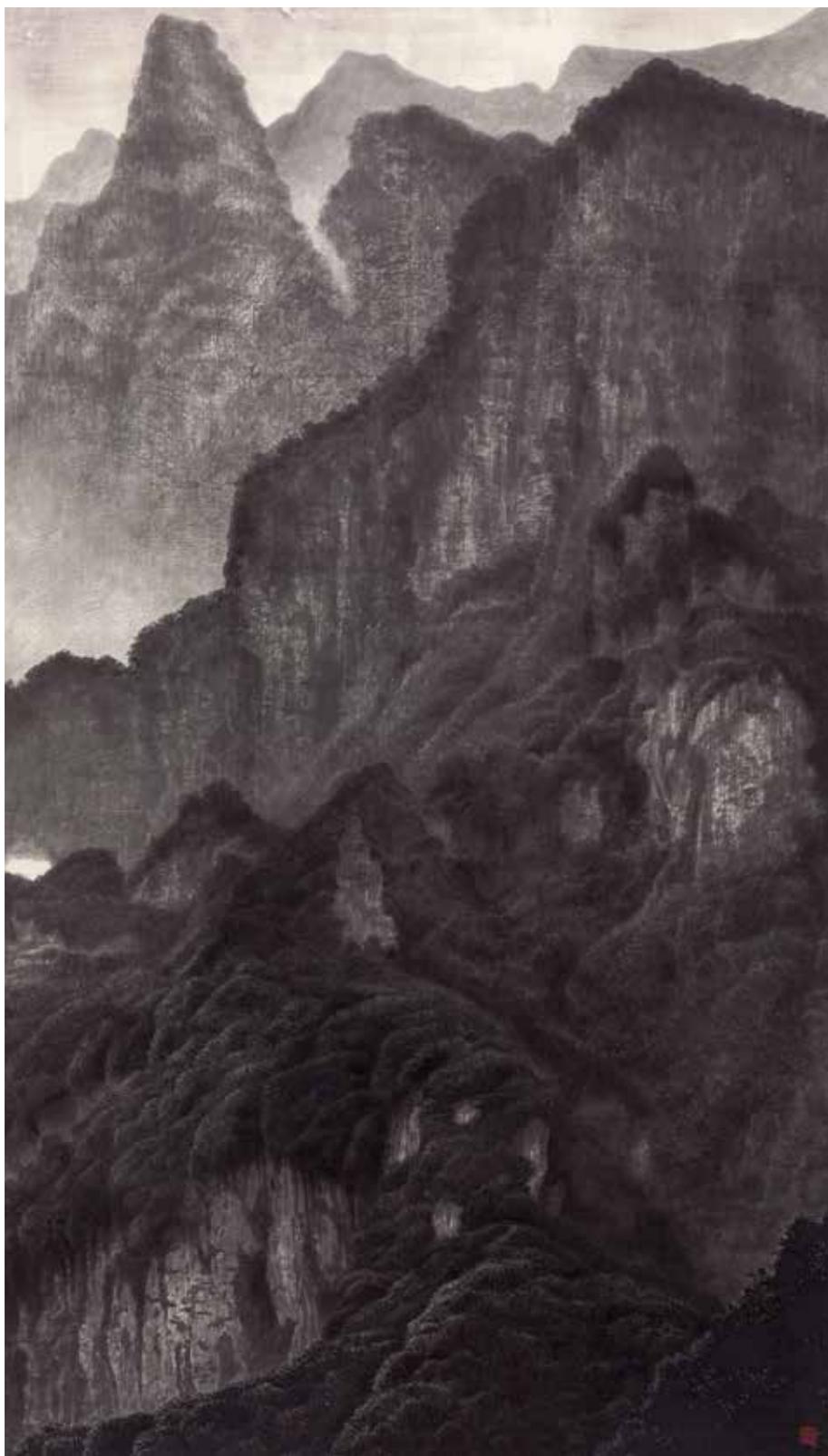
參考作品 (一) Additional Work I

作品說明

一個再單純不過的空間、再踏實不過的感受，以及最誠實的自己。

Description

A simplest space, most certain feeling, and most honest self.



陳仕航 CHEN Shih-Hang

參考作品 (二) Additional Work II

作品說明

某種孤寂、某種沉靜、某種神秘、某種嚴謹。
內心戲的總和潛藏於誠實的賦予。

Description

A certain solitude, tranquility, mysteriousness, and meticulousness.

The sum of all the inner feelings is hidden within the gift of honesty.

群山峻嶺 / Summits of Mountains 211 × 122cm



萬壑孤寂 / Solitude of Valleys and Summits 78×182cm

陳仕航

CHEN Shih-Hang

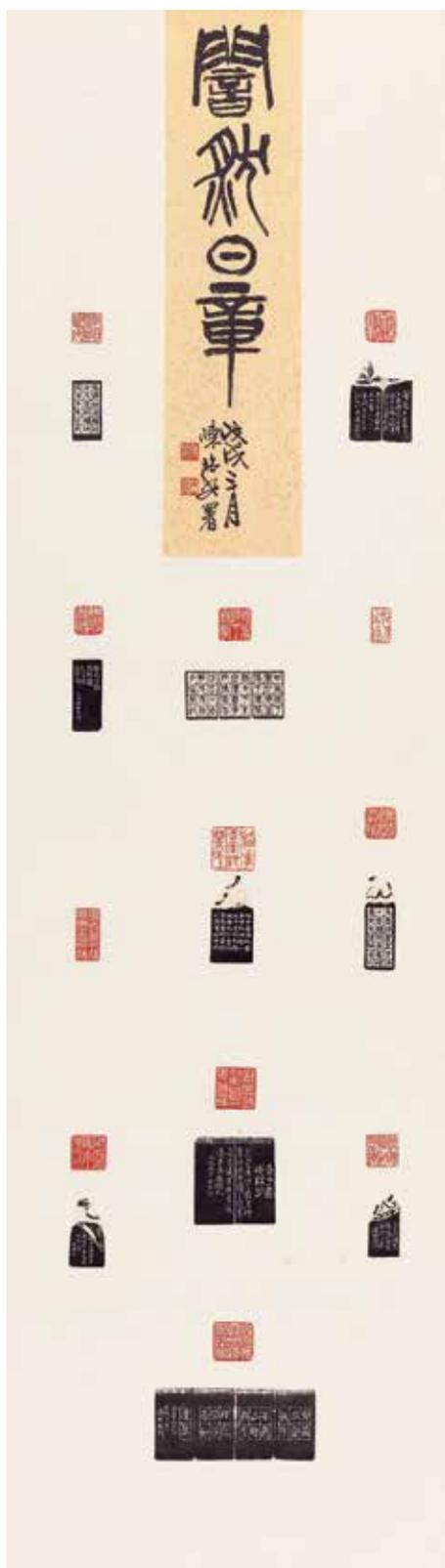
參考作品 (三) Additional Work III

作品說明

靜靜的擁抱在沉墨之中，著迷於沉默的靜繆，卻依然包含著全部，猶如意識本身。

Description

Quietly embraced by tranquility, obsessed with silent remoteness, yet it still embodies all, like consciousness itself.



陳昭安 CHEN Chao-An

作品說明

取中庸「故君子之道，闇然而日章」為題，游藝於方寸，撫古璽之多變稚趣，追摹秦漢印渾厚端莊，並以書入印，縱意於布白空靈，借由詩詞、佳句，陶然忘機，不亦樂乎！

Description

The work is taken from the *Doctrine of the Mean*: “Just so, it is the way of the superior man to prefer the concealment of his virtue, while it daily becomes more illustrious.” I have indulged in the world of seals and been fascinated by the variety and beauty of ancient seals. I emulate the elegant and honest styles of seals from the Qin and Han dynasties, and incorporate the art of calligraphy into my works of seal engraving. I wander in this world of seals and borrow wonderful works of poetry and literature to create seals. This practice brings me tremendous joy!



闇然而日章 / Conceal Virtue only for It to Become more Illustrious Daily 145×49cm (12 方印)

陳昭安 CHEN Chao-An

參考作品 (一) Additional Work I

作品說明

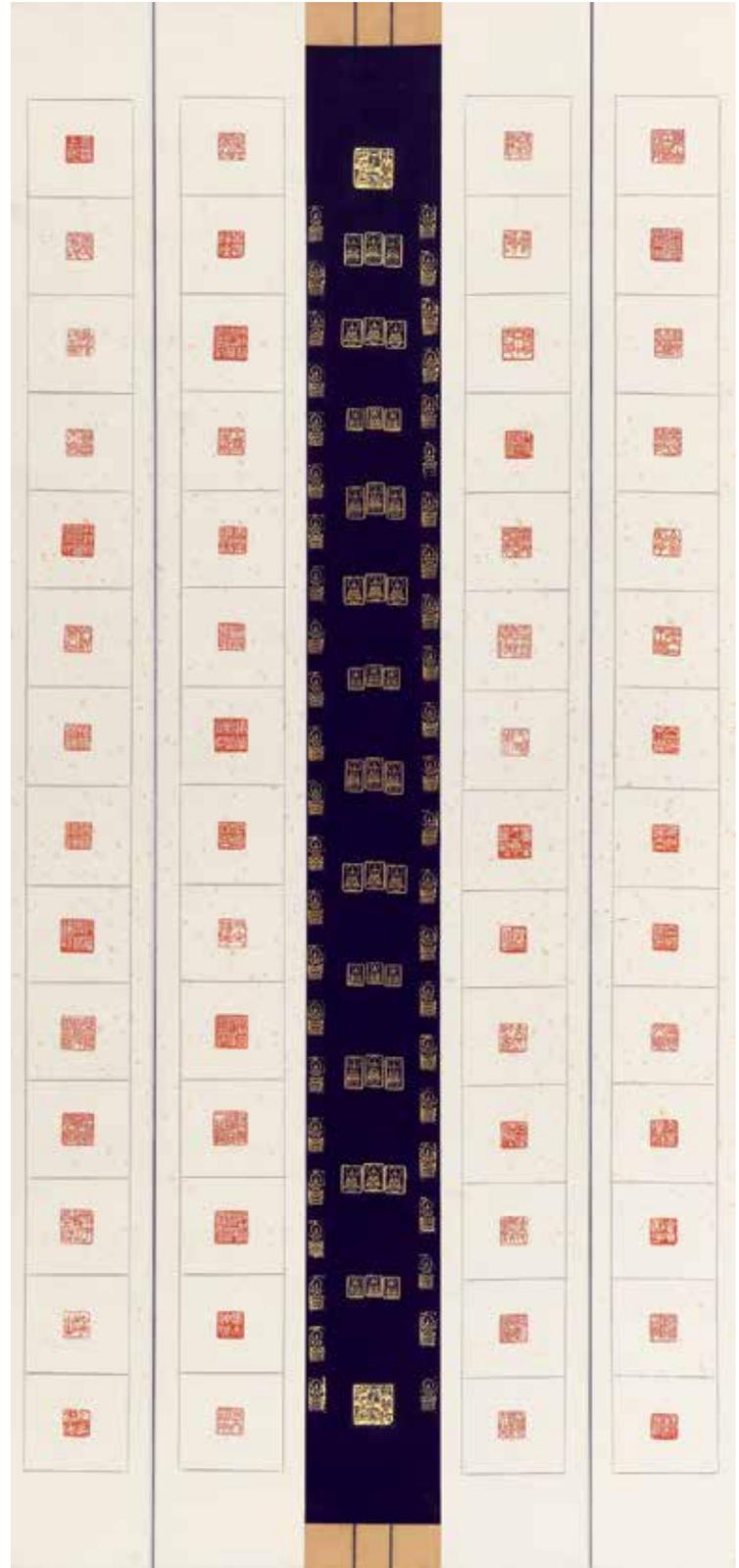
以書入印，撫吳讓之、吳昌碩為主，另以甲金文字入印。

Description

Incorporating the book into seals that showcase mainly the styles of WU Xi-Zai and WU Chang-Shuo; I also incorporate the style of bronze inscriptions in my seal engraving.



