

第 23 屆大墩美展的雕塑類總計有 80 件作品參加初賽，其中有來自印度、法國、俄羅斯、巴基斯坦、菲律賓、美國、波蘭、中國、馬來西亞、玻利維亞、蒙古共 14 件國外作品參賽，初審經由評審委員仔細評選及討論後，選出 12 件優秀作品進入第二階段複審。複審會議以原作呈現，其中印度和波蘭入圍者未送件，因而僅就 10 件作品進行評選，經過三回合的審查投票，最後擇出前三名各 1 位、優選 2 名及入選 5 名。本屆得獎的作品均相當出色，雕塑媒材的特性掌握明確，技巧的應用和思考成熟，展現自由多元且獨特的面貌。以下謹就個人對得獎作品的意見略加陳述：

第一名：潘煒中〈此在〉，樟木

〈此在〉詮釋當生命終結那一刻，人會反思自己生命的意義，以人的存在類比木材存在結合的關係，因歲月侵蝕木頭所留下原生材質的孔洞，與人的形象微妙共存，轉化成爲創作語言的一部分。

透過省察人與自然間的情感，聚焦於內在與外表的對應關係，詮釋藝術家個人關照的生命本質。作者有效運用具象寫實的特長，一種敘事性結構的情境表述，透過細緻的材質掌握人體凝結又似自我投射的蘊含，顯現出沉著穩定卻充滿張力，帶給觀者視覺與思想上的省思。

第二名：林辰勳〈浸慾性儀式〉，FRP 樹脂纖維、現成物

詮釋慾望的無窮無盡，在慾望面前，沒有更純粹的存在。作者運用縮影的小型戰場空間，在玩具和玩具之間的鬥爭場景上，悄悄進行著荒誕的儀式。作品中現成物件與人體共構，夾帶某種複雜難以理解的語彙，形成彼與此之間像似處於對峙、對立的狀

態，其符號選擇、運用、連結的交錯併置手法，試圖在特定的空間中產生意義。

第三名：吳瑋庭〈靜·亢〉，黑花崗、白大理石

本作品將石材加工過程介入場域中，經過解構後再試圖回歸本體，藉由「實」與「無」傳達內心的真實感受，探討個體在社會中冷靜與高亢的現象。作者刻意將石材粉末潑灑形成環狀的迴盪空間，看似隨意，實以理性的方式穿越生物表象，進行建設與破壞之間的重新組合，保持原始與新穎的創造力量，向我們展現彷彿是什麼卻又不是什麼般似是而非的景象。

優選：簡湘霖〈禁錮之形〉

作品跳脫傳統陶塑工藝的表現形式，散發女性特有的敏銳特質，巧妙使用陶土媒材與色料塗布。人與象兩體融合，從冥想、幻化、到新意象的衍生，整體氛圍耐人尋味，具有發展潛力。

優選：陳家邦〈自我投射〉

以樟木雕成非傳統造形的超大甲蟲，運用木材質與鐵件構成，顯現出在寫實能力與技術面的純熟。甲蟲有著堅硬的外殼保護脆弱的內裡，如同人類自身的處境，將內心感知轉化成一種同理的連結，成爲作者意志延伸與自我投射的歷程。

綜觀本屆雕塑類得獎作品，作者都很年輕，皆是美術學院正統雕塑科系畢業，獲獎作品也都達一定程度的水準，但在表現上仍有求精的空間，如：新媒材與傳統材料如何相互結合運用，或更深入地發掘新材質的特色於創作上，應是現代雕塑創作者能夠大顯身手的新契機。

# Juror's Statement, Sculpture Category

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LIN Wen-Hai

The Sculpture Category of the 23<sup>rd</sup> Da Dun Fine Arts Exhibition of Taichung City received 80 submissions, with 14 works from foreign countries including India, France, Russia, Pakistan, Philippines, U.S., Poland, China, Malaysia, Bolivia, and Mongolia. After careful evaluation and discussion by the jury in the preliminary selection, 12 outstanding works were chosen to enter the secondary selection. Physical works were required to be submitted for the secondary selection, and the Indian and Polish participants did not submit their works. Therefore, the jury evaluated only 10 works in the secondary selection. After three rounds of voting, winners of the top three prizes, two winners of Award of Merit, and five short-listed works were selected. All the prize-winning works this year were outstanding works, and the artists demonstrated knowledge on the properties of the media of sculptures, maturity in applications of techniques and concepts, displaying free, diverse, and unique looks. Below are some brief comments on the prize-winning works:

First Prize: "Exist" by PAN Wei-Chung, Camphor

"Exist" depicts that at the moment when life ends, people will reflect on the meaning of their own lives. Comparing the existence of men to the existence of wood, the eroded holes on wood through time subtly coexist with the image of men, converting into a part of the creative language.

Through examining and reflecting on the emotional ties between men and nature, the artist focuses on the corresponding relationship between inner world and external appearance, interpreting the nature of life concerned by the artist. The artist effectively utilizes strength in figurative realist depiction for a situational representation with narrative structure. Through delicate material, he showcases the condensation of human body that is similar to self-projection. The work displays stability but is also full of tension, bringing viewers reflections visual and ideological reflections.

Second Prize: "The Ritualistic of Immersed Desire" by LIN Chen-Shun, FRP, Ready-made Objects

The work portrays boundless and endless desire; there is no purer existence in the face of desire. The author utilizes epitomized small battle space and creates a fighting scene between toys, quietly conducting an absurd ritual. The ready-made objects and human body are integrated to present a certain complicated and hard-to-understand vocabulary, forming

a seemingly opposing state. The author's selection, utilization, and connection of symbols, and alternating placement, attempt to generating meaning in a particular space.

Third Prize: "Struggle" by WU Wei-Ting, Black Granite, White Marble

The work intervenes into the place by the processing of stone, and attempts to return to the material itself after deconstruction, conveying the true inner feelings through "substantiality" and "nihility," and exploring the calm and excited phenomena of an individual in the society. The author deliberately spreads out the stone powder to form a ring-shaped curve; it seems unintentional, but the author actually penetrates the appearance of beings in a rational manner to conduct reassembly between construction and destruction. The author preserves original and novel creative power, showing us an ambiguous scene that seems to be something but is really not that something.

Award of Merit: "Imprison of Stuff" by CHIEN Hsiang-Lin

The work breaks the expressive format of traditional pottery, and exudes a sensitive quality unique to women, displaying masterful use of the medium of clay and colored fabric. The two bodies, man and elephant, are fused together; from meditation, transformation, to derivation of new image, the overall atmosphere is intriguing and showcases great potential.

Award of Merit: "Self-Projection" by CHEN Jia-Bang

An unconventional super-sized beetle is carved out of camphor. Utilizing the wood and iron parts, the author showcases maturity in realist depiction and skills. Beetle has hard shell to protect the fragile body inside, just like the situation of men, converting inner perceptions into a kind of empathetical connection to become the extension of the author's will and the process of self-projection.

Examining the prize-winning works, the authors are all young, and are graduates from art academies. Their works have all achieved an impressive artistic level, but there remains room for improvement in terms of expressions. For example: how to integrate and utilize new media and traditional materials, or probe deeper into the properties of new materials for creation; these should be great opportunities for modern sculptors to showcase their skills and talents.



此在 / Exist 170×48×43cm



## 潘 煒中 PAN Wei-Chung

### 作品說明

海德格 (Martin Heidegger, 1889-1976) 曾說：「人是向死而存有的」，意謂當生命終結那一刻，人會反思自己生命的意義。我用木頭雕刻成人像，透過歲月侵蝕木頭所留下的洞，並加以處理負空間，藉此試圖探討人與木之間的存在關係。

### Description

Martin Heidegger (1889-1976) said that "men are beings towards death." This means that at the moment when life ends, people will reflect on the meaning of own life. I carve wood into portrait; the eroded holes through time on the wood are processed to create negative spaces, through which I attempt to probe into the relationship of existence between men and wood.



## 林 辰勳 LIN Chen-Shun

### 作品說明

「在慾望面前，沒有更純粹的存在。」作品中嘗試詮釋「慾望」的無窮無盡，使用縮影的小型戰場空間，在玩具和玩具間的鬥爭場景之上，彷彿存在著另一種維度的生命，正悄悄進行著荒誕的儀式。

### Description

“There is no purer existence in the face of desire.” The work aims to interpret the boundlessness of “desire.” Using a miniature battleground, I create a fighting scene between toys, as if there existed lives in another dimension, who were quietly organizing an absurd ritual.

浸慾性儀式

The Ritualistic of Immersed Desire  
223×97×152cm







靜 · 亢 / Struggle 43×185×185cm



## 吳 瑋庭 WU Wei-Ting

### 作品說明

將材質的過程性介入場域中，經過解構後再試圖回歸本體，讓本體在「實」及「無」間產生迴盪，藉由材質的粉狀潑灑形成空間環狀運動，進而探討生物型態上，個體在社會中冷靜與高亢的溺水思考。

### Description

I intervene into the place with the procedurality of material, and try to return to the material itself after deconstruction, so that the material can generate resonance between "substantiality" and "nihility." The material in powder form is sprinkled to form ring-shaped movement of space, thus exploring the calm and animated thinking of drowning by an individual in the society in terms of biotype.



自我投射 / Self-Projection 134×168×175cm



## 陳家邦 CHEN Jia-Bang

### 作品說明

將自身的性格投射到甲蟲身上，甲蟲有著堅硬的外殼保護著脆弱的內裡，就像是自身脆弱的內在需要被保護一般。並將原尺寸較小的甲蟲放大，呈現一種虛張聲勢之感。

### Description

Projecting own personality onto the beetle. The beetle has hard shell to protect its fragile body, just like my own fragile inner self that needs protection. Enlarging the size of the beetle to present a pretentious presence.



簡 湘霖  
CHIEN Hsiang-Lin

**作品說明**

作品是從人模仿動物的樣態為出發點，大象的鼻子就如同人類萬用的雙手，兩體融合在一塊兒，而另一隻手又反向地抓住象鼻頭，如同安撫一般，兩者存在著依偎與孤寂的感覺，無法棄捨與抽離這個主體兩者之間的關係。

**Description**

The starting point of the work is men imitating animals; the trunk of elephant is like human hands. The two are fused together, and the other hand reversely grabs the trunk of the elephant, as if comforting it. Feelings of dependence and loneliness exist between the two, as they cannot abandon or withdraw from the relationship between the two.

禁錮之形 / Imprison of Stuff 146×42×35cm



## 陳 怡汶 CHEN Yi-Wen

### 作品說明

作品表現某種耽溺，我沉浸在不明的情緒海洋裡，當思緒似葉叢、蝶翼般被捕撈而起，停留於網、依附其上，此刻難以名狀的情感也從中流露而出。葉叢的重量對軟雕塑的影響是重要的，作品呈現的垂墜感，造成一股滯留的力量。

### Description

The work depicts a certain type of indulgence. I indulge in an unknown ocean of emotions. When thoughts are caught like a pile of leaves and wings of butterflies, they stay on the net and depend on it. The indescribable emotions at this moment also flow out from the net. The weight of the pile of leaves has great influence on the soft sculpture. The work presents a sense of draping, creating a lingering power.



在樹叢中溺斃 / Immerse in the Grove 234×50×60cm





柔軟的束縛 / Constraint 86×23×27cm



## 鍾長青 CHUNG Chang-Ching

### 作品說明

富彈性的身體與拉扯的毛線衣創造充滿張力的衝突感，而帶著思緒的神情與肢體動作又將觀者帶到了一個肉眼不可見的內心世界。束縛著少女的，是柔軟的毛衣，還是纖細的情懷？

### Description

Flexible body and pulled sweater create a sense of conflict full of tension. The thoughtful expression and body movement further take viewers into an inner world invisible to human eyes. What is constraining the young girl, the soft sweater or delicate emotions?



