



# 2015 臺灣國際金屬工藝大賽

2015 TAIWAN INTERNATIONAL METAL CRAFTS COMPETITION



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 新北市立黃金博物館  
GOLD MUSEUM, NEW TAIPEI CITY GOVERNMENT

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## 目錄 | Content

<b>序言</b>	4	<b>Foreword</b>		<b>器物類得獎作品</b>	48	<b>Objects</b>	
市長序	6	Foreword by the Mayor		金質獎 / BC28-14-V2A	50	Gold Prize/BC28-14-V2A	
局長序	8	Foreword by the Commissioner		銀質獎 / 獨白 I	52	Silver Prize/Soliloquy I	
館長序	10	Foreword by Curator of the Gold Museum		銅質獎 / Flavour	54	Bronze Prize/Flavour	
<b>評審感言</b>	12	<b>Statement from the Juries</b>		優選 / Teapot Number One	56	Quality Award/Teapot Number One	
<b>首飾類得獎作品</b>	26	<b>Jewelry</b>		佳作 / Internalised	57	Merit Award/Internalised	
金質獎 / 視覺修復	28	Gold Prize/Visual Cues		佳作 / 受迫者	58	Merit Award/Forced	
銀質獎 / Insects_ Mantis	30	Silver Prize/Insects_ Mantis		佳作 / 冒險者	59	Merit Award/Adventurer	
銅質獎 / 存 I-VI	32	Bronze Prize/Exist I-VI		佳作 / 軀下的迴廊 I、II	60	Merit Award/The Corridor under the Body I, II	
優選 / Proliferation 13	34	Quality Award/Proliferation 13		佳作 / Livestock Righty	61	Merit Award/Livestock Righty	
佳作 / The Golden Ratio Medallion	35	Merit Award/The Golden Ratio Medallion		入選 / Humerus with Flexible Deltoid Tuberosity	62	Finalist/Humerus with Flexible Deltoid Tuberosity	
佳作 / 衍變	36	Merit Award/Transformation of Pentagon and Hexagen Series 2		入選 / 變域	63	Finalist/Changing	
佳作 / 線條	37	Merit Award/Line		入選 / 躍動	64	Finalist/Leaping	
佳作 / 隔壁老王 -1F、2F、3F	38	Merit Award/Mr. __Next Door - 1F, 2F, 3F		<b>評審作品欣賞</b>	66	<b>Juries Work Gallery</b>	
佳作 / 共生系列 - 漫	39	Merit Award/Mutualism-Wave		Water Vessel with Two Coastal Cushion Bush Neckpieces	68	Water Vessel with Two Coastal Cushion Bush Neckpieces	
佳作 / Specimen Series 2014-3	40	Finalist/Specimen Series 2014-3		Precious Fluke	70	Precious Fluke	
入選 / Slipstream	41	Finalist/Slipstream		豐盛	72	Abundant	
入選 / CHARLIE	42	Finalist/CHARLIE		綻 #3	74	Blossomy #3	
入選 / 自體分婉	43	Finalist/Fission		齊心 / 由 0 到 1	76	Hand in Hand	
入選 / 街景	44	Finalist/The Landscape		古典風華 (垂飾組 3 件)	78	Classical Elegance ( 3 Pendants)	
入選 / The Complexity of Light	45	Finalist/The Complexity of Light		皺褶山水 - 四月	80	Folding Landscape - April	
入選 / 微型記憶系列 - 浴缸 1976	46	Finalist/Miniature Memory - Bathtub 1976		依存系列	82	Interdependent	
				國色天香系列 - 盛開、初綻、含苞	84	Peony-Full Bloom, Peony-Just Bloomed, Peony-In Bud	
				<b>比賽記事</b>	86	<b>Record of Competition</b>	
				<b>圖錄</b>	100	<b>Gallery</b>	
				<b>得獎者通訊錄</b>	108	<b>Winner's Contact List</b>	
				<b>「2015 臺灣國際金屬工藝大賽」比賽簡章</b>	112	<b>2015 Taiwan International Metal Crafts Competition Brochure</b>	