般若波羅蜜多心經集刻 / Collection of Seals of *Heart Sutra* 200×65cm (16方印)





陳昭安 CHEN Chao-An

參考作品 (二) Additional Work II

作品說明

戰國古印及甲金文字入印為主，皖派為輔，將通俗語句藉由篆刻表現其不俗之文化意涵。

Description

Styles of ancient seals from the Warring States Period and bronze inscriptions are mainly featured in this collection, supplemented by the style of the School of Anhui. Seal engraving is used to express the outstanding cultural meanings of commonly seen proverbs



臺灣諺語集刻 / Seals of Taiwanese Proverbs 200×42.5cm (17 方印)

陳昭安 CHEN Chao-An

參考作品 (三) Additional Work III

作品說明

以書入印，撫二吳為主，另以甲金文字入印。

Description

Incorporating the book into seals that showcase mainly the styles of WU Xi-Zai and WU Chang-Shuo; I also incorporate the style of bronze inscriptions in my seal engraving.



王陽明讀書十八則 / WANG Yang-Ming's 18 Essays on Reading 200×48cm (18 方印)





尋 / Searching 112×145cm



賴 楚穎 LAI Chu-Ying

作品說明

透過影像的堆疊，讓少女置身在城市（世界）、氣球（夢想）、植物…等等交錯的場域，試著訴說當下人們尋找自我本質的過程及掙扎。

Description

Through the overlapping of images, the girl is put in a place woven by city (world), balloon (dream), plants...etc., in an attempt to narrate the process and struggles of modern people's search for the nature of self.



途中 / Traveling 112×145.5cm

賴 楚穎 LAI Chu-Ying

參考作品 (一) Additional Work I

作品說明

我揹起背包，在與過往交疊的世界尋覓。劃破空間的老鷹替代渴望自由的國度。如果旅程會繼續，或許能更接近自由。

Description

I carry the backpack and set out searching in a world overlapped with the past. The eagle that cut through space replaces the kingdom where freedom is desired. If the traveling continued, perhaps I could be closer to freedom.



軌跡 / Trajectory 116.5×91cm

賴 楚穎 LAI Chu-Ying

參考作品 (二) Additional Work II

作品說明

在虛幻與真實之間找尋自我的存在感。星體與光點的軌道穿梭顯現在我眼前，它是否會提醒我，宇宙中所有的存在與價值，而我會單純地相信那些看似微小的軌跡。

Description

Searching for the sense of existence of self between reality and virtuality. The trajectory of stars and light dots weave and appear in front of my eyes. Will they remind me of all the existences and values in the universe? And I will naively believe those seemingly tiny trajectories.

賴 楚穎 LAI Chu-Ying

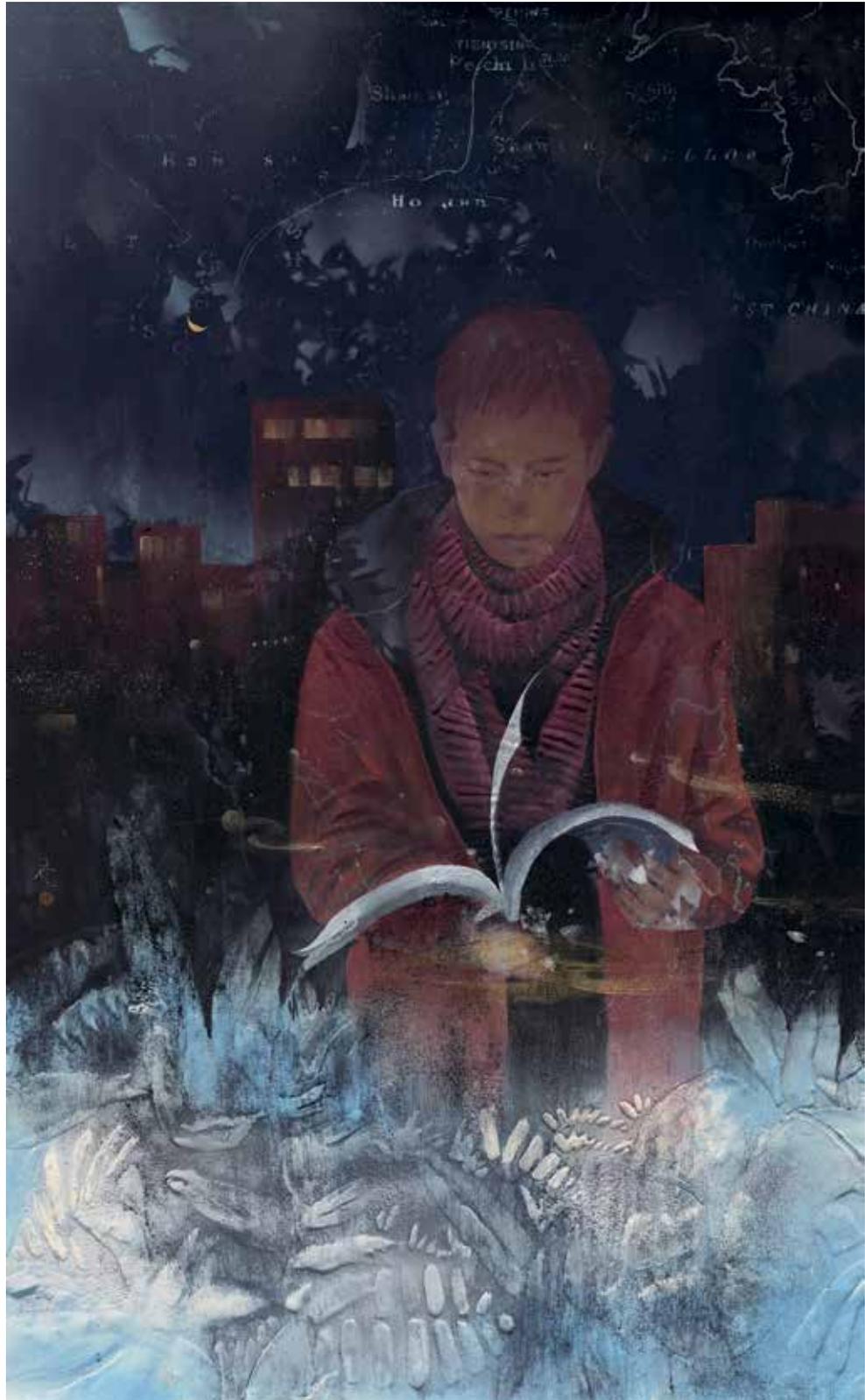
參考作品 (三) Additional Work III

作品說明

在未知的世界裡，什麼是存在？我們只能不斷地找尋方向、不斷地前行、不斷地用盡生命去印證心中的一個解答。直到答案出現，才肯停下。

Description

In an unknown world, what is existence? We can only search for direction constantly, move forward constantly, and exhaust our lives to verify the answers within our hearts constantly. We will not stop until the answers appear.



方向 / Direction 116.5×72.5cm



上上下下 · 來來往往 / Up and Down; Come and Go 111×153cm



游 雯珍 YU Wen-Jane

作品說明

似迷宮的捷運站，面對上上下下、來來往往換路線的匆忙人群，讓住在桃園的作者有種慌亂與茫然的感覺。作者以層層疊疊的手法表達多重空間，也表達通車族在不同空間移動的心情！

Description

The MRT station feels like a maze; facing all the busy people walking up and down, weaving through traffic, the artist, who lives in Taoyuan, panics and feels clueless. The artist uses the method of layering to express multiple spaces, while also conveying the emotions of commuters moving between different spaces!



都會弄影 / Urban Shadows 78×110cm

游 雯珍 YU Wen-Jane

參考作品 (一) Additional Work I

作品說明

〈都會弄影〉表達都會生活中的泳者，在水面大樓倒影中感受到「都會的壓力」與「游泳的優閒」之間的矛盾感。面對這樣的矛盾，沉溺又不放棄自己，甚至以微笑正視不可逃避的現狀。

Description

“Urban Shadows” depicts a swimmer in urban life, who perceives the contradiction between “urban stresses” and “leisure of swimming” from the reflections of buildings on the water surface. Facing such contradiction, the swimmer indulges in but does not give up on self, and faces the inevitable status quo with a smile.



偷閒 / A Stolen Moment of Relaxation 78×110cm

游雯珍 YU Wen-Jane

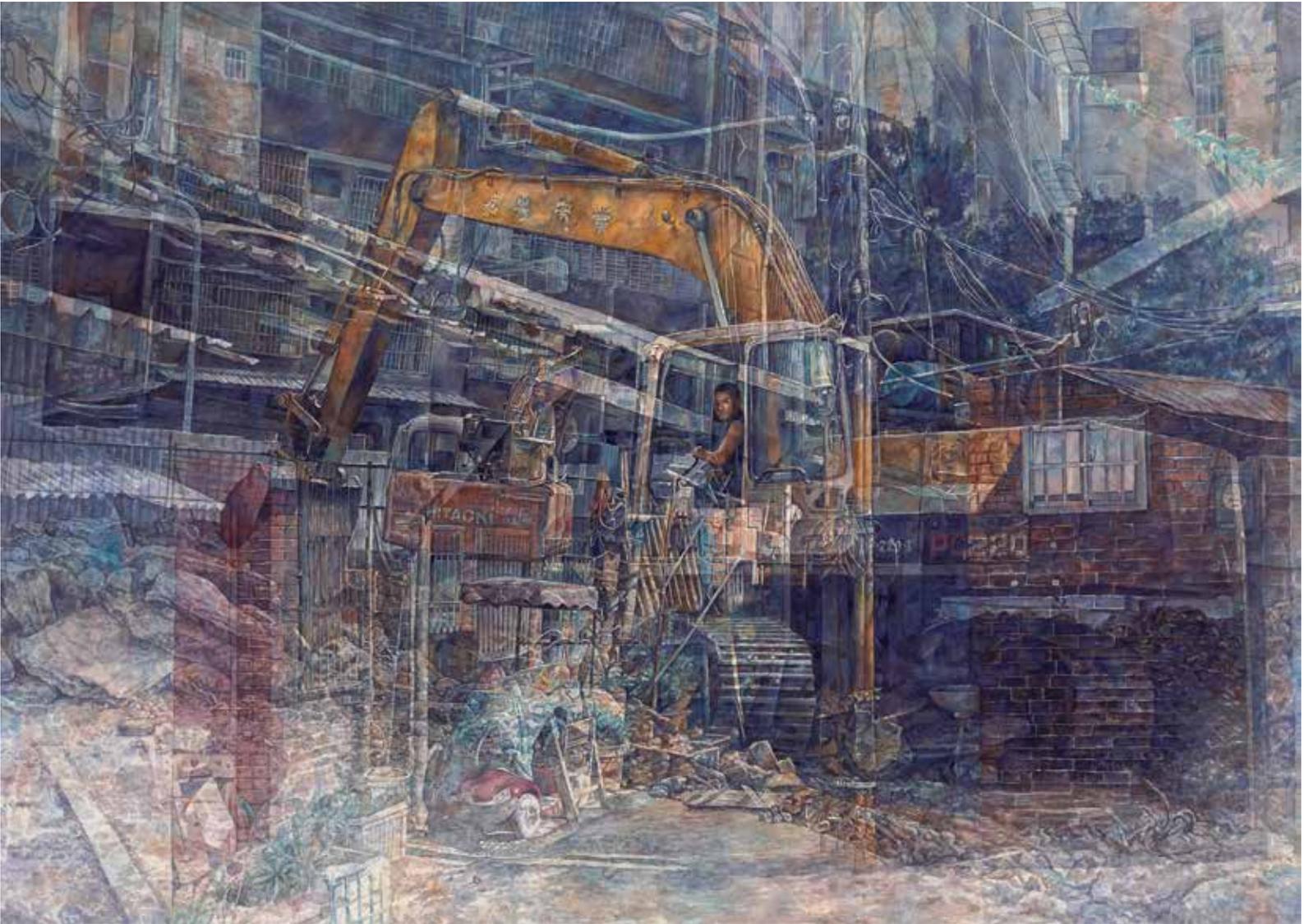
參考作品 (二) Additional Work II

作品說明

在逆光的餐廳一隅，
在錯落的重疊影像中，
呈現喧囂又反覆的都會生活節奏中，
難得的一安靜！

Description

In a corner of the restaurant against the light,
Among overlapped images,
Within the noisy and repetitive tempo of urban life,
Rare and precious—silence!