## 林國璋 LIN Kuo-Wei

### 作品說明

以人體作為敘述的方式，將樟木嵌入其中，表達人與自然共存、共生的想法，這是人們早已意識到的狀態，但要做到何其困難！藉創作來表達自己對於自然環境的想法，用紋身的概念來詮釋人們取之於自然也當回饋於自然。女體背部、胸口及手臂部分皆有樟木樹枝的紋身，象徵對自然環境的態度與關心，而在手掌交疊處，放置了用木頭做的嫩芽，隱喻人們當以雙手的行動來回饋自然環境，並警惕自我與環境間的協調，往共生、共存的目標去完成。

### Description

Using human body as means of narration, which is embedded with camphor wood to convey the idea of coexistence of men and nature. This is the situation men have already become aware of, but it is rather difficult to achieve! Through my creative work, I convey my ideas on natural environment. The concept of tattoo interprets how men should also give back to nature as we take from nature. The back, chest, and arms, of the female body all display tattoos of camphor branches, symbolizing the attitude toward and concern for natural environment. Wooden sprout is placed at the overlapping of the hands, which is the metaphor of men giving back to natural environment by taking real actions with their hands. This is also to warn myself to maintain harmony with the environment, and work towards the goal of coexisting with nature.



樹紋身的女孩 / The Girl with the Tree Tattoo 78×100×83cm



還我呼吸權 / Also My Breathing Rights 59×24×65cm



## 張 哲文 CHANG Che-Wen

### 作品說明

一座懸浮在西太平洋上叫臺灣的島嶼，工業發展促成經濟起飛，卻犧牲了美麗的山河、乾淨的飲水和空氣，以及大家的健康。作品中的狗表示戌戌狗年，也代表臺灣島上除人以外、無法發聲的芸芸衆生，蹲立在下陷的臺灣模型中，表現污染日益加深與沉淪。臺灣是大家的，在污染破壞下無一可倖免。

### Description

An island floating on West Pacific called Taiwan. Industrial development has facilitated the liftoff of its economy; however, it sacrifices the island's beautiful landscape, clean drinking water and air, and people's health. The dog in the work represents this Year of the Dog, and also represents all those animals and beings on this island other than men, which cannot be heard. They kneed inside the sinking model of Taiwan. This shows that pollution worsens by day and people have fallen further. Taiwan is ours, and none of us can escape the destruction of pollution.



## 游 雯青

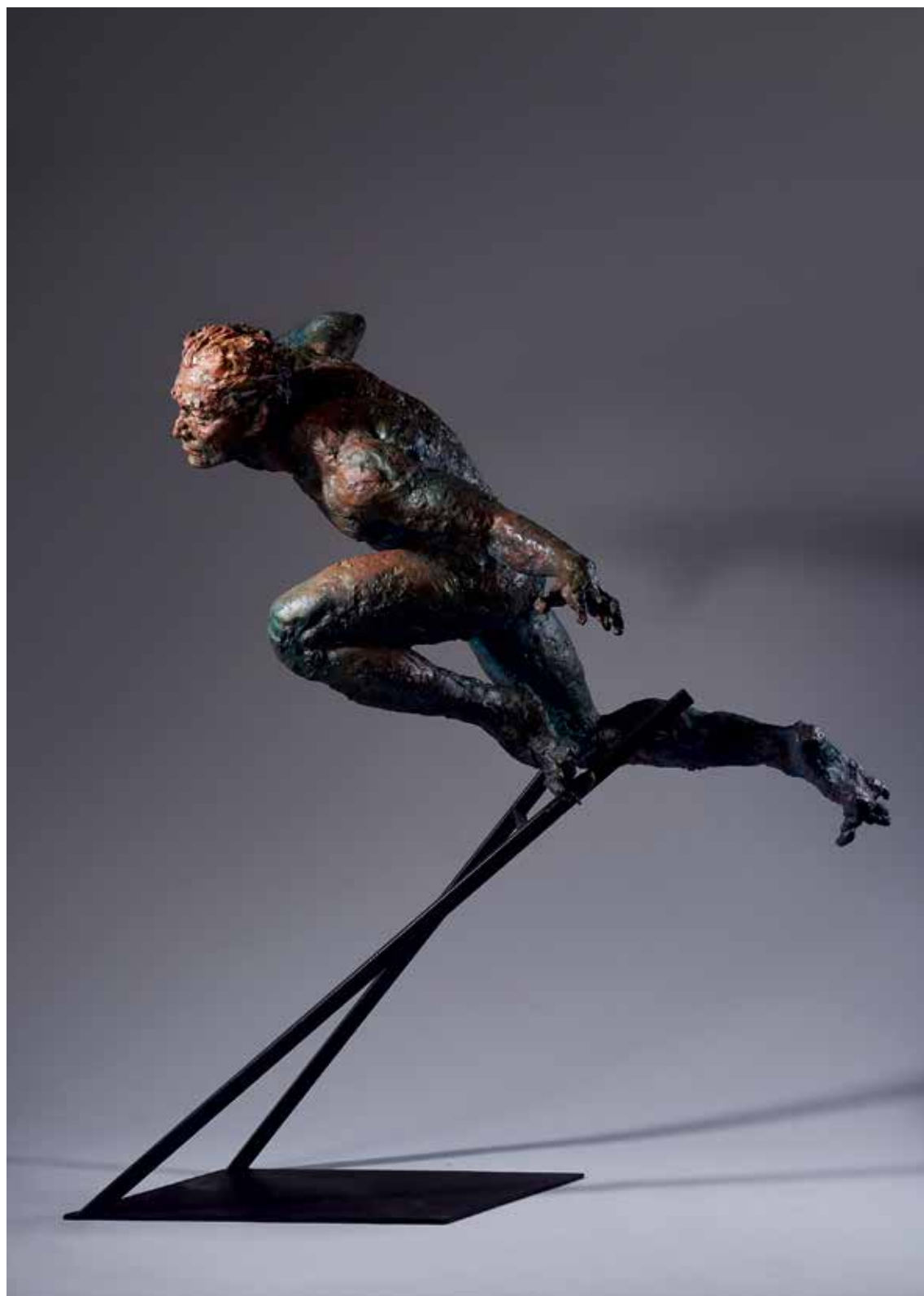
YU Wen-Ching

### 作品說明

這件人體的動態設定在水裡，表達在水中仍奮力向前的樣子。現實生活中的我不會游泳，水令我窒息且充滿阻力。而生活呢？對我，或許亦是如此，但即便如是，我仍想要前進，以堅定去面對未知。

### Description

The movement of this sculpture of human body is set to be in water, expressing the image of a person walking forward in water. In real life, I do not know how to swim; water suffocates me, and is full of resistance. How about life? to me, perhaps it is the same; but despite that, I still want to move forward, facing the unknowns with my determination.



面對 / To Confront 165 × 153 × 143cm



「工藝」即「工」與「藝」之整合創作。「工」包括了材料運用與製作技術之發揮，「藝」則是創意發揮與造形審美性之追求。

對人類文化而言，「工」是為達成「藝」所必須的手段，因此，我們要追求工藝文化，當然必須從「藝」著手，但是，在工藝作品評審中，往往「工」之高低會被列為工藝評比之首項。久而久之，工藝家們在創作時也會朝向這樣的特質努力，這現象從美展比賽工藝類的作品中，非常明顯地展現。

工藝，不僅是一個民族、一個國家重要的文化累積，更能促進文化經濟產業升級，因此，發揚工藝文化是一件刻不容緩的工作。除了發揮民族文化特質外，尤其要善用地方特有的資源，以創造出寶貴的在地文化及產業，例如：竹材及自然漆是臺灣的寶貴資材，另外，在大甲、苑裡海邊稀有的蘭草，更是臺灣工藝創作的寶貝，這些珍寶，不但應善加利用，更該多加用心培育。

以竹材為例，臺灣雖然只是一個小島，卻是擁有竹種類最多的地區，從平地竹到高山竹，從玉竹到巨竹都有，而歐洲沒有竹生長，歐洲人又非常喜愛竹藝品，因此，我們可以著力發展高級竹工藝品銷往歐洲；此外，臺灣早年的陶瓷作品亦備受日本朝野的喜愛，其他如前所提及的「自然漆」、「蘭草」等均是，善用地方特有資源潛力，發展文化創意產業無限可能。

以上論述是筆者在工藝創作評審中，做為客觀評比的指標，依此準則，讓我們一同來看看本屆大墩美展登上名次以及優選的作品：

第一名作品〈藍洞〉，非常具有上述特質之典型創作，以玻璃製作技術而言，已達相當水準，但從造形審美性觀點來看，期望能再多加發揮！

第二名作品〈拾起與歸回〉，作者充份發揮其純熟的製作技術，以瓶罐造形為依據，發展出新穎、有趣的創作，但可惜的是走不出概念化，建議依循審美性方向追求創意。

第三名作品〈律動〉，以桂竹箴為材料，利用經、緯線走向變化構造，形塑盤旋而上的律動線條，加上漆之塗裝，是上述審美性造形創作最佳表現之作品。

優選作品〈借景〉，此作善用其特殊之技術與創意，確實表現出不同的工藝形象，只是視覺效果上顯得較弱，不容易發揮作品的表現力。

優選作品〈圍一綠線菱貝磨顯漆瓶〉，此作在材質、工技上的表現非常優秀，可惜以傳統、無特色之瓷瓶表現不出引人感動的創意。

優選作品〈船承〉，此件結合樹漆及複合媒材，以船的造形加上慢工細活的漆器技法，3件1組的組合比喻代代相傳，足以代表臺灣漆藝傳承的意義。

臺灣地理幅員不大，工藝文化的發展除了民族歷史淵源等關係外，在今日更要能結合嶄新的技術，以滿足各方面的需求，期待更多不同工藝材質領域的工作者參賽，讓更多元的現代工藝豐富美展的內涵，亦提升全民美感素養與工藝美學境界。

# Juror's Statement, Crafts Category

WANG Lien-Teng

“Crafts” is the combination of “labor” and “art.” “Labor” includes utilization of materials and demonstration of techniques, whereas “art” is the manifestation of creativity and pursuit of aesthetics.

For human cultures, “labor” is the necessary means to achieve “art.” Therefore, to pursue culture of crafts, we must start with “art;” however, when evaluating works of crafts, the level of “labor” is often the top criterion of evaluation. Over time, when artisans create works, they will aim for the level of “labor.” This phenomenon is put on full display by works participating in the Crafts Category of the exhibition.

Crafts is not just the cultural accumulation of an ethnicity, or a nation; crafts can facilitate the upgrade of cultural economy and industries. Therefore, there is no time to spare for the promotion of culture of crafts. In addition to exhibiting ethnical and cultural qualities, we must take advantage of unique local resources to create valuable local culture and industries. For example: bamboo and natural lacquer are precious assets of Taiwan. Furthermore, rush that can be found in coastal areas of Dajia and Yuanli is the creative treasure of Taiwanese crafts. Not only should we utilize these treasures, we must also cultivate and nurture them.

Using bamboo as an example, although Taiwan is a small island, it is the one place in the world that has the most species of bamboo. We have the most diverse species of bamboo, which can be found almost anywhere. Bamboo does not grow in Europe, but Europeans love bamboo craft. Thus, we can strive to develop high-end bamboo craft and export to Europe. Furthermore, Taiwanese porcelains and ceramics were popular in Japan in the past, so were other materials, such as “natural lacquer” and “rush” mentioned above. If we make good use of unique local resources, the potential of cultural and creative industry is unlimited.

The above paragraphs are my criteria for the selection of the Crafts Category. Based on these standards, let's take a look at the prize-winning works at this year's Da Dun Fine Arts Exhibition of Taichung City:

First Prize, “Blue Hole.” This is a typical work that possesses all the above-mentioned qualities. The author has shown a considerable

skill level; however, in terms of aesthetics, there remains room for improvement!

Second Prize, “Pick Up and Return.” The author demonstrates technical maturity. Based on the shape of bottle, the author develops this novel and interesting work. Unfortunately, the work is still bounded by conceptualization, and we suggest that the author pursue creativity in the direction of aesthetics.

Third Prize, “Rhythm.” Using Makino bamboo strips, rhythmic lines that spiral upward are shaped through varying the directions of warp and weft. Lacquer is applied to complete the work. This is the best work in terms of aesthetic creativity.

Award of Merit, “Scenery Borrowing.” This work utilizes special technique and creativity to express a different image of crafts; however, visual effect is weak, and does not demonstrate the expressiveness of the work.

Award of Merit, “Encirclement-Green Line and Diamond Shell Lacquer Vase Grinding with Black Lacquer.” This is an impressive work in terms of material and technical expressions. However, a traditional and common porcelain vase is insufficient to express compelling creativity.