序言



Foreword

新北市立黃金博物館位於本市瑞芳區金瓜石山城，以該地往昔的金礦業歷史文化為基礎，每年到訪人次超過 200 萬，是享譽國內外的觀光景點。自 2007 年起，黃金博物館首開先例，辦理全國金屬工藝大賽，迄今已累積四屆的成果與經驗。本屆更突破以往的格局，將比賽規格擴大為國際徵件，並邀集國內外著名金工創作者擔任評審，提升國內金屬工藝的創作水準。除了賽事，後續還將規劃得獎作品的美國交流展，盼能將臺灣金屬工藝的優秀創作者推向國際。

來自 40 個國家、總計 330 件的優秀作品參賽，本屆的得獎作品非常精彩，各位可以透過本專刊一睹國際水準的金工創作。期許未來，市府能逐漸匯聚各方創作者能量，發展新北市為創意城市，並將臺灣金工藝術創作推向國際！

Gold Museum, New Taipei city is a mountain town located in Ruifang District. Base on the culture of the past gold mine industry, the location has attracted more than two million visitors, makes it a worldwide renowned scenic spot. Since 2007, Gold Museum began to host the national metal crafts art competition, which was unique at that time; it has accumulated four-turns achievements and experience until now. This year's competition expanded its scale to receive international entries and invited renowned domestic and international metal crafts artists to serve in the jury panel, in order to elevate the standard of metal crafts art in Taiwan. Besides the competition, the museum is planning to hold a Prizewinning artworks exchange exhibition in America in the hope to introduce Taiwan's outstanding metal crafts artists to the world.

The prizewinning artworks in this year's competition are very fabulous. There are 330 outstanding entries from 40 countries around the world to join the competition. You may appreciate the metal crafts artworks corresponding to the international standard in this album. I hope the New Taipei City government will gather the potential of artists worldwide to make New Taipei City a city full of creativity, and help Taiwan's metal crafts art be on the international stage.

新北市長



Mayor of New Taipei City

黃金博物館自 2007 年起開始舉辦兩年一次的全國性金屬工藝大賽，累積了四屆的比賽經驗後，今(2015)年首度提高比賽規格，辦理國際徵件。創作無國界，本屆比賽吸引了近 40 個國家的金工創作好手前來參賽，共同展現出金工創作的活力與魅力，為臺灣金工展開新的一頁。

本屆參賽者橫跨歐、亞、澳、美四大洲，每件作品無論是創作理念、造型技法與材質的運用，都是文化與生活的縮影，在在顯現出金工創作的多元性格與無限可能，期待藉由提升比賽規格，辦理國際徵件，激發臺灣金工創作的活力與能量，並登上國際舞台，與世界接軌。為讓本屆精彩成果能多元呈現，特別製作本專輯，裡面不僅收錄 28 件得獎作品，同時囊括本屆國內外評審委員作品共 9 件，除了讓讀者能從中仔細賞析得獎作品的創作理念、技法與材質的運用外，也能一窺臺灣與世界各地金工創作之特色與異同。

曾經，金瓜石作為臺灣最重要的產金之地，儘管亞洲第一貴金屬鑛山風華不再，但隨著時間的流轉，如今藉由「金屬工藝」重新連結過去金瓜石的金屬記憶，讓今日的金工藝術創作與昔日金瓜石鑛山風華彼此相輝映，也期待透過本專輯的產生，觸發更深遠的金工藝術交流，並吸引更多人認識金屬工藝，體驗金工之美。

新北市政府文化局 局長

林寬裕

The Gold Museum has begun to host biennial National Metal Crafts Competition since 2007. With four previous experiences in hosting the competition, its scale has elevated. This year (2015)—it opened for international entries to join. Creation is boundless, and outstanding metal craft artists from nearly 40 countries around the world were attracted to join the competition this time, showing the vitality and fascination of metal arts and starts a new page to Taiwan's metal arts.