記憶丘墟／ Hills and Ruins of Memory 78×110cm

游 雯珍 YU Wen-Jane

參考作品 (三) Additional Work III

作品說明

在錯落重疊怪手與老建築影像中，
不禁要問：
都市的形成是先去除記憶嗎？

Description

Within the overlapped and scattered images of excavator and old building,
I cannot help but to ask:
Do cities take shape by first removing memories?



植物人系列之昨日、今日、明日 / Yesterday, Today, Tomorrow 砂紙凹版 / Sandpaper Intaglio 70×135cm



高 春英 KAO Chun-Ying

作品說明

透過藝術及美學的具體實現，把自我的特質與人生的省思以及對生活的想法表現在每件作品中。個人主觀的技法表現傳達思想，注入感情，持續穩定的創作如同日記般的存在，長時間反覆刮版的工作中，感受孤寂如同一種修行。每種生命體都注定會腐朽、消逝，如何在生命消逝後證明我的存在，我想…唯有創作吧！

Description

Through the concrete realization of art and aesthetics, I express in each of my work my own characteristics, reflections on life, and thoughts on daily life. Technical expressions of personal subjectivity convey thoughts, inject emotions, and the continuous and stable creation is like my diary. Perceiving loneliness through the long period of repetitive scratching is like a kind of spiritual practice. All beings are destined to rot and die, how to prove my existence after my own demise? I think...only creation!

高 春英 KAO Chun-Ying

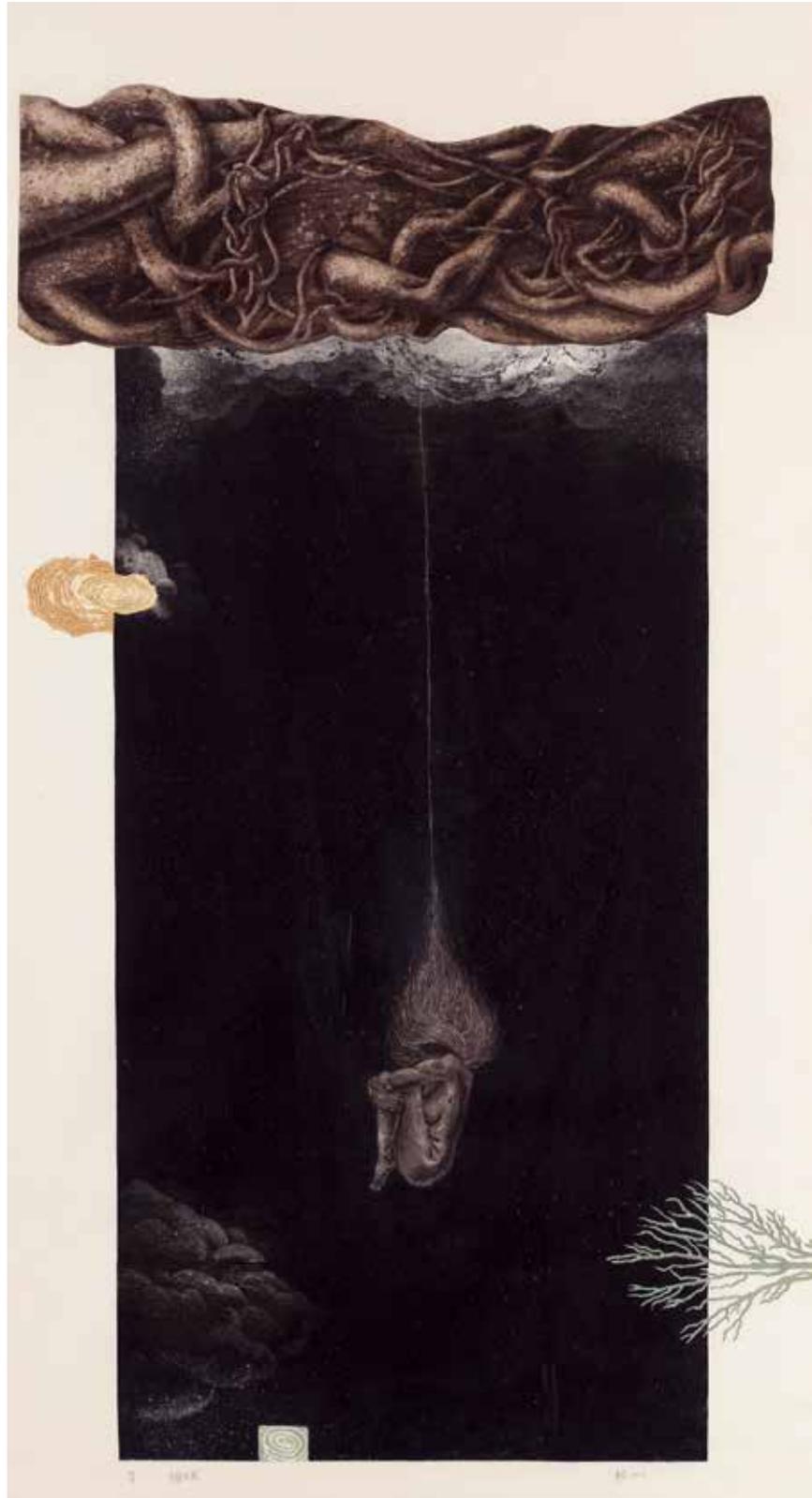
參考作品 (一) Additional Work I

作品說明

以各式物件天馬行空的布局，呈現超現實般的綺想情境，畫面大量深邃的黑，在寧靜的景象中讓每個物件和諧並存。一個人安靜自在也是一種幸福，在持續的創作中呈現內在心靈空間的投射與想像，真誠面對內心的自我。

Description

Presenting surreal fantasy through imaginative arrangement of various objects, the work features large portions of black, allowing all the objects to coexist in harmony in the tranquil scene. Being comfortably and quietly alone is a kind of happiness, and I continue to present the projection and imagination of inner spiritual space through creative works and sincerely face the inner self.



放鬆聆聽 / Relax and Listen 砂紙凹版 / Sandpaper Intaglio 128×70cm



植物人系列－神話／Plant People Series-Myth 砂紙凹版／Sandpaper Intaglio 74×109cm

高 春英 KAO Chun-Ying

參考作品（二）Additional Work II

作品說明

生命的來與逝有著宇宙的愛所安排的軌跡，經歷漫長歲月的洗鍊後得到昇華，是有限也永恆。

人的生命像一個容器，需要來自大自然的養分，融入自然才能相依共存。成為效法植物精神的植物人，感受植物的生死循環比我們認知的更為深奧。

Description

The coming and going of life show the track laid by the universe's love; through long years of refinement, this love has sublimated to be limited but eternal.

Human life is like a vessel, we need nutrients from the nature. We need to become one with the nature in order to coexist and survive. Become plant people that learn from the spirit of plants, and realize that their lifecycles are far more mysterious than what we know.



人間幾何 #8 / How Brief is Life #8 砂紙凹版 / Sandpaper Intaglio 78×147cm

高 春英 KAO Chun-Ying

參考作品 (三) Additional Work III

作品說明

生命是宇宙能量的轉換，生老病死無限循環，愛恨情仇糾結難解。人生幾何，譬如朝露，如果終點是一樣的，那在短暫的過程裡就別在他人的劇本中扮演配角，努力的按照自己的劇本精采無悔。在創作技法上我極盡可能的發揮砂紙製版的優越點。

Description

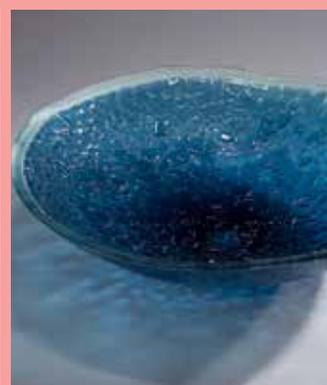
Life is the conversion of energy in the universe. The cycle of life and death rolls on forever, and love and hate will be eternally intertwined. Life is brief, like dew; if the destination is the same, we should not play supporting roles in other people's plays. We should follow our own scripts and live life to the fullest. In terms of creative technique, I try to maximize the strength of sandpaper printing.



大墩美展

得獎作品 
Prizewinning Works





DA THE 23rd FINE ARTS EXHIBITION OF
DUN TAICHUNG CITY

臺中市第 23 屆大墩美展墨彩類在多國優秀創作者激烈競逐中分出勝負，在秉持國際化與開放的理念下，推動傳統東方藝術的多元發展，臺中市政府文化局多年來的努力，逐漸呈現了豐碩的成果。整體來說，吸納不同區域與種族的墨彩表現樣態，激發了更多創作的觀點，也因引進異質元素而豐富了墨彩的思考與想像。而經過多年的累積經驗，提供參賽者相對活潑靈活的對應成果，不但使參賽作品的面向變化豐富，各有千秋，同時也集體反映出時代運轉下的當代特色。從前三名和 4 位優選作品中，可以具體窺見本屆墨彩創作者的面貌走向：

一、風格兼具傳統精神與當代思維

7 件得獎作品雖然風格互異，無論是工細描繪或粗獷寫意；不論是客觀寫實或主觀造形；不管是輕柔飄逸或雄渾厚實，作品都承繼了傳統深厚的精神底蘊，那是承載對自然萬物深刻的體悟，涵融對生命現象深邃的領略，屬於東方文化觀照下的生存樣態；同時，作品也都蘊含了當下時代的環境意識，那是含蓄反省社會現象的箴言，具體落實生活狀態的實踐，具有現代入世觀的批判精神與關懷意識。

二、題材廣納自然原型與人為符號

墨彩題材從傳統人文意識框定的分類法則解放之後，其語言的表述逐漸貼近當下時空的需求。於是除了原有傳統介定題材或符號持續傳遞訊息之外，符應時代性和個人創造的題材或符號，也取得充分的發聲權，那屬於年輕世代的語彙，在本次競賽中眾聲喧嘩、各展姿采！尤其運用圖像組合的形式，讓畫面呈現多重語彙並置共存、相互交織穿透，傳遞複雜的意念。

三、美感體現多變面貌與多義語意

理性的厚重山水美學，呈現悠遠沈鬱的意境；客觀的社會現象反應，彰顯現實意識的高度重視；奇幻的夢幻場域經營，讓想像自由飛馳；規律的結構鋪排，連結創作者冷靜的情感思維。此次競逐的作品，充滿各種類型美感特色的共舞，然後，透過外顯視覺氛圍的導引，傳遞語義多樣的藝術訊息，讓觀者全面性的進入創作者內心的藝術思考，也同時徜徉在自然美境的懷抱之中，更得以參與社會現況討論的發言管道。多元面向與自主發聲，也正是集結眾多藝術家的想法在一起的比賽活動最高價值與意義之處。

四、技巧涵融差異對立與統一共構

在根植於傳統筆墨深厚基礎的前提下，本次參與競逐的墨彩作品，或工或寫的線條靈氣活現，濃淡乾濕的墨韻掌握得宜，靈動自在的筆觸點畫活潑，凸顯參賽者都受過傳統技巧的長期訓練養成，同時，在傳統書寫筆墨運用中，他們也因應時代風潮的轉變，介入不同媒材的實驗，進而研發出別於傳統技術範疇的新穎技巧，於是，在和諧的畫面效果中增添了差異的變化，延伸了墨彩表現的空間，這是此次競賽作品中值得喝采的現象！

競賽的目地在於提供平臺，讓參與競賽者發揮個人所長，爭取勝利，也讓一時失利者，獲得相互觀摩學習的機會。因此，匯集各類型風格的佳作參與競逐，最終將是優勝者的出人頭地，也造就整體藝術創作水平的提升與風氣的蓬勃。顯然，本屆大墩美展墨彩類的圓滿落幕，足以反應競賽美展最佳成效！

Juror's Statement, Ink Wash Painting Category

CHUANG Lien-Tung

Winners of the Ink Wash Category at the 23rd Da Dun Fine Arts Exhibition of Taichung City have emerged through fierce competition among outstanding artists from various countries. Striving for being international and open, Taichung City Government has promoted diverse development of traditional oriental arts for years, and its efforts have gradually produced fruitful results. Overall speaking, ink wash expressions from different regions and ethnicities are absorbed to inspire more creative perspectives; ink wash thinking and imagination have also been enriched by the introduction of heterogeneous elements. After accumulating years of experience, the exhibition offers participants relatively more lively and agile correspondences. In general, participating works showcase a variety of dimensions, while simultaneously and collectively reflecting the contemporary features of this age. The winning works of the top three prizes and Award of Merit concretely demonstrate the styles and creative directions of participating artists in this year's exhibition:

1. Styles that Fuse both Traditional Spirit and Contemporary Thinking

The 7 prize-winning works all display distinctive styles; whether they are meticulous depictions or rugged abstractions, objectively realist representations or subjective forms, tender and light or bold and sturdy, every work has inherited the traditional spirit, which vehicles the profound realization on all beings in nature and contains the understanding on all phenomena of life—it is a state of existence belonging to oriental cultural concerns. Also, all the works embody contemporary environmental consciousness, which is implicit proverbs that reflect social phenomena and concrete practices that realize the state of living, exhibiting the critical spirit and consciousness of concern of the mundane view in the modern era.