Award of Merit, “Embark.” This work combines lacquer craft and mixed media. Using the shape of a ship and the meticulous lacquering technique, the three-piece set embodies the passing of heritage through generations. This work represents the inheritance of Taiwan's lacquer craft.

Taiwan is not a large island. Other than cultural and historical factors, the development of culture of crafts must also combine new techniques to meet the needs of all aspects. I look forward for more practitioners creating crafts with different materials to participate in the exhibition, so that diverse modern crafts can enrich the contents of the exhibition, and enhance the people's aesthetic taste and artistic level of crafts.



藍洞 / Blue Hole 17×69×69cm



## 蔡岳勳 CAI Yue-Syun

### 作品說明

陽光透過層層堆砌的 CE085 藍色、透明玻璃，折射出神秘又未知的藍光，那深不可測的深藍，如同坐落在海中央美麗的藍洞，時而像海濤般有力，時而如微風輕拂般平靜，正如創作的每一天享受著不同心境。

### Description

Sunlight penetrates the layers of CE085 Blue and transparent glasses, refracting into mysterious and unknown blue light. The deep and unmeasurable blue is like a blue hole situated in the middle of the ocean, sometimes powerful like tsunami, and sometimes calm like light breeze; just like creation, through which I get to enjoy a different mood every day.



拾起與歸回 / Pick Up and Return 18×30×4cm×5



## 許元俐 HSU Yuan-Li

### 作品說明

設計發想來自臺灣海邊常見的「星砂」，是一種海洋微體化石，其表面的鏤空孔洞是它最大特徵。星砂由於可愛精巧的外型，而遭商人盜採並裝入玻璃瓶中販售，使其逐漸在沙灘上消失匿跡。

將玻璃瓶外型結合星砂的孔洞意象作為作品主體設計，在鏈條掛上不同的星砂墜飾，當鏈條收入瓶中，就如同將星砂放在玻璃瓶；拉起墜飾時，鏈條會因星砂的重量而被拉出，就如同將星砂倒出玻璃瓶的意象。藉此說明人們的一個動作—「拾起」或是選擇「放下」，都是影響美麗星砂在臺灣海灘的存亡關鍵。

### Description

The design is inspired by “star sand” commonly found on beaches of Taiwan. This is a kind of marine microfossil, and the hollow holes on its surface are its most recognizable feature. Star sand is illegally excavated and sold in glass bottles by merchants because of its cute and delicate appearance, causing it to gradually disappear from the beaches.

The main design combines the shape of glass bottle with the holes of star sand; the chain is decorated with different star sand pendants. When the chain is placed in the bottle, it is like putting star sand in the bottle; when the pendants are pulled, the chain will be pulled out by the weight of star sand, just like pouring star sand out of the bottle. This explains one action—to “pick up” or to “let go;” both will affect the survival of the beautiful star sand.





律動 / Rhythm 50×55×48cm



## 黃桂珠 HUANG Kuei-Chu

### 作品說明

桂竹箴為材，利用經、緯間的走向變化，形塑盤旋而上律動的線條，加上生漆的塗裝，形成獨一無二的藍胎漆器。

### Description

Using Makino bamboo strips as the material, rhythmic lines that spiral upward are shaped through varying the directions of warp and weft. Lacquer is then applied to create this one-of-a-kind rantai shikki lacquerware.



船承 / Embark 68 × 97 × 34cm



## 劉祥驊 LIU Hsiang-Hua

### 作品說明

人生如果是一艘船，我承載的會是什麼呢？從小居住在高雄港都，對於輪船的造型及意象情有獨鍾，後接觸漆藝如此慢工細活、層層疊疊，修練般技藝，宛如孤獨航行的輪船，使我深深入迷。

師父領進門，往後工藝之路仍是一個人的迷航，有逆風、有暗流，才有鍛鍊及成長；肩負上一代的堅持，走出這一代的精神，延伸下一代的文化，即是傳承。故用 3 件一組作品以為象徵。

### Description

If life were a boat, what would I carry? I grew up in the harbor city of Kaohsiung, and I am especially fond of the design and image of ships. Then I was introduced to lacquerware, such a meticulous craft that requires layers and layers of applications, it is like a kind of spiritual practice, and I am mesmerized by this craft as it feels like I am a ship that cruises alone in the ocean.

Masters introduce us to the craft, but the journey is the odyssey of oneself. You may go against the wind, and encounter undercurrents, but they also mean training and growth. Carrying on the persistence of the generation before, I try to shape the spirit of my own, and pass down the culture to the next generation; this is heritage, which is symbolized by the set of three pieces.



圖一 綠線菱貝磨顯漆瓶 / Encirclement-Green Line and Diamond Shell Lacquer Vase Grinding with Black Lacquer  
38 × 15 × 15cm



陳玉英  
CHEN Yu-Ying

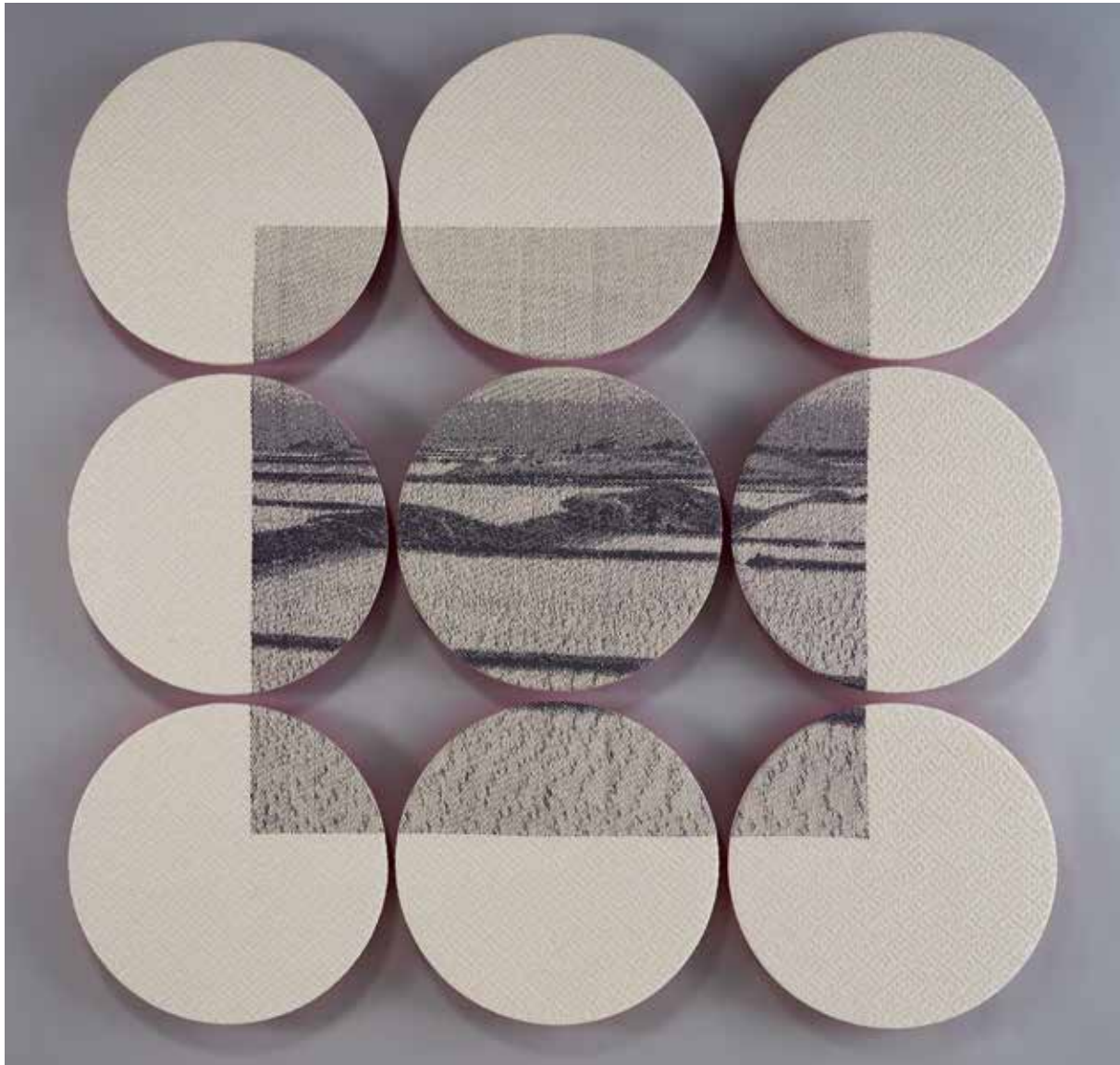
#### 作品說明

以基本構成元素出發，透過點與線由下往上延伸，連結的韻律變化，呈現胎體本身的優雅曲線。黑底彩貝的磨顯以及纖細的銀底綠線交織，襯托漆工藝本質的深度、內斂，卻又不失存在感的溫潤之美。

#### Description

Using basic elements of composition, variations of rhythm are connected as points and lines stretch from top to bottom, presenting the elegant curve of the body. Black ground and colorful shells are woven with delicate silver ground and green lines, manifesting profound and reserved nature of lacquer craft, which also displays the warm beauty of presence.





借景 / Scenery Borrowing 121×121×5cm



## 李 偵綾 LEE Chen-Lin

### 作品說明

園林的漏窗使牆面產生虛實變化，穿透與遮蔽的雙重符號性質，讓觀者對構景的認知因框架而調整，所觀之「景」也並非片段分裂，而是存在敘事關係，以造園的手法引借家鄉遠景，通過或明或暗的提示，從眾多無關聯的要素中創造出秩序，成就了一個理解虛擬或真實景觀間矛盾的過程。

### Description

Perforated windows on garden walls create virtual and real variations; they have dual symbolic nature of penetration and cover, making viewers adjust their perception on the scenery according to the framework. The “scenery” they are seeing are not fragmented; rather, there exists a narrative relationship. Using the method of garden design, I borrow my hometown scenery as the background; through suggestions of light and darkness, I create order from many unrelated elements, establishing a process of understanding the contradiction between virtual and real sceneries.





## 李文秀 LEE Wen-Show

### 作品說明

海風，嚴冬裡總吹得人寒冷難耐；  
海風，帶著鹹味與細砂，輕輕刮過臉頰、  
髮際；  
海風，飄著母親的飯菜香和父親耕田的  
汗味；  
海風，是眷念。

### Description

Wind from the sea, cold and unbearable  
in the winter;  
Wind from the sea, brings savory taste  
and fine sand, lightly brushing my face  
and hair;  
Wind from the sea, blows the smells of  
mother's cooking and father's sweat  
from working in the field;  
Wind from the sea, it is nostalgia.

海風 / Wind 52×44×24cm



## 廖昱誠

LIAO Yu-Cheng

### 作品說明

我的創作是透過電子顯微鏡所呈現出不同於一般肉眼所見的視野，以一種輕盈的姿態跳躍，恣意地翻轉探究表面現實與虛幻的可能性，空間的生命力與張力在虛與實之間尋求一種平衡感，在追求結構與空間的交錯中尋求不同的美感經驗，相信可探索的世界還是有無限可能！

### Description

My work presents a view through electronic microscope that cannot be seen by bare eyes; it skips and leaps, freely exploring and probing the possibilities of appeared reality and fantasy. The vitality and tension of space try to find balance between virtuality and reality, searching for a different aesthetic experience as it pursues the intersection of structure and space. I believe that the world still has unlimited possibilities for me to explore!



微觀世界 / The Microscopic World 46×41×25cm





新白虎堂－轅門斬子／“New” White Tiger Hall－Yuánmén Zhǎn Zǐ 71×61×28cm



## 董佩儀 TUNG Pei-I

### 作品說明

取〈轅門斬子〉題材，將廟宇傳統玻璃剪黏藝術重現，成為亦古亦今的陳列藝品。整幅作品展現玻璃剪黏、泥塑、繪畫、木作、建築、故事構圖…等綜合技術，其中武將穆桂英身穿的戰甲—甲毛與槓槌，也是用玻璃剪磨成細狀黏製而成。

### Description

The work represents the traditional chie-nien art found in temple decoration, and is a decorative item that embodies traditions while displaying novelty. The work showcases comprehensive techniques, including chie-nien, pottery, painting, carpentry, architecture, and story-telling composition, and the armor and weapon of female general, MU Kui-ying, are also made by grinding glass into fine grains and pasting onto the body.



## 崔克英 TSUI Ko-Ying

### 作品說明

鐵木胎，結合燈泡、電線成燈座；燈罩下銀箔是補強光源，圖騰代表風、雲，象徵大自然，作品以原住民風情為主題。

化天地為圓，在繽紛色彩裡隱藏著無解的謎題；是什麼力量如此堅韌站在風中展現嬌媚！該是心中對祖靈的愛與永不妥協的堅持。

### Description

Body made of wood and iron is combined with light bulb and wires to form the base; the silver foil under the cover enhances the light source. The totems representing wind and cloud symbolize nature. The work depicts the theme of indigenous customs.

Heaven and earth are converted into a circle, unsolvable mysteries are hidden within splendid colors; what kind of power is so resilient that it stands in the wind exhibiting its beauty! Perhaps the love for ancestral spirits and everlasting persistence.



根源 / Origin 51×51×63cm





吳孟儒  
WU Meng-Ju

#### 作品說明

欲傳達倒茶水時動作「流」之意象，以幾何結合簡約之造形設計，建構完成壺蓋、壺嘴等結構，並以線性造形之把手，表現流動茶水之語彙，將獨特創新的茶壺造形進一步翻轉品茶滋味之意象。

#### Description

To convey the “flowing” image of pouring tea, the design combines simplistic and geometric forms for lid and spout; linear form is used for the handle to express the vocabulary of flowing tea water. The unique and innovative teapot design further reinvents the image of tasting tea.

流 / Flowing 31×32×32cm



堡壘 / Fortress 壺 / Pot 14×24×12cm、杯 / Cup 7×6×4cm×2



## 杜政杰 TU Chien-Cheng

### 作品說明

利用線性結構建構像堡壘般堅固又穩重的感覺，低調又不失華麗。

### Description

Using linear structure to construct a sturdy and stable sensation resembling a fortress, low-key but luxurious.



飄華成聚－木葉天目瓶／“With the Gorgeous into Poly” Leaf Tenmoku Bottles 24×18×18cm



## 黃明文 HUANG Ming-Wen

### 作品說明


傳說於宋代某個秋天，在陶工疊窯之際，窯旁剛好有一樹飄落下最後一片葉子，掉入天目黑釉盞內而燒成「木葉天目」。

作者於秋末摘取自己種植的原生種樺樹葉片創造此作「飄華成聚」，真實表達出秋葉飄飄自然會聚的意境，不同於二次燒成與葉子經過塗抹加工處理，一次燒成的葉灰與黑天目釉、土胎三種層次的融合，使得葉脈紋路更顯自然生動。

### Description

Legend has it that one day in the Song dynasty, when workers were filling the kiln for firing, one last leaf fell off a tree by the kiln and landed on a tenmoku black-glazed cup, which came out of the kiln as the “Leaf Tenmoku” cup.

The artist picks the leaves of Japanese elm he planted himself at the end of autumn, and created the “With the Gorgeous into Poly,” truthfully expressing the image of autumn leaves naturally falling into a pile. Unlike double-firing, or having the leaf processed, the fusion of the three layers of once-fired leaf ashes, black tenmoku glaze and the clay body, makes the vines of the leaf more natural and vivid.



大墩美展

DA DUN

FINE ARTS EXHIBITION OF  
TAICHUNG CITY



視覺藝術要創造一種前所未有的視覺經驗，同時這個經驗在今天又可分成實體的與影像的內容。在傳統上自以實體的經驗為主，但是自從資訊時代開始，便進入了影像的經驗，這種經驗多半從媒體上得來，不論印刷、電視、網路上看到的影像均屬之，而且量多又快速，所以過去如果要說「阿公過橋都比孫子走路還多」，現在就要反過來了「孫子過橋要比阿公走路多」，只是阿公經驗的屬於實體的感覺，孫子經驗的是影像的印象。自從普普藝術以後，影像的內容已經形勢比人強，甚至讓人覺得比實體內容還真。藝術家雖沒見過明星本人，照樣可以創作明星的畫像，而且不用傳統的描寫手法，卻直接拷貝或扭曲影像，進而強化影像。

本屆第三名吳愉璇的作品〈溺〉主要表現「無法喘息的感受」，乃至掙扎的感覺。此作比過去那種要表現社會議題、或隱喻半天的作品，更能令人體會。作品中的舞蹈動作，可能要平行於溺水的影像，表現「肢體被擠壓變形」的印象，但是影像被扭曲反而強化了影像。本屆第二名從缺，至於原先選出的首獎作品〈靨〉，後來經作者表示，該作有同學參與製作，故與本展規定未必相符，並放棄得獎。該作品在表現「情感的壓抑」，隱藏情緒去迎合別人，或是無法好好表達自己的內心。只是〈靨〉一作為何要使用顯示器於面孔上？這不僅在暗示情緒的隱藏，若從整個畫面來看，顯示器的出現是一個不錯的創意，它已經不只表現一般的情緒，更重要的是可能觸及了數位藝術的要害，在資訊時代的數位世界中，人們看世界常透過數位媒介去觀看或互動，這必然有其時代的意義。

在入圍作品中，國外作品入選了四分之一，包括香港與蒙古的作品。來自香港的韓雁婷的作品〈流荷〉，採用水墨暈染的五株荷葉，先後一一作掩映的動態處理，以表現科技時代中不自然的生命週期。來自蒙古的 T. Tergel 作品〈My Blue Friend〉，採用單薄的動畫形式，欲表現焦慮與沮喪的感受，並以一隻小猴子來暗示，認為它很難控制，但不要受其左右。國內林威凱的作品〈如果有一天〉表現了「盛年不重來、一日難再晨」的感慨，但也想像時光是否能具有可逆性，雖是靜態的拼貼作品，仍充滿蒼茫渾厚之感。

相對的比較陽光的作品，有國內葉沛宜的投影作品〈困〉，正如漢字所顯示的，表現存在框中的水，框有方圓，水有三態，暗合了點、線、面之造形元素。陳姝妤的偶動畫作品〈拯救世界的刈包〉帶有環保的內涵，但是誇張的造形、鮮艷的顏色構成了個人特色，逐格動畫相當辛苦，值得鼓勵。黃元煜的數位拼貼〈Image Quilts-Beautiful Homeland〉不改其過去的特質，卻異乎一般的拼貼，顯得相當自然合理，可以說是另一種製造的真實，把臺灣的鐵皮屋之優缺點全部曝露出來。

本屆參加作品不算多，只有 32 件，需要鼓勵大家多多參與。整體來看，國外作品一樣佔了四分之一，可惜有些作品還一稿二投，同時參加了磺溪美展，可能增加了工作人員的篩選負擔。我因為同時評審這兩個展覽，同一人的作品在兩地出現於我的眼前，實在有某種異樣的感覺。好在作品多半具有當代性，讓人想多看幾眼。



# Juror's Statement, Digital Art Category

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LU Ching-Fu

Visual art aims to create an unprecedented visual experience, and this experience can be divided into physical and image contents today. Traditionally, physical experience has been the focus, but since the beginning of the age of information, we have now entered a world of image experience. This kind of experience mostly comes from media; whether they are images seen on printed materials, TV, or the Internet, they are all considered this kind of experience. They come in great quantity and at a rapid speed. In the past, we said, “The grandfather has crossed more bridges than the distance the grandson has travelled;” today, it will be the other way around: “The grandson has crossed more bridges than the distance the grandfather has travelled.” However, the grandfather's experience will be mostly physical experience, whereas the grandson's experience is made up of impressions of images. Since the emergence of pop art, images have gained the upper hand; sometimes people may find images to be more authentic than physical contents. Artists may not have seen celebrities in person, yet they can still create portraits of stars. They do not use traditional portrayal methods; instead, they directly copy or twist images and thus enhance these images.

The Third Prize-winning “Drowning” by WU Yu-Hsuan mainly expresses “the breathless feeling,” or even the feeling of struggling. Compared to works that aim to express social issues or consist of lots of metaphors, this work is much easier for people to understand. The dance movements in the work may be parallel to the images of drowning, expressing the impression of “limbs are compressed and distorted;” but the distortion of the images has enhanced the images instead. The Second Prize is vacant. As for the First Prize-winning work, “Suffer,” the artist later disclosed that other classmates participated in the production of the work, therefore the work did not comply with the exhibition's rules, and the artist forfeited the right to receive the prize. The work expresses “suppression of emotions,” as people hide own emotions to humor others, or have problem properly conveying inner thoughts. However, why does “Suffer” uses a display for the face? This does not only imply the hiding of emotions; if we examine the entire screen, the appearance of the display is really a nice idea. It no longer just displays regular emotions. More importantly, it may have touched on the weakness of digital art. In the digital world of the age of information, people often view or interact with the world through digital media, and this definitely has its temporal significance.

One-quarter of the short-listed works are from overseas, including works from Hong Kong and Mongolia. “Flowing” by Rebecca HON from Hong Kong features five ink rendered lotus leaves, which have been covered up one after another through dynamic processing to represent the unnatural life cycles in the age of technology. “My Blue Friend” by T. Tergel from Mongolia utilizes simple animation to express the feeling of anxiety and depression, and uses a small monkey to suggest that it is hard to control, but we should not be taken control by it. “If One Day……” by LIN Wei-Kai from Taiwan conveys the lament of “great years will not return, morning cannot be relived;” while also imagining if time could be turned back. Although this is a static collage, it still conveys rich substances.

The more uplifting works including YE Pei-Yi's projection, “Yuan.” Just as the Chinese character in the title suggests, the projection shows water existing in frames; frames come in different shapes, while water comes in three states that correspond to the graphic elements of point, line, and plane. CHEN Shu-Yu's animated stop-motion animation, “World Saver: Gua Bao” has environmental-protection implications; but the exaggerated designs and bright colors shape her personal style. Stop-motion animation requires intensive labor, and shall be encouraged. HUANG Yuan-Yu's work of digital collage, “Image Quilts-Beautiful Homeland,” remains consistent with his signature features in the past, but is quite different compared to normal collages. This work seems rather natural and logical, and can be regarded as another kind of fabricated truth, exposing all the strengths and weaknesses of Taiwan's metal shack.

This year's exhibition did not receive many submissions, only 32, and we need to encourage more people to participate. Overall speaking, foreign submissions accounted for one-quarter, but some works entered two separate exhibitions, simultaneously participating in Huangxi Fine Arts Exhibition, and may have added to the staff members' workload. I served on both juries, and it felt quite strange when the same works appeared in front of my eyes at two separate locations. The good thing was that most of the works showcased contemporaneity, and demanded more than one look.



吳 愉璇  
WU Yu-Hsuan

#### 作品說明

作品呈現大氣壓力和水壓抗衡的窒息感，時間與空間的扭曲，漸而產生或實或虛的視覺…延伸到現實生活中給人無法喘息的感受。

從電影的敘事手法重新思考並放入文本，在舞蹈影像中，結合了鏡頭與肢體，以舞蹈元素為主軸，試圖將溺水當下的感受用接近真實的臨場感呈現，透過鏡頭的拍攝呈現出肢體被擠壓變形的畫面。

#### Description

The work presents the suffocating sense created by the competing atmospheric pressure and water pressure. Time and space are distorted, gradually developing virtual and real visions…giving people a breathless feeling as they extend into real life.

Reconsidering the matter through the narrative method of cinema and reintroducing it to the text; in the video of dancing, lens and limbs are combined, whereas the dancing elements are the main theme, as the artist attempts to present the feeling of drowning through almost real presence of danger, capturing the scene through the lens where limbs are compressed and distorted.