2. Themes that Include Natural Prototypes and Artificial Symbols

As ink wash themes are liberated from the rules of categorization set forth by traditional cultural consciousness, the languages and narratives have gradually met the demands of current time. Thus, in addition to continue conveying messages through traditional themes or symbols, there are ample volumes generated by themes and symbols personally created that reflect temporality; the vocabularies of the younger generations have made quiet some noises and captured much attention at this year's competition! Especially, some artists assemble images so

that multiple vocabularies are presented and woven together to convey complex ideas.

3. Aesthetics Manifest Diverse Looks and Multiple Meanings

Rational aesthetics of thick and heavy landscape present a subdued vastness; objective reflections of social phenomena display the high regards for real consciousness; magical management of fantasy places enables imaginations to soar; disciplined arrangements of structures connect with calm emotional thinking of the artists. The works competing in this year's exhibition have choreographed a group dance of various aesthetic features. Then, through the guidance of external visual atmosphere, they convey polysemic artistic messages, allowing viewers to comprehensively enter the inner artistic thoughts of the artists, and indulge in the arms of beautiful natural environment, while also participating in the various channels of the discussion on current state of society. Diverse dimensions and autonomous voices are the true values and meanings of events that gather the thoughts and ideas of many artists.

4. Techniques Fuse Opposing Differences and Integrated Structures

Given that all the works are rooted on the sound foundation of traditional ink wash painting, the competing works this time feature vivid meticulous or abstract lines, masterful use of the ink color, and agile and lively brushstrokes, showing that all participants have received long-term training of traditional techniques. At the same time, other than traditional techniques of ink wash painting and calligraphy, they have also experimented with various media in response to changing trends and styles of the era, developing new techniques beyond the traditional scope. Thus, they have added variations to the harmonious paintings, stretching the space for ink wash expressions. These are plausible phenomena observed from the competing works at this year's exhibition!

The purpose of the competition is to provide a platform that allows all participants to showcase personal strengths and pursue triumph; participants who do not win the competition will also get a chance to observe and learn from others. Therefore, having wonderful works of various styles competing together represents great triumphs for the winners, and leads to elevation of overall creative level and thriving popularity of art. Obviously, the results of this year's Da Dun Fine Arts Exhibition of Taichung City Ink Wash Painting Category are perfect reflections of the great impact and effect of art competition exhibition!



雨夜 / Rainy Night 210×149cm



呂怡柔
LU Yi-Rou

作品說明

下雨的時刻總讓人有些惆悵或是勾起負面的情緒，而忘記一切美好的事物，但回頭想想，是否又覺得自己在當下仍是那麼的可愛！晴天娃娃代表著不論遇到什麼事情，不要忘了總會有人在背後守護、支持著。

Description

Rain tends to conjure sorrows or trigger negative emotions, making people forget all the wonderful things; however, looking back, don't you feel that you are still lovely in this very moment! Sunny doll represents that, regardless of what situations or things you encounter, you should never forget that there will be someone protecting you back and supporting you.



范墨 FAN Mo

作品說明

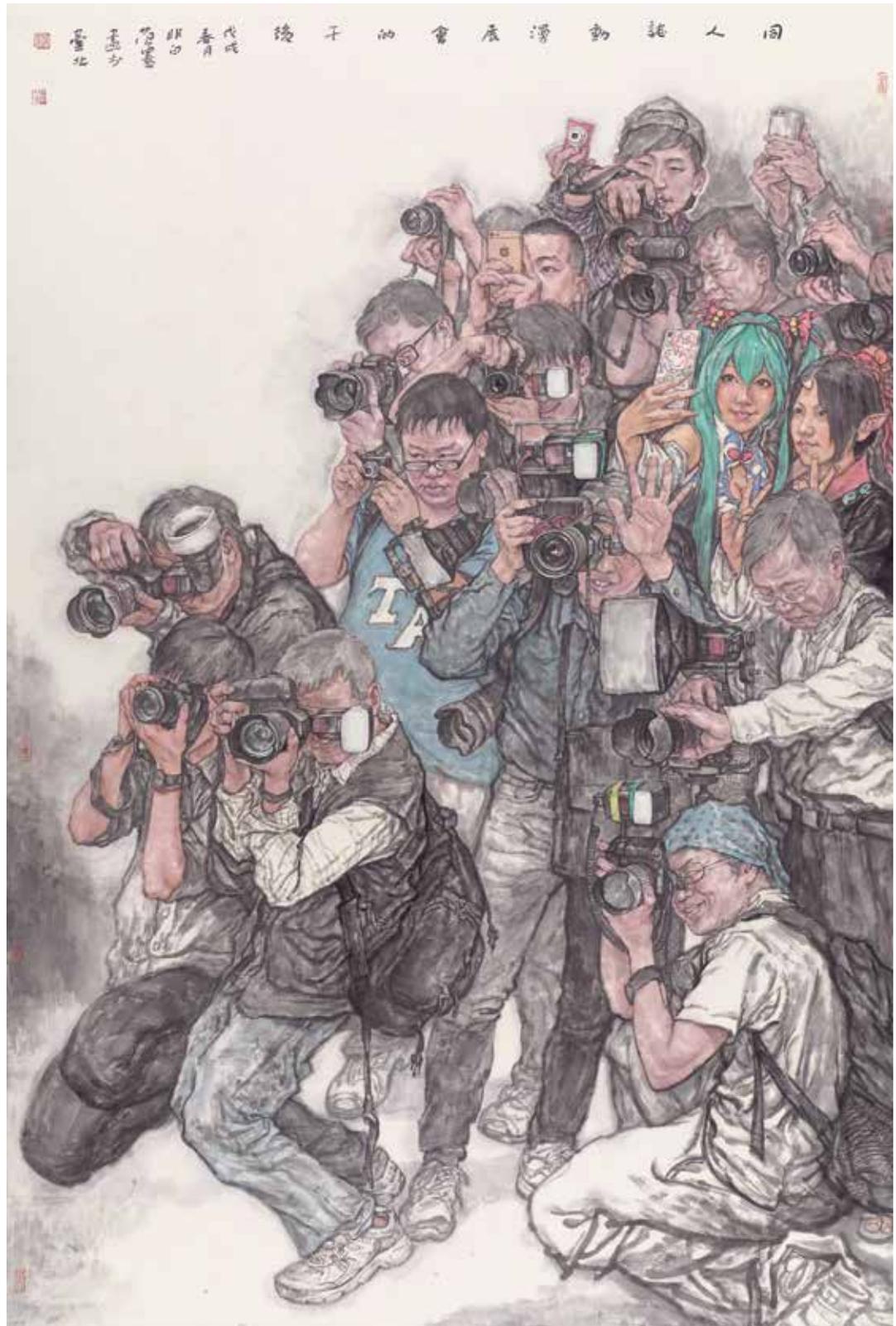
「同人誌」一詞來自日語的「どうじん」，即相同志向的人們一同好。是二次元文化的用語，常意指漫畫相關的周邊創作。

在這幅作品中，作者表現了在「同人誌」動漫展會上，大批攝影者聚集拍攝靚麗四射的動漫人物角色扮演者 (Coser) 的場景。

Description

“Doujin,” in Japanese, means people who share the same interest or hobby; “Doujinshi” is a term of the anime and manga culture, referring to amateur works based on works of manga or animation.

In this painting, the artist captures the scene of a large crowd of people taking pictures of the beautiful “coser” at a manga and animation fair.



「同人誌」動漫展會的午後 / Filming 206 × 124cm



妥協—渾沌 / Compromise—Chaos 180×89cm



曾華翊
TSENG Hua-Yi

作品說明

臺灣文化是一個多元文化融合的結果，各種外來文化在臺灣都能受到一定程度的包容與發展。

此作將臺灣的文化現象比擬為米克斯犬，融合了各種基因，雖不純粹，但相對來說卻更健康、更壯碩，且對環境的適應力更強，得以在渾沌之中取得平衡。

Description

Taiwanese culture is the fusion of diverse cultures; various foreign cultures enjoy a certain level of acceptance and development in Taiwan.

This painting compares Taiwan's cultural phenomenon to a mixed-breed dog that has all kinds of genes. Although it is not a purebred, it is healthier, stronger, more adaptive to surrounding environment, and capable of gaining balance within chaos.



龍 萬和 LONG Wang-He

作品說明

寒潮漸退，暖意徐來，陽春三月，菜花盛開，萬物復甦，象徵勤勞之勞動人民美好的生活蒸蒸日上。而雞的一家，閒步其間，喻意相互依偎，團聚之幸福生活。

Description

Winter leaves, warmth arrives; spring in March, flowers blossom; all beings reawake to symbolize the thriving lives of the hard-working people. The chicken family leisurely wander, which is a metaphor for a family life of mutual support and happiness.



金花開處香滿野 / Fragrant Wildflower Opening 230×123cm



延展 / Extension 162×125cm



黃寶賢
HUANG Pao-Hsien

作品說明

以「圓」象徵一個無限延展的空間，用超現實的方式和多視點聯結，呈現現代水墨多元化及新風貌。

Description

The artist uses "circle" to symbolize a space that continues to expand infinitely, and surrealist method and multi-perspective connection to present the diversity and new looks of modern ink wash painting.



渡 / Through 142×144cm



王怡婷 WANG Yi-Ting

作品說明

魂縈夢繫，似是而非，千回百轉，與其同行。

Description

The ambiguous longings in my dreams, they turn and twist, as I accompany them forward.



胞室記憶 / Pre-Birth Memories 136×69cm



張 語昕 CHANG Yu-Hsin

作品說明

那是個特別的記憶，長達十個月的旅行，蜷縮水中，肉體感受到的是從未見過的美妙風景，接受養分，修復破損的臟器，是本能，不是互利共生。植物進行著十億年的旅程，與其緊緊相依的人類，在不斷的破壞中，忘記了最初的記憶。

Description

That is a special memory. A journey that lasted 10 months, where I curled up in water, and my body perceived wonderful sceneries I had never seen before. I received nutrients that repaired my damaged organs; it was instinct, not mutualism. Plants embarked on a billion-year-long journey, and men that live closely to them have forgotten the earliest memory over the process of continued disruption.



伍 峻立

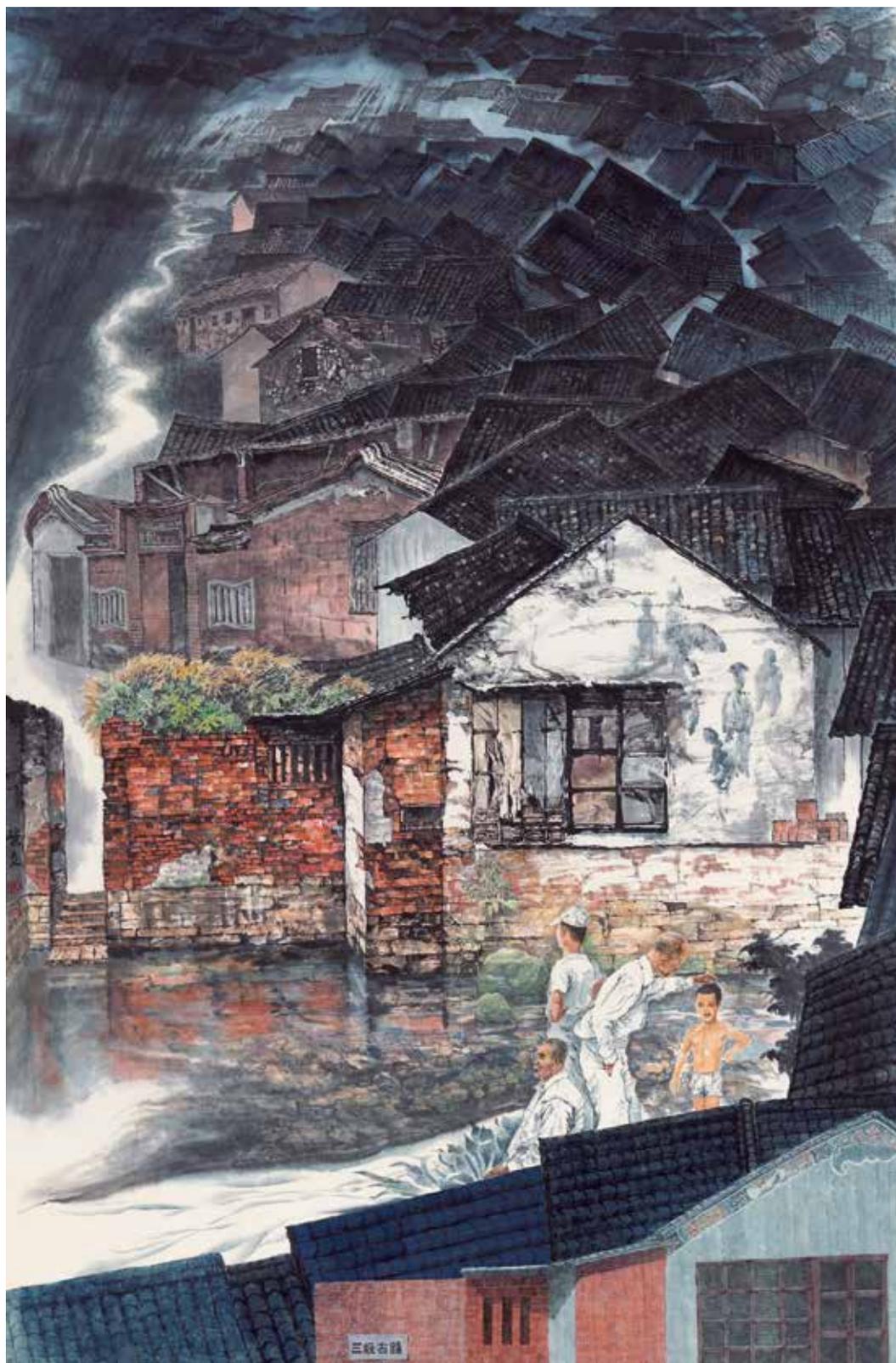
WU Jun-Li

作品說明

長途跋涉來拍照，未曾料想那十多年來一直讓我魂牽夢縈的老屋已被修復得煥然一新。然而，鮮明亮麗的新磚瓦早已抹去它的歷史痕跡和滄桑，再也難從材質上去體會那種距離的美感和當初生活的影子。故事漸漸消失，天地無聲。

Description

Travelled a long way for the photo shoot, I did not expect that the old house that had captivated me for over a decade would be fully repaired and looked brand new. However, bright and beautiful new shingles and bricks had already erased the footprints of history and traces of time, and it was difficult to perceive the aesthetics of distance and capture the shadows of the past lifestyle from the new materials. Stories slowly disappeared, and heaven and earth stood in silence.



古跡休復 / Monuments Stop Repair 180×121cm



趙 紋 龍
JAW Wen-Long

作品說明

這是一場找尋自我本質的過程。在人生的各個階段，生命就像四季循環，生滅更替、生生不息，每個人以各種態度找尋自我生命的意義，無論結果如何，終將歸零，但時間卻不會因此停止。我以掌中方塊呈現視覺上的衝擊，象徵未來人生要掌握在自己的手裡，當然，過程中也依然要保持率真、純靜的心。

Description

It is the process of searching for the nature of self. Through each stage, life is like the cycle of seasons that rolls forward and never stops. Each person searches for the meaning of own life through various means. Regardless of the result, life will end, but time will not stop. I use the cube in the palm to inject visual impact, symbolizing that our future is within our own hands. Of course, we should remain innocent and maintain a pure heart throughout the process.



四海八荒 (1) / Hither and Farther I 90×180cm



林澄 LIN Cheng

作品說明

作品的特色是可以「天」(上)、「地」(下) 翻轉觀看。翻轉觀看的兩面各述說著臺灣開天闢地的神話故事與歷史事件。作者藉由「地」的臺灣空白造形，向上折射出家鄉鮮為人知的大肚王國故事，觀者可清楚看見臺中的景色大肚山穿插於山脈間。朱紅色的飛龍代表受明朝皇帝賞賜「國姓爺」的鄭成功，藉由「地」的空白，牽引出 16、17 世紀荷蘭人與明·鄭相爭於臺灣島上的歷史事件。雜草間的小路與衝出山頭的巨浪呈現漢人來臺開墾荒地不畏艱難的精神。

Description

The unique feature of the work is that “heaven” (up) and “earth” (down) can be viewed in reverse. The reversely viewed two sides narrate the myths and historical events of Taiwan. The artist uses “earth” in the blank silhouette of Taiwan to refract upward the little-known stories of the Kingdom of Middag. Viewers can clearly see Taichung's Dadu Mountain woven into the narration. The flying red dragon represents “Koxinga,” and with the blank “earth,” the artist sets the stage for the historical events that took place on the island of Taiwan in the 16th and 17th Century as the Dutch and Ming Chinese forces fought. The small trail among weeds and the giant waves that rumble through the summits showcase the relentless spirit of earliest Han settlers in Taiwan.



貼心的小伙伴 / Post the Small Colleague of the Heart 179×96cm



郭天中 KUO Tien-Chung

作品說明

狗的壽命只有十幾年，這是所有養狗的人都不願提起的話題，從開始養牠的那一刻起，就意味著未來有一天，牠會離我們而去。雖然狗的壽命無法像人類那麼長，卻總可以帶給我們最美好的回憶，那是任何事都無法取代的。這件作品用現代水墨技法呈現，以寫實手法描繪幼年時期與狗兒相處，愉快有趣的經驗。

Description

The life expectancy of dog is a little bit over ten years, and this is one subject all dog owners hate to bring up. The moment we bring our pet dogs into our lives, we expect that one day they will leave us. Although dogs do not live as long as human, they always bring us the most wonderful memories, and it is simply irreplaceable. Modern ink wash techniques are used to present realist depiction of joyous and pleasant experience of time spent during childhood with the pet dog.



呂如笙 LU Lu-Sheng

作品說明

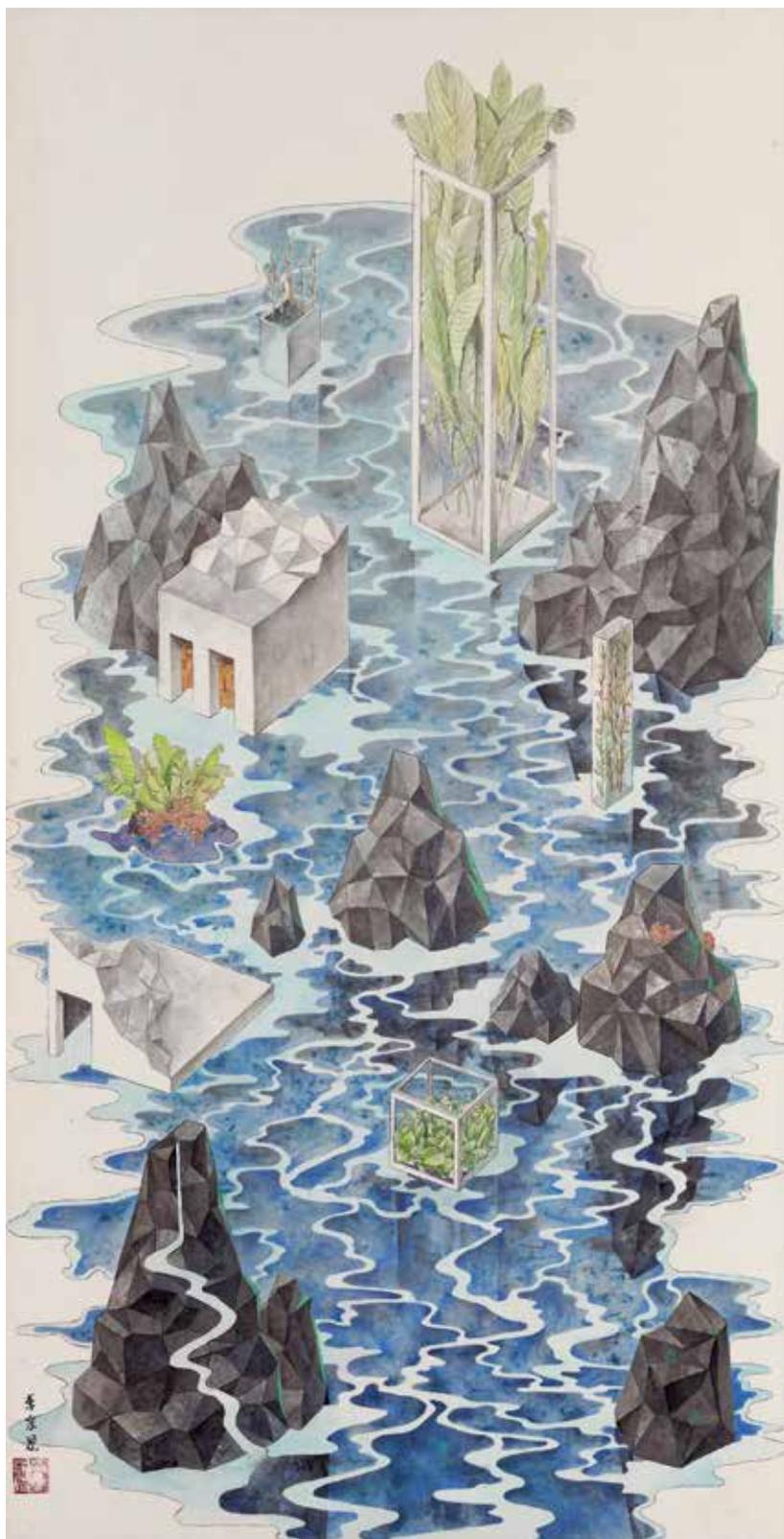
追尋著世俗的美，以模特兒標準的比例來批判自己的外表，常常使自我感到挫折和傷感。偶然瞥見自己反射在玻璃櫃中的影像，和塑膠模特兒交錯對比下，那個被世俗角度壓迫到無能為力的自己，以及默默注視著自己的自己……

Description

Pursuing worldly beauty, and judging own appearance according to the standards of fashion model often leave me frustrated and sad. By chance, I saw my own reflection on the glass of display window, the image overlaps with that of the mannequin, my helpless self oppressed by the worldly views, and myself that quietly stares at myself...