影像拼布－美麗的家園 / Image Quilts-Beautiful Homeland 96×109cm



## 黃元煜 HUANG Yuan-Yu

### 作品說明

地小人稠的臺灣，鐵皮屋與彩繪村是別具一格的建築特色，在侷限的空間與時間，以速成方式搭建鐵皮，獲取居住的滿足；在老舊房子彩繪上圖騰，似乎就等於文創，卻忽略了環境與在地人文的融合。本作品試圖將鮮艷的鐵皮與有趣的彩繪進行外觀重組與拼貼，產生狀似和諧又衝突的形式美感，以反諷方式呈現臺灣的建築文化。

### Description

Taiwan is small and densely populated, and metal shacks and graffiti villages are its unique architectural features. In limited space and time, metal shacks are built through speedy procedure to satisfy the needs of living; painting colorful pictures onto old houses are regarded as cultural and creative endeavors, yet the fusion of local environment and culture is overlooked. This work attempts to reorganize and collage the bright and colorful metal sheets and interesting graffiti to create seemingly harmonious yet conflicting aesthetics of form, satirically presenting Taiwan's architectural culture.



如果有一天 / If One Day…… 62×124cm



## 林 威凱 LIN Wei-Kai

### 作品說明

以時光為結構基礎，呈現人在時間軸上所承受的迷失感，時光荏苒卻幻想著如果有一天可以抗拒、操控……等，如果有一天……，我可以逆轉時光回到從前，重新來過。

### Description

Using time as the structural foundation to present the sense of lost felt by men along the axis of time. Time passes by, yet men fantasize that perhaps one day they can resist, or even manipulate, the process; maybe one day……I can reverse the wheel of time, return to the past, and start again.





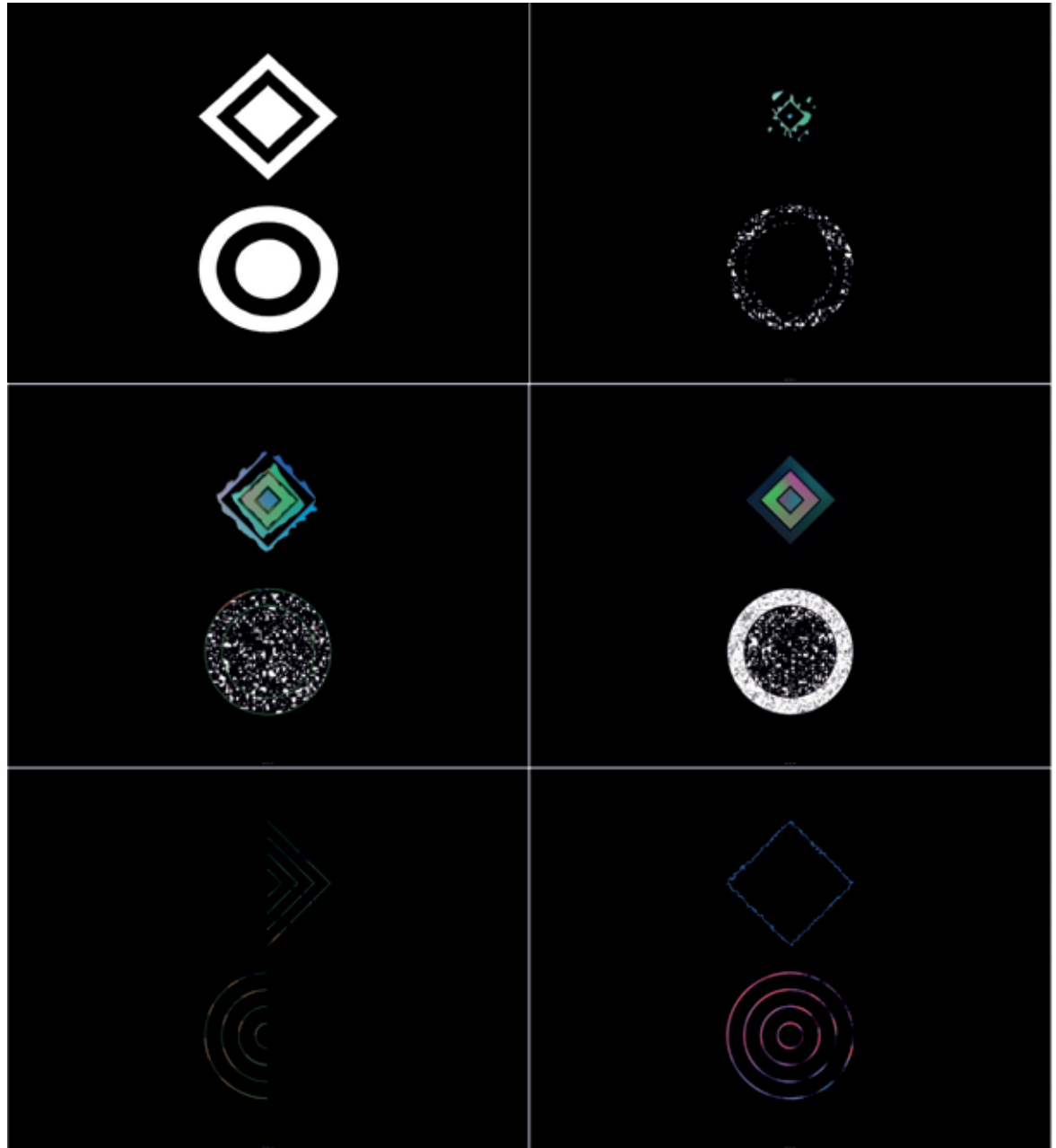
葉沛宜  
YE Pei-Yi

#### 作品說明

此件作品利用光雕投影的特性加強畫面空間感，表現出主題「困」。創作過程由聲音觸發，結合水的三種物質狀態「氣態、液態、固態」與美學原理「點、線、面」作為視覺的呈現。

#### Description

This work utilizes the unique properties of projection mapping to enhance the spatial sense of the work, expressing the theme — “Yuān.” The creative process is triggered by sound, combining the three states of water, “gas, liquid, and solid,” and aesthetic principles of “point, line, and plane,” for visual presentation.



困 / Yuān



拯救世界的刈包 / World Saver : Gua Bao



## 陳 姝 妤 CHEN Shu-Yu

### 作品說明

西元 2070 年，全球海平面暴升，引出來自深海的食人美人魚，想成為海上霸主並積極擴張版圖消滅人類，造成全球恐慌。直到一次意外，臺灣刈包的神奇滋味征服了她們，成為刈包的忠實顧客，使其對人肉不再有興趣，而拯救了世界。

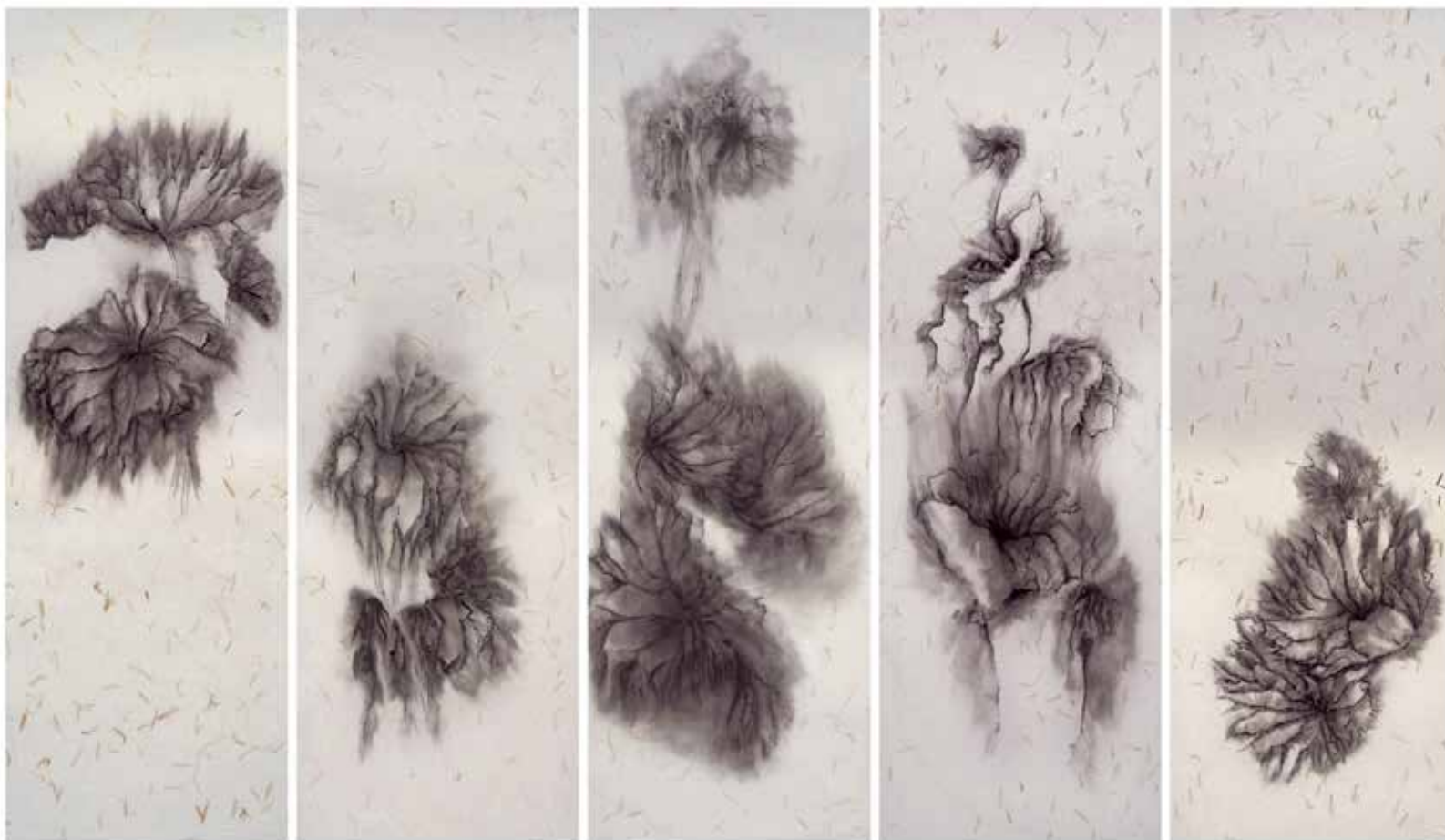
本影片「拯救世界的刈包」中的角色以樹脂土製作，用潮流誇張的造型，逐格逗趣的手法營造一種又搞笑又酷的感覺。以從未接觸過島上焢肉的「食人美人魚」作為魅力的反派角色，從獵食人肉到對刈包情有獨鍾，展現臺灣美食—刈包的強大魅力。

### Description

In 2070, global sea level has drastically risen, drawing out mermaids from deep sea that feed on human. They want to claim dominance of the sea and aggressively expand their territories to eliminate men, triggering a wave of panic across the globe. In an unexpected turn of events, the magical flavor of Taiwanese delicacy Gua Bao (pork belly bun) conquers their palates, and they become the most loyal customers. They lose interests in human flesh, and the world is saved.

This video, "World Saver: Gua Bao," features characters made from resin clay. With trendy and exaggerated designs, the artist creates a comedic yet cool sensation through each humorous frames. Mermaids that have never had a taste of the island's delicious pork belly bun are charismatic antagonists. From hunting down men to becoming captivated by Gua Bao, this work presents the powerful charm of Taiwan's delicacy—Gua Bao.





流荷 / Flowing



## 韓雁婷 Rebecca HON

### 作品說明

大自然永遠重複著從誕生到死亡的過程，但在人工種植、培養等行為干預下，大自然的作品和人類作品之間的界限已變得非常模糊。「流荷」即以此概念，先用傳統中國水墨工筆染色技法完成荷的紙本創作，之後再結合動畫技術，產生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墨之美，在大千的精妙處感悟到大自然的混沌而有道。

### Description

The process from birth to death repeats eternally in nature; however, with the intervention of artificial planting and culturing, the boundary between natural and artificial products has become very blurry. "Flowing" is based on this concept. First, the artist uses traditional techniques of meticulous Chinese ink wash painting to create the painting, and then she integrates animation to create a unique style that combines traditional Chinese ink wash painting and contemporary new media. She hopes that viewers can take on the perspective of modern people to re-examine and reflect on the beauty of ink, and be enlightened by the beings in the universe to realize that nature has its own chaotic order.



T. Tergel

**作品說明**

這件作品是關於焦慮和抑鬱的故事。猴子代表焦慮，你很難去控制他們，但更不能讓他們把你打倒。

**Description**

It is about anxiety and depression. The monkey represents anxiety. It is hard to control them but, don't let them take over you.