悠巷掠影 / Shadow across the Alley 186×96cm



潺湲 / Slowly Flowing 135 × 70cm



李采恩 LEE Tsai-En

作品說明

表面現象與事實之間的關係。白色立方體象徵著本質，藉由類似水、霧等具有折射現象的物質特性，來隱喻表象與真相間的距離。

Description

This is the relationship between superficial phenomenon and reality. The white cube symbolizes essence, and through material characteristics of refraction, similar to water and mist, the work presents a metaphor of the distance between appearance and truth.



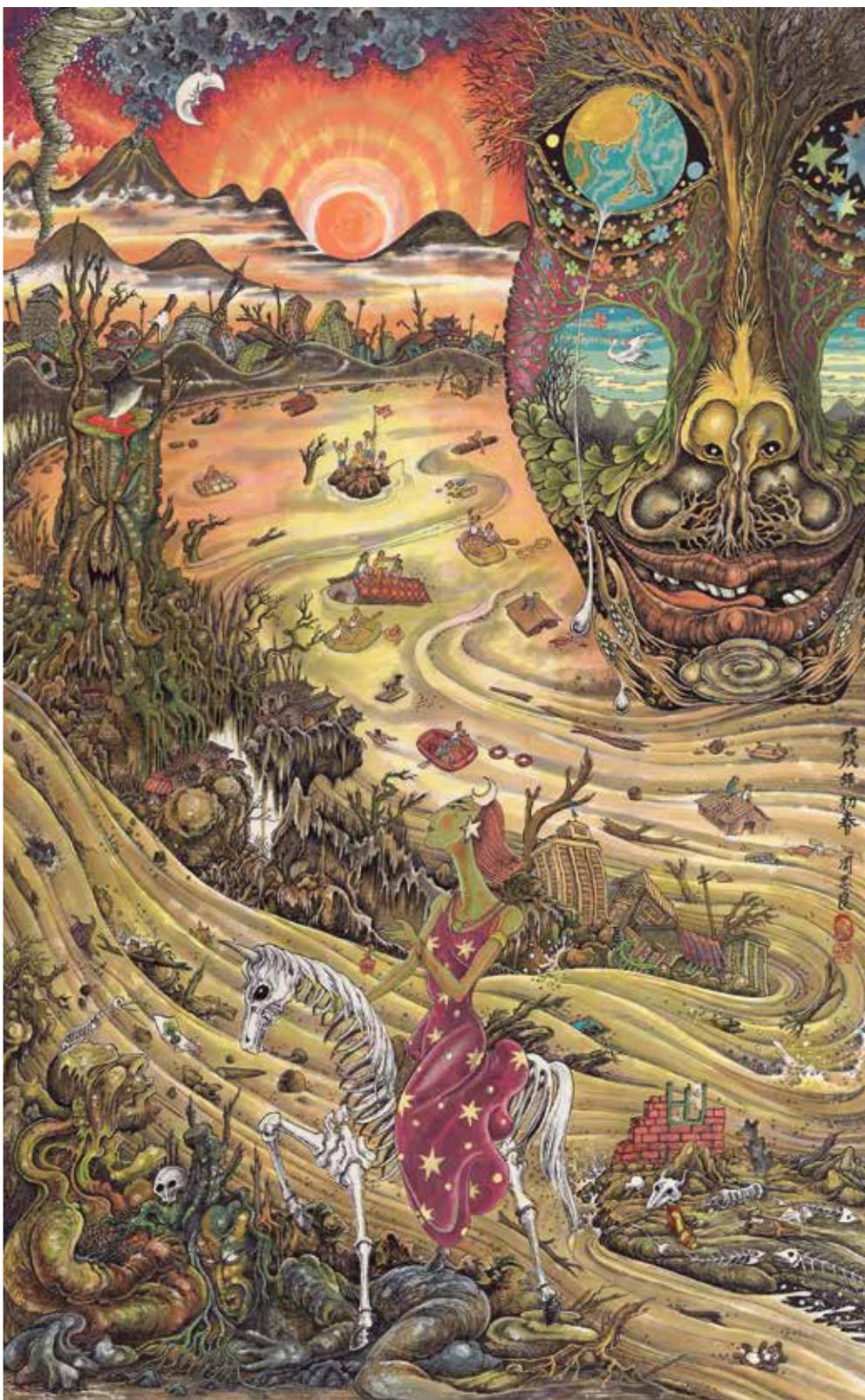
周志良 (勝賢)
CHOU Zhi-Liang

作品說明

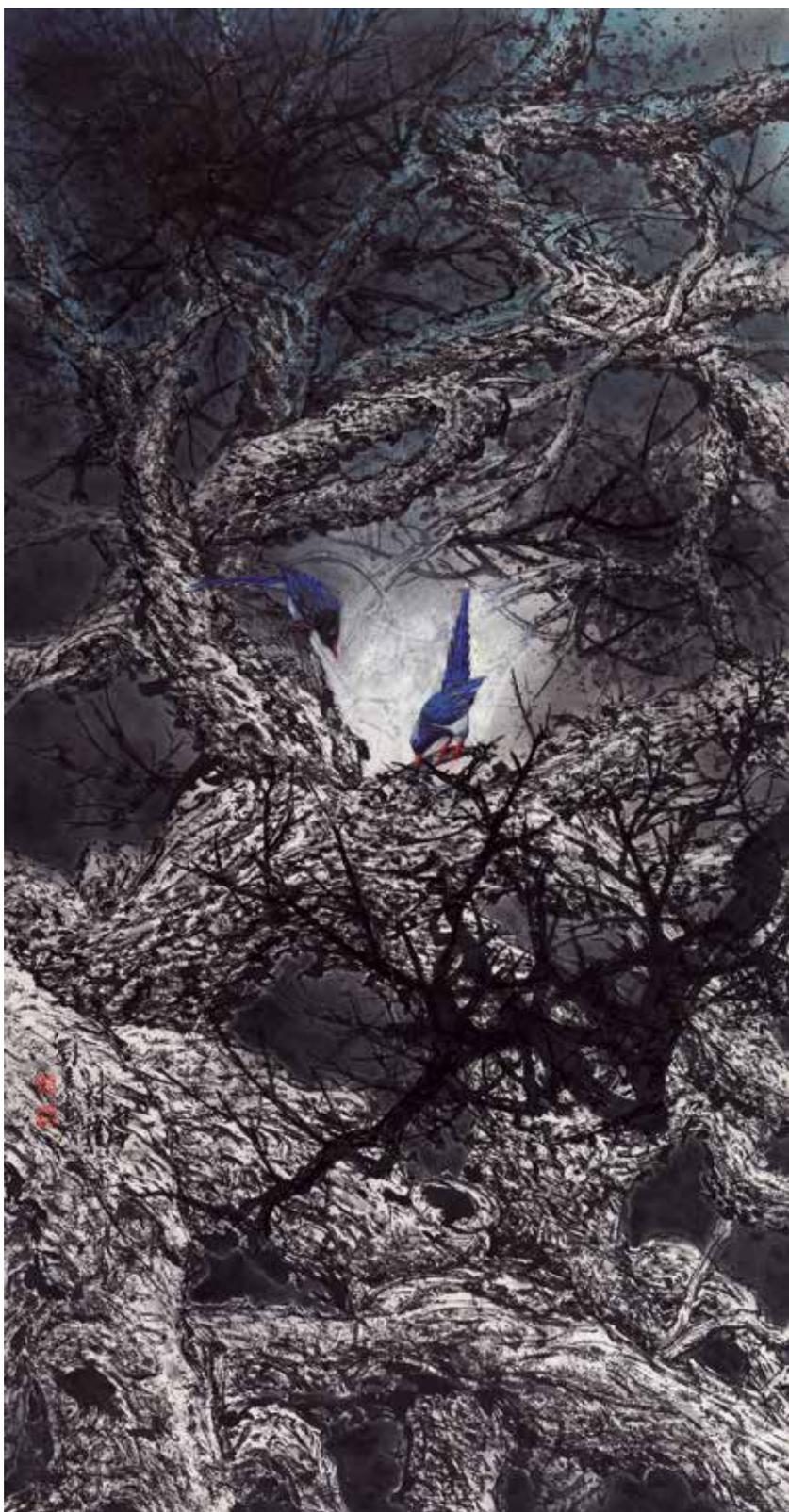
地球日漸異化，一年比一年嚴重，天災不斷，氣候異常多變，讓專家們預測失準，給人類極大的警惕，這不只是專家的任務，更是全人類的工作。防災訓練，防範措施，及對災害的心理建設等...，要大家共同面對這多變的未來。

Description

The earth is becoming more and more alienated; natural disasters and climate change have grown more serious year after year. Experts can no longer predict the weather accurately, and this situation has greatly alarmed mankind. This is not just the task for experts, it is the duty of all people. Disaster prevention drills, preventive measures, and mental preparedness for disasters and natural hazards... we need to face the future full of uncertainties together.



月亮、地球在哭泣 / The Moon and Earth Are Crying 142×90cm



林間對語 / Forest Dialogue 140×76cm



劉素惠 LIU Su-Hui

作品說明

集合點、線而成的大小樹幹，交錯成不同的面積和空間，後方則用大量的水分和墨點來平衡乾筆而成的樹幹。全圖用不規則的點、線堆積成不同的幾何面積，是形體；用不同濃淡、乾濕的墨色來表現前後和若有似無的遠方空間，為表情。濃墨線條增加了畫面的豐富和立體感，最後再畫上兩隻對向的小鳥做為裝飾。

Description

Large and small tree trunks consisting of points and lines are woven together to form different surfaces and spaces. The background features large areas of wet ink and ink dots to balance the tree trunks drawn with dry brush. The painting features geometric shapes formed by irregular dots and lines, these are the forms; using wet and dry ink colors, the artist expresses the foreground and faint spaces far away in the background, and these are the expressions. Dark and light ink lines add to the painting's richness and three dimensionality, and the artist adds two birds facing each other as the final decoration.



張 亭 CHANG Ting

作品說明

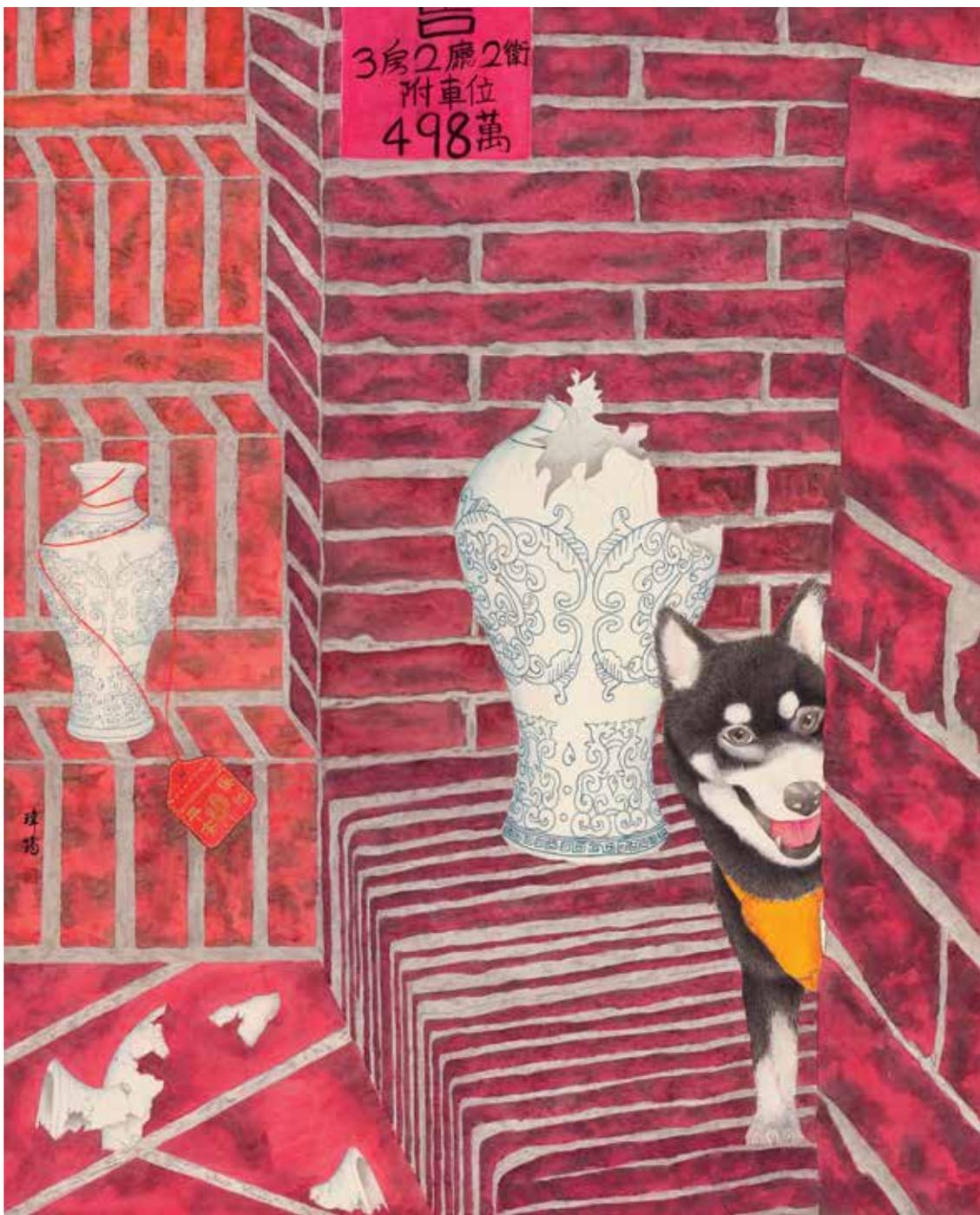
撇下一道線—有無數濃縮的畫面在它的輕重濃淡中進行，我得到了一線，又不只是一條線。既視感使它成形又改變，那變化成千上萬、無窮無盡。

Description

Draw a line—countless condensed scenes are going on within the changing shades of the stroke; I have gotten a line, but it is more than just a line. This feeling of déjà vu gives the line its shape yet changes it, giving it unlimited and countless ever-changing variations and possibilities.



萬化 / Ever-Changing 176×95cm



尋人啓示 / Looking for Lost Love 95 × 78cm



陳瑋筠 CHEN Wei-Yun

作品說明

以流浪狗為主題，創作出渴望擁有一個家的動物。打破的花瓶與磚牆表現流浪動物們所處的環境並不好，用廣告單及完整的青花瓷呼應狗兒內心渴望有個家，並且希望主人平安的想法。

Description

Using stray dogs as the theme, the artist creates an animal that longs for a place to call home. The broken vase and brick wall reveal the bad environment of the stray animals; the flyers and the blue-and-white porcelain vase echo the dog's inner longing for a home, and how it wishes its owner to be well and sound.



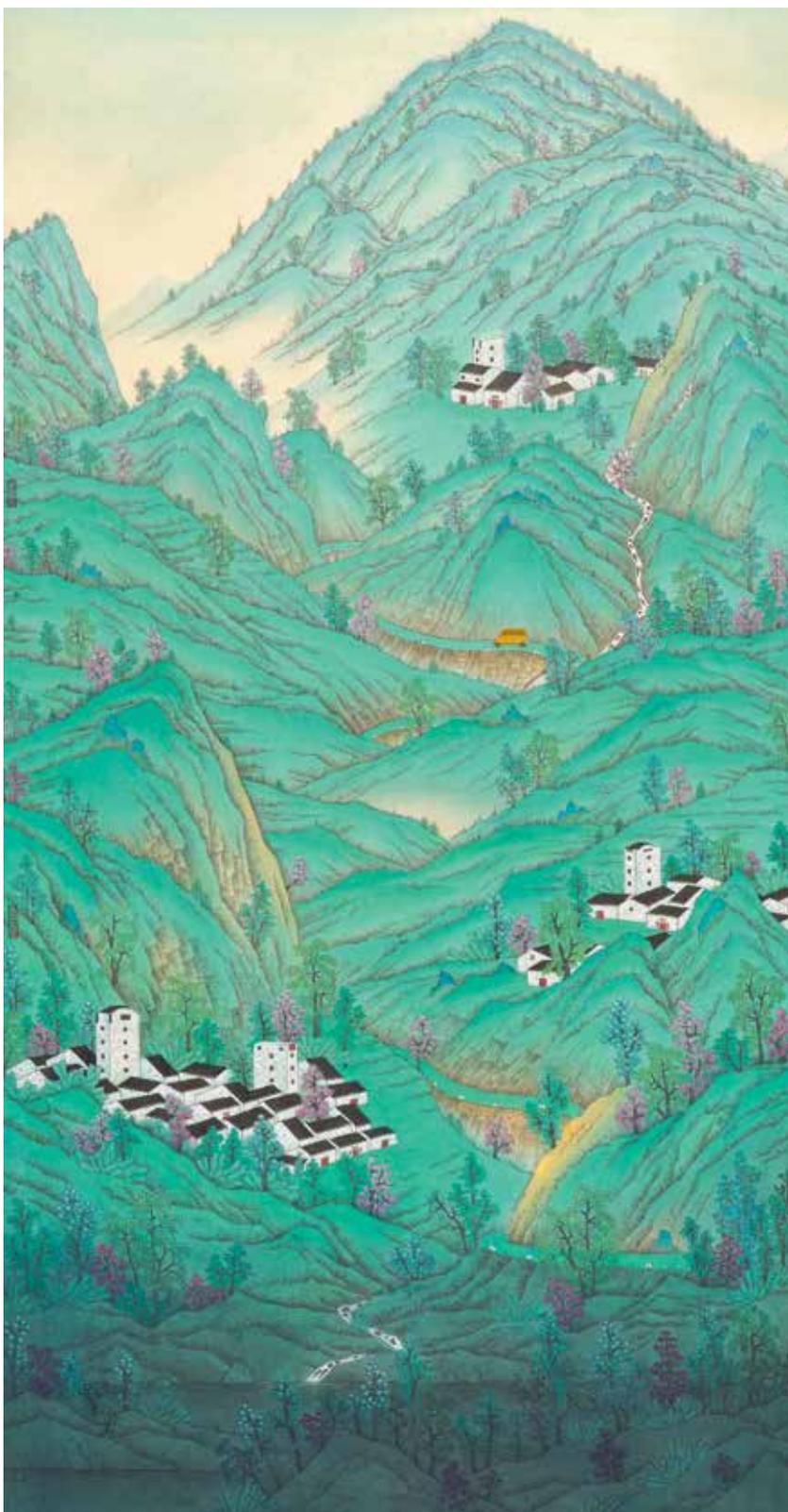
曹金華 CAO Jin-Hua

作品說明

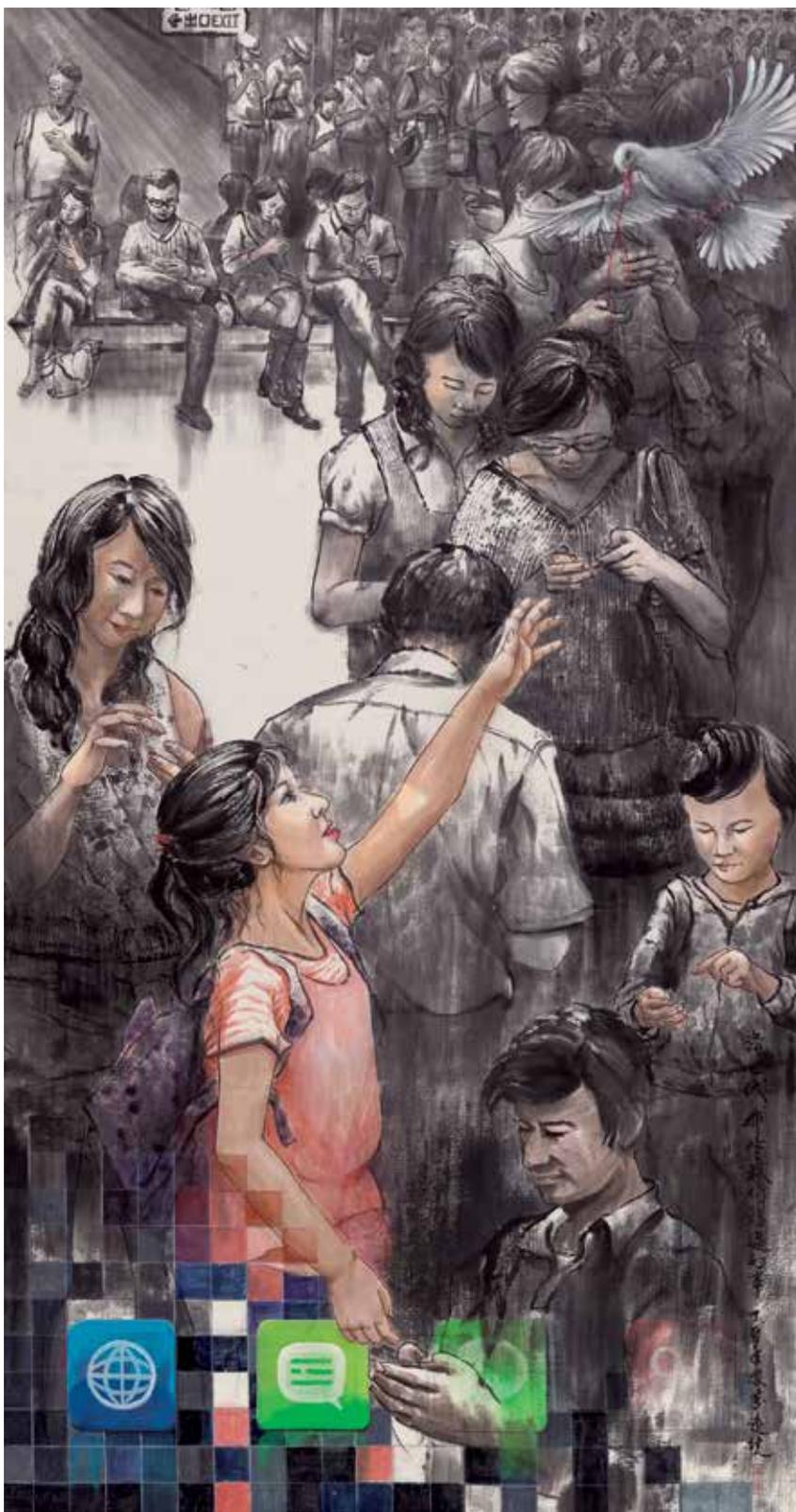
描繪中國廣東嶺南地區客家民居碉樓等新春圖景。筆法縝密細秀，設色清朗明潔，構圖錯落有致，畫面山清水秀，花紅樹綠，加上回環的流泉，曲折的山徑，營造了一個幽深寧靜、心曠神怡的人居環境，而那遠去的校車，又給人們帶來了無限的希望……

Description

The painting depicts the spring scenery of Hakka houses in Lingnan area, Guangdong Province. The painting features meticulous and dense and delicate brushstrokes, and clean colors, with well-arranged composition. The beautiful landscape and vibrant flowers and trees in the painting, and the winding spring and mountain trail, create a tranquil and soothing living environment, and the school bus that is moving away brings unlimited hope……



嶺南清韻 / The Fresh Charm of Lingnan 174×93cm



滑世代，那些我們錯過的事 / Touch-Screen Generation, We Miss Those Things.

179×96cm



蘇家芬 SU Chia-Feng

作品說明

「滑世代」泛指在我們身邊隨處可見的「低頭族」。在這個世代，許多人機不離身，只要手指輕滑，便滑入虛擬的數位世界裡，沉浸在小小螢幕中，而忽略了現實裡那些驚懼可怕的、或美麗可愛的，正在發生的事。

作者故意將手機脫離畫面，凸顯滑世代低頭行為之趣味。畫面下方模擬手機之按鍵圖示與數位畫素，暗示某種觀看的方式。

Description

The “touch-screen generation” refers to those people who are “addicted to smartphones” around us. In this generation, many people are strongly attached to their phones, as they simply touch the screen and enter the digital world, indulging in the little screen and neglecting the scary, or lovely, ongoing things in reality.