我的藍色朋友 / My Blue Friend



DA THE 23<sup>rd</sup> DUN FINE ARTS EXHIBITION OF TAICHUNG CITY

大墩美展



附錄  
Appendix

籌備委員名錄

List of Organizing Committee

評審委員名錄

List of Judging Panel

得獎名單

List of Prizewinner

臺中市第 23 屆大墩美展實施計畫

Implementation Plan of the 23<sup>rd</sup> Da Dun Fine Arts Exhibition of Taichung City, 2018

臺中市第 23 屆大墩美展簡章

General Rules & Regulations for the 23<sup>rd</sup> 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

Total Entries for the 23<sup>rd</sup> Da Dun Fine Arts Exhibition of Taichung City

臺中市第 23 屆大墩美展參賽者分析

The Analysis of Participant Distribution for the 23<sup>rd</sup> Da Dun Fine Arts Exhibition of Taichung City

臺中市第 23 屆大墩美展得獎者分析

The Analysis of Prizewinner Distribution for the 23<sup>rd</sup> Da Dun Fine Arts Exhibition of Taichung City

## 籌備委員名錄 (依類別序)

### List of Organizing Committee (According to Category)

墨彩類	Ink Wash Painting	李振明	LEE Cheng-Ming
書法類	Calligraphy	陳維德	CHEN Wei-Teh
篆刻類	Seal Engraving	程代勒	CHENG Tai-Le
膠彩類	Glue Color Painting	廖瑞芬	LIAO Jui-Fen
油畫類	Oil Painting	楊永源	YANG Yung-Yuan
水彩類	Watercolor Painting	詹獻坤	CHAN Hsien-Kun
版畫類	Printmaking	朱哲良	Leon CHU
攝影類	Photography	邱國峻	CHIU Kuo-Chun
雕塑類	Sculpture	余燈銓	YU Teng-Chuan
工藝類	Crafts	李元程	LEE Yuan-Cheng
數位藝術類	Digital Art	蘭德	LING Te

## 評審委員名錄 (依類別序)

### List of Judging Panel (According to Category)

墨彩類	Ink Wash Painting	莊連東	CHUANG Lien-Tung
墨彩類	Ink Wash Painting	李毅摩	LEE Ku-Mo
墨彩類	Ink Wash Painting	江明賢	JIANG Ming-Xian
墨彩類	Ink Wash Painting	洪根深	HUNG Ken-Shen
墨彩類	Ink Wash Painting	林進忠	LIN Chin-Chung
書法類	Calligraphy	陳欽忠	CHEN Chin-Chung
書法類	Calligraphy	簡銘山	CHIEN Ming-San
書法類	Calligraphy	林隆達	LIN Long-Dar
書法類	Calligraphy	林榮森	LIN Rong-Sen
書法類	Calligraphy	黃智陽	HUANG Chih-Yang
篆刻類	Seal Engraving	柳炎辰	LIU Yan-Chen
篆刻類	Seal Engraving	薛平南	HSUEH Ping-Nan
篆刻類	Seal Engraving	黃嘗銘	HUANG Chang-Ming
篆刻類	Seal Engraving	魯漢平	LU Han-Ping
篆刻類	Seal Engraving	蔡介騰	TSAI Jieh-Terng
膠彩類	Glue Color Painting	詹前裕	CHAN Chien-Yu
膠彩類	Glue Color Painting	范素鑾	FAN Su-Luan
膠彩類	Glue Color Painting	高永隆	KAO Yung-Lung

膠彩類	Glue Color Painting
膠彩類	Glue Color Painting
油畫類	Oil Painting
油畫類	Oil Painting
油畫類	Oil Painting
油畫類	Oil Painting
油畫類	Oil Painting
水彩類	Watercolor Painting
水彩類	Watercolor Painting
水彩類	Watercolor Painting
水彩類	Watercolor Painting
水彩類	Watercolor Painting
版畫類	Printmaking
版畫類	Printmaking
版畫類	Printmaking
版畫類	Printmaking
版畫類	Printmaking
攝影類	Photography
攝影類	Photography
攝影類	Photography
攝影類	Photography
攝影類	Photography
雕塑類	Sculpture
雕塑類	Sculpture
雕塑類	Sculpture
雕塑類	Sculpture
雕塑類	Sculpture
工藝類	Crafts
工藝類	Crafts
工藝類	Crafts
工藝類	Crafts
工藝類	Crafts
數位藝術類	Digital Art
數位藝術類	Digital Art
數位藝術類	Digital Art
數位藝術類	Digital Art
數位藝術類	Digital Art

張貞雯	CHANG Chen-Wen
孫翼華	SUN Yi-Hua
廖本生	LIAO Pen-Shen
蘇憲法	SU Hsien-Fa
郭博州	KUO Po-Chou
朱友意	CHU Yu-Yi
林欽賢	LIN Chin-Hsien
簡嘉助	CHIEH Chia-Chu
謝明錫	HSIEH Ming-Chang
黃銘祝	HUANG Ming-Chu
莊明中	CHUANG Min-Chung
黃進龍	HUANG Chin-Lung
倪朝龍	NI Chao-Long
沈金源	SHEN Chin-Yuan
林昌德	LIN Chang-De
林雪卿	LIN Hsueh-Ching
王振泰	WANG Chen-Tai
簡榮泰	CHIEN Jung-Tai
張國治	CHANG Kuo-Chih
蕭嘉猷	HSIAO Chia-Yu
郭世謀	KUO Shih-Mou
楊順發	YANG Shun-Fa
林文海	LIN Wen-Hai
謝棟樑	HSIEH Tong-Liang
許自貴	HSU Tzu-Kuei
林鴻文	LIN Hong-Wen
王志文	WANG Chih-Wen
王鍊登	WANG Lien-Teng
楊文霓	YANG Win-Ni
莊伯和	CHUANG Po-Ho
劉鎮洲	LIU Chen-Chou
李幸龍	LI Shing-Lung
呂清夫	LU Ching-Fu
顧世勇	KU Shih-Yung
林珮淳	LIN Pey-Chwen
姚村雄	YAO Tsun-Hsiung
林俊良	LIN Chun-Liang

## 得獎名單 List of Prizewinner

### 墨彩類 Ink Wash Painting

第一名	陳仕航	First Prize	CHEN Shih-Hang
第二名	呂怡柔	Second Prize	LU Yi-Rou
第三名	范墨	Third Prize	FAN Mo
優選	曾華翊	Award of Merit	TSENG Hua-Yi
優選	龍萬和	Award of Merit	LONG Wang-He
優選	黃寶賢	Award of Merit	HUANG Pao-Hsien
優選	王怡婷	Award of Merit	WANG Yi-Ting
入選	張語昕	Short List	CHANG Yu-Hsin
入選	伍峻立	Short List	WU Jun-Li
入選	趙紋龍	Short List	JAW Wen-Long
入選	林澄	Short List	LIN Cheng
入選	郭天中	Short List	KUO Tien-Chung
入選	呂如笙	Short List	LU Lu-Sheng
入選	李采恩	Short List	LEE Tsai-En
入選	周志良(勝賢)	Short List	CHOU Zhi-Liang
入選	劉素惠	Short List	LIU Su-Hui
入選	張亨	Short List	CHANG Ting
入選	陳瑋筠	Short List	CHEN Wei-Yun
入選	曹金華	Short List	CAO Jin-Hua
入選	蘇家芬	Short List	SU Chia-Feng
入選	林柔霈	Short List	LIN Rou-Pei
入選	康興隆	Short List	KANC Xing-Long
入選	韓震	Short List	HAN Chen
入選	鄒松鶴	Short List	TSOU Sung-Ho



### 書法類 Calligraphy

第一名	張倍源	First Prize	JANG Bey-Yuan
第二名	陳昭坤	Second Prize	CHEN Chao-Kun
第三名	沈克昌	Third Prize	SHEN Ko-Chang

優選	施博獻	Award of Merit	SHI Bo-Xian
優選	張家馨	Award of Merit	CHANG Chia-Hsin
優選	鄭宇宏	Award of Merit	CHENG Yu-Hung
入選	方立權	Short List	FANG Li-Chuan
入選	呂宗城	Short List	LU Tsung-Cheng
入選	筆永源	Short List	PI Yung-Yuan
入選	蔡名臻	Short List	TSAI Ming-Tsan
入選	洪志雄	Short List	HUNG Chih-Hsiung
入選	李韻玫	Short List	Julie LEE
入選	盧彩霞	Short List	LU Cai-Xia
入選	周欣慧	Short List	CHOU Hsin-Hui
入選	徐惠美	Short List	HSU Huei-Mei

### 篆刻類 Seal Engraving

第一名	陳昭安	First Prize	CHEN Chao-An
第二名	羅應良	Second Prize	LO Ying-Liang
第三名	賴錦源	Third Prize	LAI Chin-Yuan
優選	陳建樺	Award of Merit	CHEN Chien-Hua
優選	鄭振聰	Award of Merit	CHENG Chen-Tsung
入選	方立權	Short List	FANG Li-Chuan
入選	古員齊	Short List	KU Yuan-Chi
入選	陳佳呈	Short List	CHEN Chia-Cheng

### 膠彩類 Glue Color Painting

第一名	賴楚穎	First Prize	LAI Chu-Ying
第二名	林春宏	Second Prize	LIN Chun-Hung
第三名	林菊珍	Third Prize	LIN Jyu-Jhen
優選	白田 誉主也	Award of Merit	HAKUTA Yoshuya
優選	張維元	Award of Merit	CHANG Wei-Yuan
入選	張丹	Short List	ZHANG Dan
入選	陳得賜	Short List	CHEN Te-Szu

## 得獎名單 List of Prizewinner



### 油畫類 Oil Painting

第一名	蔡函庭	First Prize	TSAI Han-Ting
第二名	楊奕軒	Second Prize	YANG Yi-Syuan
第三名	王曉捷	Third Prize	WONG Hio-Chit
優選	劉宜方	Award of Merit	LIU Yi-Fang
優選	蔡元桓	Award of Merit	TSAI Yuan-Huan
優選	潘嘉冷	Award of Merit	PAN Chia-Ling
優選	鄧春英	Award of Merit	TENG Chun-Ying
優選	姚柱東	Award of Merit	YIU Chu-Tung
入選	張國二	Short List	CHANG Kuo-Erh
入選	盧博瑛	Short List	LU Po-Ying
入選	Lucas K. Doolan	Short List	
入選	吳彥融	Short List	WU Yan-Rong
入選	黃玉雲	Short List	HUANG Yu-Yun
入選	周佑倫	Short List	CHOU Yu-Lun
入選	辜裕恩	Short List	KU Yu-En
入選	張立欣	Short List	CHANG Lih-Shin
入選	林照鈞	Short List	LIN Jao-Chun
入選	蔡鎮澤	Short List	TSAI Chen-Tse
入選	蕭逸玫	Short List	HSIAO Yi-Mei
入選	白穆君	Short List	PAI Mu-Chun
入選	陳柏霖	Short List	TAN Perk-Lin
入選	王聰得	Short List	WANG Tsung-Te
入選	施美蓮	Short List	SHIH Mei-Lien
入選	黃采婕	Short List	HUANG Cai-Jie
入選	徐昭華	Short List	HSU Chao-Hua
入選	宋適生	Short List	SUNG Shih-Sheng
入選	簡秀英	Short List	CHIEN Hsiu-Ying
入選	黃輝坪	Short List	HUANG Hui-Ping

入選	陳詠中	Short List	CHEN Yeong-Jong
入選	林玫筠	Short List	LIN Mei-Yuan
入選	吳貞霖	Short List	WU Chen-Lin
入選	賴梓平	Short List	LAI Tzu-Ping
入選	吳欣怡	Short List	WU Hsin-Yi
入選	林惠玲	Short List	LIN Hui-Ling
入選	Omer Tshuva	Short List	