The artist intentionally takes the phone off the painting to highlight the fun of constantly touching the screen. The simulated phone buttons and digital pixels at the bottom of the painting suggest a certain method of viewing.



林 柔霈 LIN Rou-Pei

作品說明

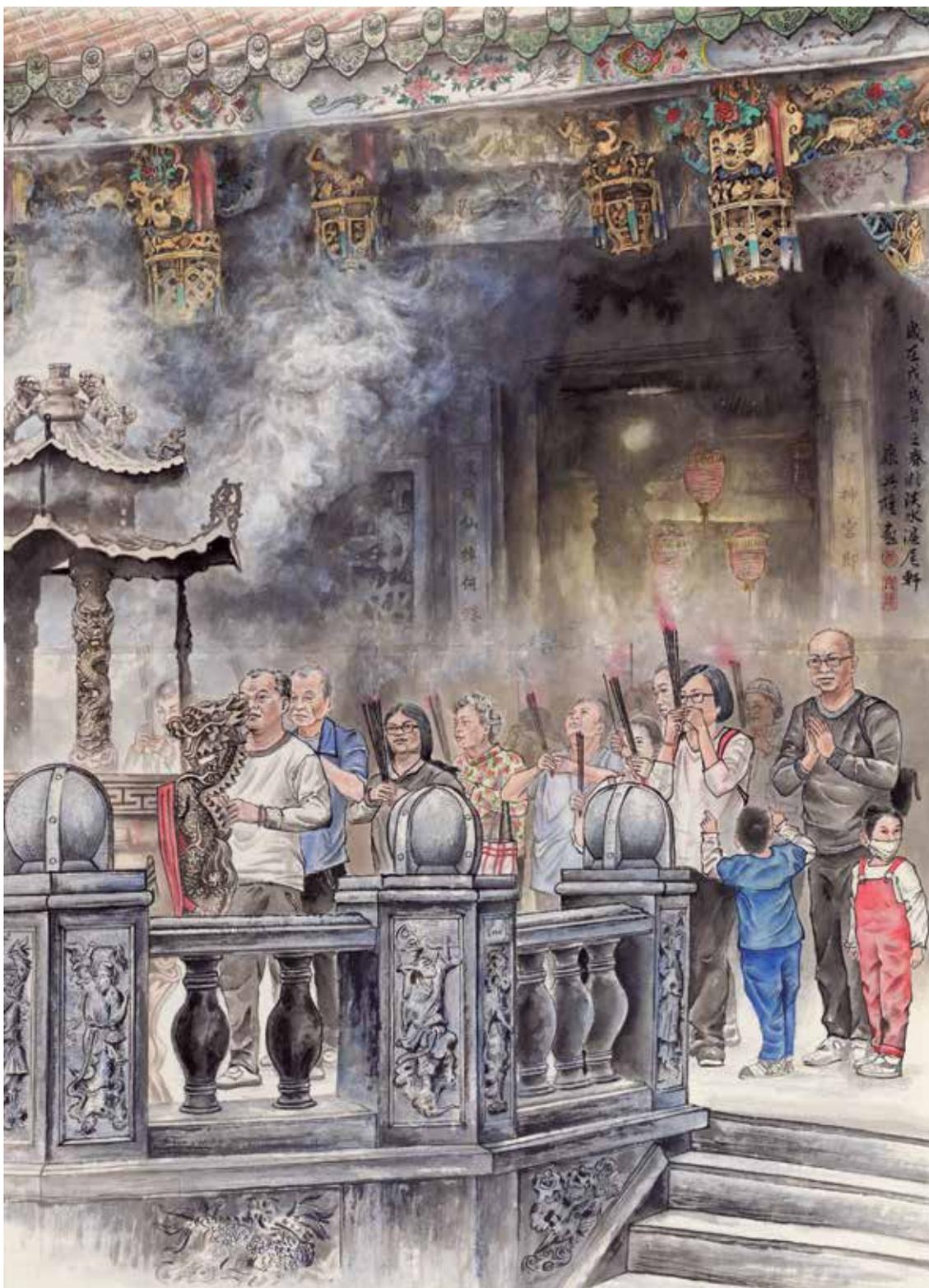
畫面中有女孩、蒲公英和鴿子，女孩捲曲著身體為夢想掙扎，而蒲公英和鴿子則代表了自由，它們想把這女孩帶往自由的地方，這情景就像在夢想與自由間掙扎的我。這幅畫使用了工筆技法和自動性技法，而提名叫〈自由？〉的原因是，那女孩最終會朝向夢想前進？還是，她會向命運低頭？

Description

The painting features a girl, dandelions, and doves. The girl curls up her body as she struggles to achieve her dreams, while the dandelions and doves represent freedom; they want to take the girl to a free place, and this scene resembles myself struggling between dream and freedom. I use meticulous and automatist techniques, and the reason why I named this painting "Freedom?" is because I wonder whether the girl will ultimately march towards her dream, or fall victim of destiny?



自由？／Freedom? 200×101cm



香火 / Incense 136×100cm



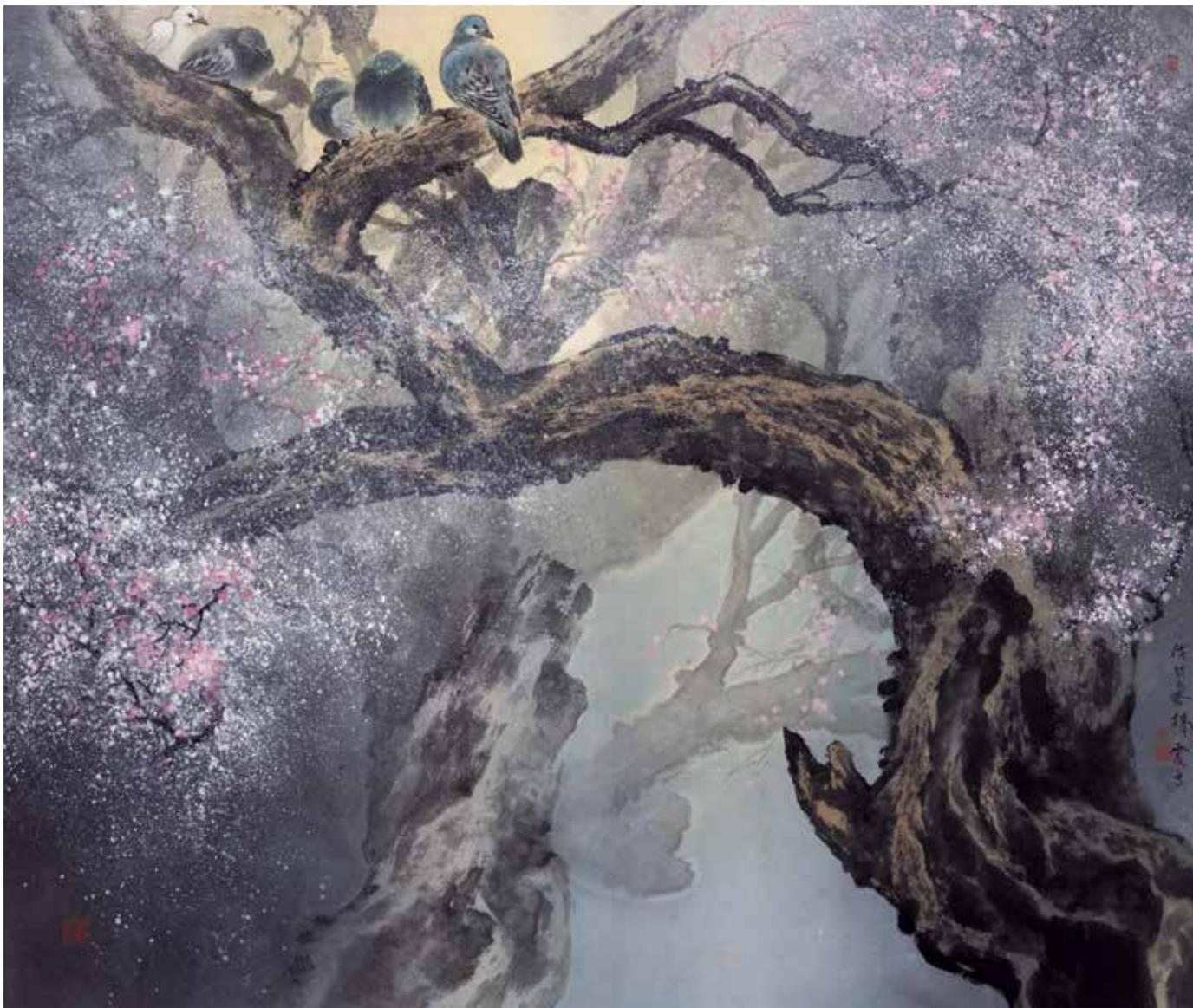
康 興隆 KANC Xing-Long

作品說明

畫面中看見善男信女在天公爐前祈求平安、順利及個人之心願，但拜神求佛也不能太過於迷信，心誠則靈。臺灣廟宇的建築雕梁畫棟、巧奪天工、美輪美奐，遠比西方的建築更勝一籌。

Description

The painting shows devoted believers worshipping the Heaven and praying for peace, safety, success, in front of the incense furnace. However, we should not be superstitious, we just have to pray sincerely. Taiwan's temples have intricate decorations that are beautiful, and are as beautiful as Western architectural details.



暮色蒼茫 / Twilight Vast 150×182cm



韓震 HAN Chen

作品說明

此作是作者於日本旅遊時所見，當時正值櫻花盛開，見到此昊天巨木，深受感動，回臺後繪畫此作品。以「鴿子」作為主題，它素有「和平」的美譽，但在這個混濁的世代顯然無和平可言，所以畫中的鴿子多半閉目休憩，眼不見為淨，配以黃昏暮色，與櫻花巨木成一強烈對比。話雖如此，畫面中仍有兩隻鴿子是睜開眼睛的，點出了人們對於和平的嚮往和追求。過去人類挺住了各個黑暗時代，未來定能迎向一個和平盛世。

Description

The painting shows what the artist saw during trip to Japan. Cherry blossoms were in full bloom, and the artist was profoundly moved when he saw this monumental tree. He painted this work after returning to Taiwan. The artist uses “doves” as the main theme as they are symbols of “peace;” however, in this chaotic age, there seems to be no peace, and therefore most of the doves in the painting are resting with their eyes closed, as if trying not to see the chaos in the world. The dim yellowish hue of dusk forms a powerful contrast with the giant cherry tree. That being said, there are still two doves in the painting that have their eyes open, indicating people's longing and pursuit for peace. Mankind has weathered through various dark ages in the past, and we will definitely be headed into a peaceful world in the future.



立春 / The Beginning of Spring 160×93cm



鄒松鶴 TSOU Sung-Ho

作品說明

春夏秋冬四季更迭，自然萬物生成壞苦不斷循環，植物扮演支持生命的重要角色，樹木近朽而青山仍在繼續興替，四處幽微冷峻，只要日光水氣不止，生息天地互養，依著節氣安定茁壯，陰陽之理生生不息。

Description

Seasons continue to change, and all beings in the nature continue to go through this cycle. Plants play an important role in supporting all lives; trees may wither, but mountains will continue to thrive. The surroundings may be cold and quiet, but as long as we have sun and water, heaven and earth will continue to nurture all beings, and we will thrive with the seasons, as the endless cycle of life and death continues to roll forward.

The background features a collage of images related to photography and art. On the right side, there is a vertical strip showing a group of people, some holding cameras, in what appears to be an outdoor setting. The rest of the background is a textured, reddish-brown color with faint, overlapping images of people and equipment.

大墩美展

DA DUN

FINE ARTS EXHIBITION OF
TAICHUNG CITY