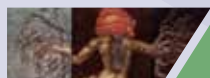


### 水彩類 Watercolor Painting

第一名	游雯珍	First Prize	YU Wen-Jane
第二名	劉佳琪	Second Prize	LIU Chia-Chi
第三名	李梓維	Third Prize	LEE Zhi-Wei
優選	王少夫	Award of Merit	WANG Shao-Fu
優選	陳俊男	Award of Merit	CHEN Chun-Nan
優選	劉晏嘉	Award of Merit	LIU Yan-Jia
優選	龔維國	Award of Merit	KUNG Wei-Kuo
入選	王怡翔	Short List	WANG Yi-Hsiang
入選	許秀蘭	Short List	HSU Hsiu-Lan
入選	趙麗俐	Short List	CHAO Li-Ly
入選	黃正毅	Short List	HUANG Cheng-Yi
入選	陳愛珠	Short List	Amy CHEN
入選	張榮中	Short List	CHANG Chin-Chung
入選	游忠諺	Short List	YU Chung-Yen
入選	蔡淑珍	Short List	TSAI Shu-Jan
入選	蔡秋蘭	Short List	TSAI Chiu-Lan
入選	吳欣怡	Short List	WU Hsin-Yi
入選	申學彥	Short List	SHEN Hsueh-Yen
入選	余政諺	Short List	YU Cheng-Yen
入選	楊日彤	Short List	YANG Yueh-Tung



## 得獎名單 List of Prizewinner



### 版畫類 Printmaking

第一名	高春英	First Prize	KAO Chun-Ying
第二名	林冠斌	Second Prize	LIN Guan-Bin
第三名	金炫辰	Third Prize	KIM Hyun-Jin
優選	陳永欽	Award of Merit	CHEN Yung-Chin
優選	賴冠宇	Award of Merit	LAI Kuan-Yu
入選	林育弘	Short List	LIN Yu-Hong
入選	Jon Renzella	Short List	
入選	潘奕愷	Short List	PAN Yi-Kai
入選	白穆君	Short List	PAI Mu-Chun
入選	顏珮珊	Short List	YEN Pei-Shan



### 攝影類 Photography

第一名	董榮裕	First Prize	TUNG Jung-Yu
第二名	黃俊金	Second Prize	HUANG Chun-Ching
第三名	林美智	Third Prize	LIN Mei-Jyh
優選	杜惠馨	Award of Merit	TU Hui-Hsing
優選	徐銀英	Award of Merit	HSU Yin-Ying
優選	謝佳瑜	Award of Merit	HSIEH Chia-Yu
優選	曾煥鳳	Award of Merit	TSENG Huan-Feng
優選	黃子佳	Award of Merit	HUANG Tzu-Chia
入選	邱毓潔	Short List	CHIU Yu-Chieh
入選	陳慧珠	Short List	CHEN Hui-Chu
入選	張國龍	Short List	CHANG Guo-Long
入選	林侑用	Short List	LIN Yu-Yung
入選	張毅生	Short List	CHANG Yi-Sheng
入選	林振宏	Short List	LIN Chen-Hung

入選	焦大偉	Short List	JIAO Da-Wei
入選	羅浚濱	Short List	LO Chun-Pin
入選	賴昭旭	Short List	LAI Chao-Hsu
入選	劉月梅	Short List	LIU Yueh-Mei
入選	吳麗英	Short List	WU Li-Ying
入選	陳毓芳	Short List	CHEN Yu-Fang
入選	陸婉萍	Short List	LUK Yuen Ping Esther
入選	駱子逸	Short List	LO Tzu-Yi
入選	陳影雲	Short List	CHEN Ying-Yun
入選	羅伸茂	Short List	LUO Shen-Mao
入選	陳循謀	Short List	CHEN Hsun-Mou
入選	謝梅英	Short List	HSIEH Mei-Ying
入選	江佳莉	Short List	CHIANG Chia-Li
入選	呂芳真	Short List	LU Fang-Chen
入選	謝錦綉	Short List	HSIEH Chin-Hsiu
入選	賴富美	Short List	LAI Fu-Mei
入選	劉綵潔	Short List	LIU Tsai-Chieh
入選	杜蕙君	Short List	TU Hui-Chun
入選	黃元煜	Short List	HUANG Yuan-Yu
入選	江支柱	Short List	CHIANG Chih-Chu
入選	鍾素雲	Short List	Susan CHUNG
入選	黃植生	Short List	HUANG Chih-Sheng
入選	賴贊文	Short List	LAI Tsan-Wen
入選	何振宏	Short List	HO Chen-Hong
入選	郁明珠	Short List	YU Ming-Chu
入選	陳珏妃	Short List	CHEN Chueh-Fei
入選	林建杉	Short List	LIN Chiem-Sha
入選	賴秀娥	Short List	LAI Hsiu-O

## 得獎名單 List of Prizewinner



### 雕塑類 Sculpture

第一名	潘煒中	First Prize	PAN Wei-Chung
第二名	林辰勳	Second Prize	LIN Chen-Shun
第三名	吳瑋庭	Third Prize	WU Wei-Ting
優選	陳家邦	Award of Merit	CHEN Jia-Bang
優選	簡湘霖	Award of Merit	CHIEN Hsiang-Lin
入選	陳怡汶	Short List	CHEN Yi-Wen
入選	鍾長青	Short List	CHUNG Chang-Ching
入選	林國瑋	Short List	LIN Kuo-Wei
入選	張哲文	Short List	CHANG Che-Wen
入選	游雯青	Short List	YU Wen-Ching



### 數位藝術類 Digital Art

第三名	吳愉璇	Third Prize	WU Yu-Hsuan
入選	黃元煜	Short List	HUANG Yuan-Yu
入選	林威凱	Short List	LIN Wei-Kai
入選	葉沛宜	Short List	YE Pei-Yi
入選	陳姝妤	Short List	CHEN Shu-Yu
入選	韓雁婷	Short List	Rebecca HON
入選	T. Tergel	Short List	



### 工藝類 Crafts

第一名	蔡岳勳	First Prize	CAI Yue-Syun
第二名	許元俐	Second Prize	HSU Yuan-Li
第三名	黃桂珠	Third Prize	HUANG Kuei-Chu
優選	劉祥驊	Award of Merit	LIU Hsiang-Hua
優選	陳玉英	Award of Merit	CHEN Yu-Ying
優選	李偵綾	Award of Merit	LEE Chen-Lin
入選	李文秀	Short List	LEE Wen-Show
入選	廖昱誠	Short List	LIAO Yu-Cheng
入選	董珮儀	Short List	TUNG Pei-I
入選	崔克英	Short List	TSUI Ko-Ying
入選	吳孟儒	Short List	WU Meng-Ju
入選	杜政杰	Short List	TU Chien-Cheng
入選	黃明文	Short List	HUANG Ming-Wen

# 臺中市第23屆大墩美展實施計畫

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23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：中華民國107年1至12月

四、展覽日期、地點：

日期：107年11月10日（星期六）～11月28日（星期三）

地點：臺中市大墩文化中心（大墩藝廊一～三、五～六及動力空間）

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，但須以水彩為主要媒材） 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（星期二）上午

(二) 公布美展簡章：2月2日（星期五）

(三) 收件（郵寄方式，寄件日紀錄為憑）：4月1日（星期日）-- 4月15日（星期日）

(四) 第二次籌備委員會議（選評委）：4月11日（星期三）下午

(五) 初審：5月6日（星期日）上午

(六) 入圍者送原件：6月8日（星期五）-- 6月10日（星期日）

(七) 複審：6月12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29日（星期五）-- 6月30日（星期六）

(九) 大墩獎評審：7月24日（星期二）上午



- (十) 編印、出版美展專輯
- (十一) 展覽：11月10日（星期六）-- 11月28日（星期三）
- (十二) 頒獎：11月10日（星期六）下午
- (十三) 展覽作品退件：11月30日（星期五）-- 12月1日（星期六）

#### 八、實施辦法：

- (一) 臺中市第23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、會議等得支領審查、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23屆大墩美展簡章。
- (五) 臺中市第23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、臺北市美展、高雄獎美展、南瀛美展任一之評審委員。
    - (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；再由各組召集人召集評審委員交換意見，再以等第法就前三名評定其名次（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23屆大墩美展評審委員會公布。

(六) 頒獎典禮：107年11月10日在臺中市中山堂舉行。

(七) 編印、出版大墩美展專輯：由臺中市政府文化局、第23屆大墩美展籌備委員會、臺中市立美術館籌備處辦理。

(八) 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750萬元**

(一) 獎勵金（得獎作品獎金、獎座、獎牌、獎狀、證書）：新臺幣386萬元（臺中市政府文化局107年度預算 文教活動-視覺藝術-獎補助費）。

(二) 行政費：新臺幣364萬元（臺中市政府文化局107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 of the 23<sup>rd</sup> Da Dun Fine Arts Exhibition of Taichung City, 2018

## 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 23<sup>rd</sup> Da Dun Fine Arts Exhibition; Preparatory Office of Taichung Museum of Fine Arts

## 3. Enrolling time: January-December 2018

## 4. Time and place of exhibition

Time: Saturday, November 10, 2018 - Wednesday, November 28, 2018.

Place: Dadun Gallery 1-3, 5-6 & Power Space, 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

## 6. Artists sought: for all domestic and foreign artists

## 7. Agenda and work

(1) First Organizing Committee Meeting: Morning, Tuesday, 30 January 2018

(2) Announcement of exhibition regulations: 2 February 2018

(3) Acceptance of applications (by mail, sent day record as proof meet the deadline): 1-15 April 2018

(4) Second Organizing Committee Meeting: Afternoon, Wednesday, 11 April 2018

(5) Preliminary selection: Morning, Sunday, 6 May 2018

(6) Submission of originals of selected works: 8-10 June 2018

(7) Final selection and announcement award winners: Morning, Tuesday, 12 June 2018

(8) Return of un-selected works: 29 June 2018 to 30 June 2018

(9) Da Dun Prizes Review: Morning, Tuesday, 24 July 2018



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

(11) Exhibition: 10 November 2018 to 28 November 2018

(12) Award presentation ceremony: Afternoon, Saturday, 10 November 2018

(13) Return of exhibits: 30 November 2018 to 1 December 2018

### **8. Implementation regulations**

(1) The 23<sup>rd</sup> 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) General Rules & Regulations for the 23<sup>rd</sup> Da Dun Fine Arts Exhibition of Taichung City Regulations.

(5) Review criteria of the 23<sup>rd</sup> 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 23<sup>rd</sup> Da Dun Fine Arts Exhibition.

(6) Award presentation ceremony: 10 November 2018, Chung Shan Hall of Cultural Affairs Bureau, Taichung City Government.

(7) 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 23<sup>rd</sup> Da Dun Fine Arts Exhibition; and the Preparatory Office of Taichung Museum of Fine Arts.

(8) 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\$3,640,000 (cultural and educational activities-visual arts-operating fee)

(3) Total: NT\$7,500,000

**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.**

# 臺中市第23屆大墩美展簡章

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23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1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、大圖輸出），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、大圖輸出）。

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。

07、版畫：4開以上，作品須以鉛筆簽註版次及簽名，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（單張作品參賽者，請另加送三張8×10吋相關參考作品；並請特別註明參賽主照）。

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）；精細作品應加墊座，並用壓克力盒（高、寬、深皆不得小於20公分）裝妥固定。

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23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10方印拓、酌附邊款黏貼於八開宣紙（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。

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	107年 4月1日（星期日）至 4月15日（星期日）	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	107年 6月8日（星期五）至 6月10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： 107年 6月29日（星期五）至6月 30日（星期六） 上午9時至下午5時	預定6月中旬	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	107年 7月20日（星期五）至 7月21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。
- (八) 本屆各類優選以上得獎作品，得受邀於108年安排至國外展出。

## 九、得獎作品展覽：

- (一) 日期：107年11月10日（星期六）至11月28日（星期三）
- (二) 地點：臺中市大墩文化中心（大墩藝廊一～三、五～六及動力空間） 臺中市西區英才路600號
- (三) 退件：107年11月30日（星期五）至12月1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：107年11月10日（星期六）下午
- (二) 地點：臺中市中山堂

## 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 FOR THE 23<sup>rd</sup> DA DUN FINE ARTS EXHIBITION OF TAICHUNG CITY

## 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 23<sup>rd</sup> 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. 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 135cm×35cm, with the inclusion of frames or scrolls, should not exceed 230cm×150cm. Note that computer-generated effects and large-format printing *are forbidden*.

### (2) Calligraphy:

The actual artwork must be larger than 135cm×35cm, and inclusive of frames or scrolls should not exceed 230cm (L)×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×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×142cm, including the frame. Note that computer-generated effects and large-format 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×54.6cm and should not exceed 176cm×142cm, including the frame.

(7)Printmaking:

The size of each work must be larger than 54.6cm×39.3cm and should not exceed 176cm×142cm, including the frame. The number of prints must be specified and 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 (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 440cm (including stands, which the longest side must not exceed 240cm). For artworks exceeding 200kg 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)×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 240cm (regulations for flat entries also apply to framed woven works). Artists are strongly advised to wrap delicate/fragile works in acrylic cases with soft padding to avoid damage during transportation (no smaller than 20cm in height, width, or depth).

(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 23<sup>rd</sup> 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 8×10 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 10 pieces—on a piece of 35cm x 34cm rice paper (no mounting needed). Photos of the engravings are not necessary.

c. For graphic works, an additional 8×10 inches close-up photo of each submitted piece is also required.

d. Length of the submitted photography works may be cropped or digitally processed to fit within 10~12 inches.

e. For Crafts, Sculptures and 3D-Mixed Media works, photos (8×10 inch) taken from four different angles (front, back, right, and left), plus the standard photo of the art piece, are required.

f. Digital Art: Applicants should provide A3 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 23<sup>rd</sup> 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 <http://www.culture.taichung.gov.tw/NewsContent.aspx?menuID=122&id=20227>

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 150cm×45cm. 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×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)×300cm (L)×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, 2018	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 8-10, 2018 (9 a.m. – 5 p.m.) at Dadun Art Gallery 1, Taichung City Dadun Cultural Center	Retrieval of submitted works for disqualified applicants June 29-30, 2018 (9 a.m. – 5 p.m.)	Scheduled for mid-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 20-21, 2018 (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.Questions: 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.
- 8) All award-winning artworks besides short-listed works may be invited to take part in an oversea exhibition tour in 2019.

**9. Award-Winning Artworks Exhibition Date:**

- 1) Date: Saturday, November 10, 2018 - Wednesday, November 28, 2018.
- 2) Location: Dadun Art Galleries 1-3, 5-6 and Power Space, Taichung City Dadun Cultural Center (600, Ying Tsai Rd., West Dist., Taichung City, Taiwan).
- 3) Dates for Retrieving Artworks: Friday, November 30, 2018 - Saturday, December 1, 2018.
- 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 10, 2018.
- 2) Location: Chung Shan Hall, Taichung City

**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.**

# 臺中市第23屆大墩美展參賽件數統計表

## Total Entries for the 23<sup>rd</sup> Da Dun Fine Arts Exhibition of Taichung City

類別 Category	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	165	1	1	1	4	17	24	14.55	27	16.36
書法類 Calligraphy	101	1	1	1	3	9	15	14.85	16	15.84
篆刻類 Seal Engraving	34	1	1	1	2	3	8	23.53	8	23.53
膠彩類 Glue Color Painting	43	1	1	1	2	2	7	16.27	8	18.60
油畫類 Oil Painting	259	1	1	1	5	27	35	13.51	40	15.44
水彩類 Watercolor Painting	142	1	1	1	4	14	21	14.78	23	16.19
版畫類 Printmaking	47	1	1	1	2	5	10	21.27	10	21.27
攝影類 Photography	408	1	1	1	5	34	42	10.29	44	10.78
雕塑類 Sculpture	80	1	1	1	2	5	10	12.50	12	15.00
工藝類 Crafts	79	1	1	1	3	7	13	16.45	13	16.45
數位藝術類 Digital Art	32	0	0	1	0	6	7	21.88	8	25.00
合計 SUM	1390	10	10	11	32	129	192	13.81	209	15.03

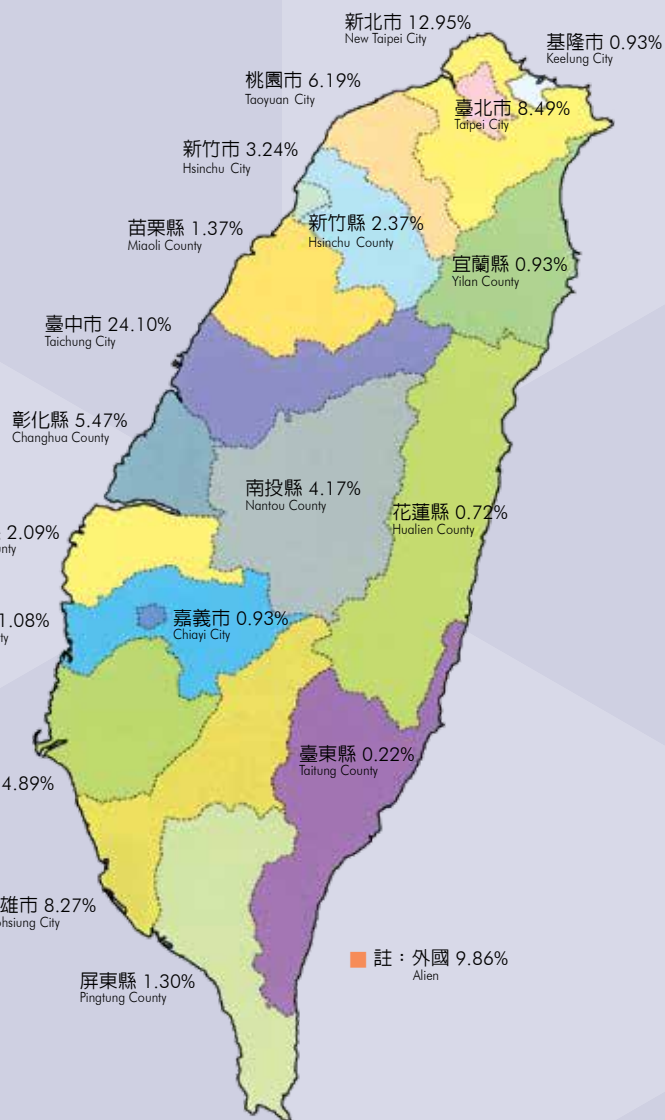


# 臺中市第23屆大墩美展參賽者分析

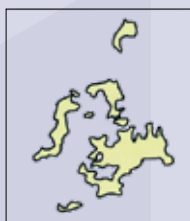
## The Analysis of Participant Distribution for the 23<sup>rd</sup> Da Dun Fine Arts Exhibition of Taichung City

### 參賽者統計 Participant

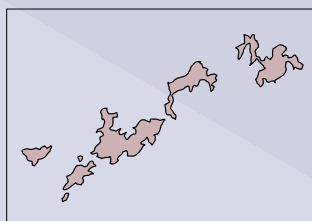
	基隆市 Keelung City	13		嘉義市 Chiayi City	13
	新北市 New Taipei City	180		臺南市 Tainan City	68
	臺北市 Taipei City	118		高雄市 Kaohsiung City	115
	桃園市 Taoyuan City	86		屏東縣 Pingtung County	18
	新竹縣 Hsinchu County	33		宜蘭縣 Yilan County	13
	新竹市 Hsinchu City	45		花蓮縣 Hualien County	10
	苗栗縣 Miaoli County	19		臺東縣 Taitung County	3
	臺中市 Taichung City	335		澎湖縣 Penghu County	5
	南投縣 Nantou County	58		金門縣 Kinmen County	1
	彰化縣 Changhua County	76		連江縣 Lienchiang County	0
	雲林縣 Yunlin County	29		外國 Alien	137
	嘉義縣 Chiayi County	15		總計 SUM	1,390人



金門縣 0.07%  
Kinmen County



澎湖縣 0.36%  
Penghu County



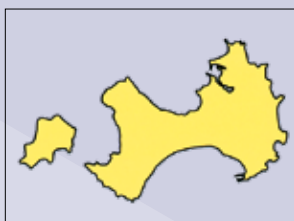
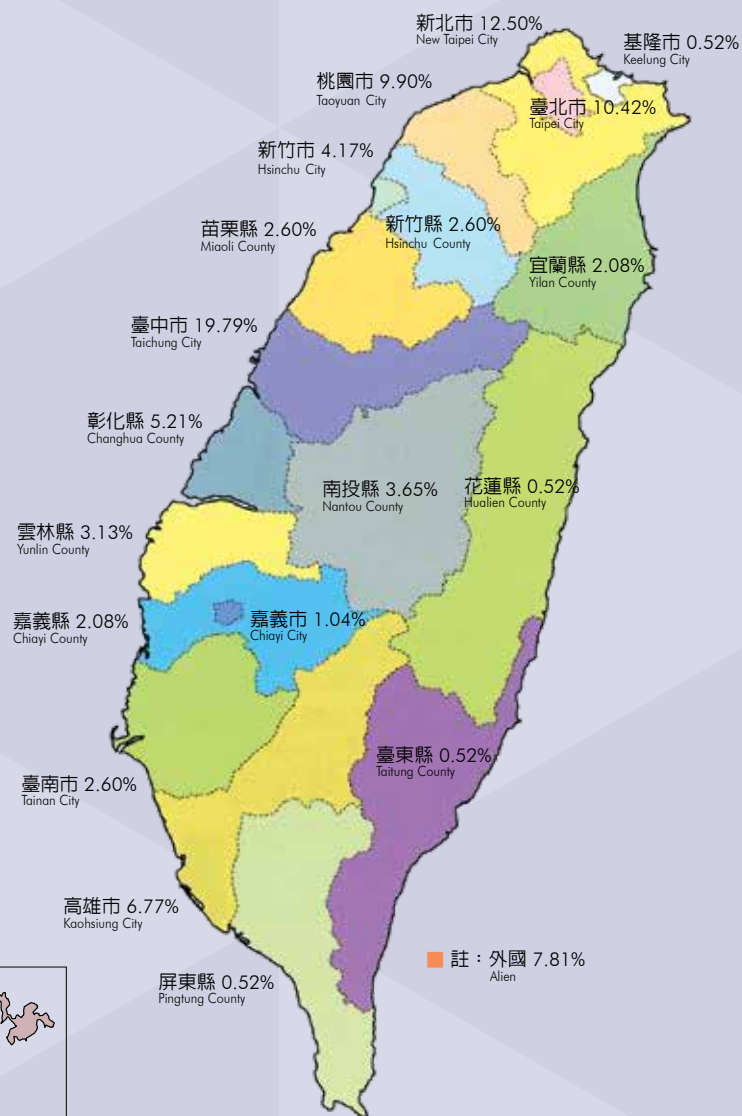
連江縣 0%  
Lienchiang County

# 臺中市第23屆大墩美展得獎者分析

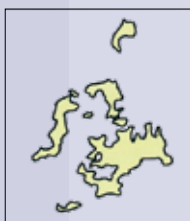
## The Analysis of Prizewinner Distribution for the 23<sup>rd</sup> Da Dun Fine Arts Exhibition of Taichung City

### 得獎者統計 Prizewinner

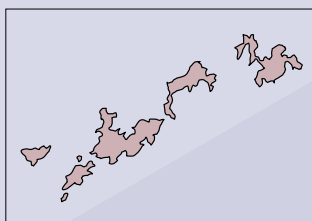
	基隆市 Keelung City	1		嘉義市 Chiayi City	2
	新北市 New Taipei City	24		臺南市 Tainan City	5
	臺北市 Taipei City	20		高雄市 Kaohsiung City	13
	桃園市 Taoyuan City	19		屏東縣 Pingtung County	1
	新竹縣 Hsinchu County	5		宜蘭縣 Yilan County	4
	新竹市 Hsinchu City	8		花蓮縣 Hualien County	1
	苗栗縣 Miaoli County	5		臺東縣 Taitung County	1
	臺中市 Taichung City	38		澎湖縣 Penghu County	3
	南投縣 Nantou County	7		金門縣 Kinmen County	0
	彰化縣 Changhua County	10		連江縣 Lienchiang County	0
	雲林縣 Yunlin County	6		外國 Alien	15
	嘉義縣 Chiayi County	4			
				總計 SUM	192人



金門縣 0%  
Kinmen County



澎湖縣 1.57%  
Penghu County



連江縣 0%  
Lienchiang County

大墩美展

DA DUN FINE ARTS EXHIBITION OF  
TAICHUNG CITY

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臺中市第23屆

# 大墩美展專輯

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