This year's applicants came from Europe, Asia, Australia, and America. Among the diversity entries submitted, their concepts, designing and limitless creative freedom have all exhibited. By expending the scale of the competition, accepting international entries, we hope to invoke vitality and momentum of Taiwan's metal arts and push it onto the international stage, aligning with the world. Thus this album is made to present the fabulous achievement and diversity of the event. There are 28 prizewinning pieces and 9 pieces of artwork from the international and Taiwanese jury panel included in this album. In appreciation to the creating concept, device, and use of material of prizewinning artworks, as well as the similarities and differences of metal arts between Taiwan and the rest of the world.

Jinguashi was once the most important gold mine in Taiwan. It had made to one of the first precious metal mines in Asia, however, the title faded as operation terminated. "Metal Arts" begins to re-connect Jinguashi's memory in the past, making arts and culture resonate with the mine in Jinguashi mutually. This album intends to trigger greater interactions within the field, attract more people to know and experience the beauty of metal arts.



Commissioner, Cultural Affairs Department, New Taipei City Government

黃金博物館自創館以來，除致力於礦山文化保存與教育推廣外，更希望能為礦山文化注入新的活力與意象，在這樣的理念下，自 2007 年起開始辦理每二年一次的全國金屬工藝大賽，希望藉由金屬工藝連結金瓜石過去金屬礦業的記憶，為礦山注入新的活力與意象。

歷經四屆的全國金屬工藝大賽之後，本屆比賽首度辦理國際徵件，比賽名稱更改為「2015 臺灣國際金屬工藝大賽」，並提供高額獎金，以鼓勵各國金工創作好手前來參賽。比賽期間感謝各界踴躍投件，共收到約 40 個國家，總計 330 件的參賽作品，在歷經國內外評審委員二階段的評選過程後，首飾組選出 16 件、器物組選出 12 件，總計 28 件得獎作品。並於賽事結束後，舉辦大賽成果展展出佳作以上之得獎作品。值得一提的是，為讓豐碩的比賽成果能夠多方呈現，同時促進臺灣金工國際化，將於國內展出結束後，移師海外與美國金屬博物館合作於該館展出，這是本館繼 2014 年與日本金澤卯辰山工藝工房合作，跨國展出臺灣金工創作後，再一次與國外金工專業機構合作，不僅意味著本館金屬工藝推廣有成，亦讓臺灣金工再次登上國際舞台。

而本專輯則為本屆比賽留下重要的見證，不僅收錄得獎作品與國內外評審的金工創作，並紀錄了比賽辦理過程的點滴，完整呈現本屆比賽的樣貌，從中更能感受到臺灣金工創作者的努力與成長。

最後感謝金工界的共襄盛舉，讓本屆比賽能夠順利圓滿，劃下完美的句點！

新北市立黃金博物館 館長

廖文卿

Since the establishment of the Gold Museum, it has committed in preserving and promoting the culture and education about mine in hope of instilling new vitality and images to the culture of mine. On the basis of the concept, the museum began to hold the biennial National Metal Crafts Competition since 2007. By holding the event, I hope metal arts can connect Jinguashi's past memory of the mining industry and add new vitality and image to the mine.

After four rounds of National Metal Crafts Competition, this year's competition invited international entries to join the event and hence renamed "2015 Taiwan International Metal Crafts Competition," offering greater amount of reward to encourage outstanding metal craft artists around the world to join the competition. We would like to show our gratitude to applicants. By the end, we have received 330 entries from nearly 40 countries around the world. After two rounds of evaluation by the international and domestic jury panel, 16 entries were selected from the jewelry category and 12 entries from the object category, 28 pieces selected as the prizewinning artworks. The artworks winning the merit prize and above were then displayed in a following exhibition. In order to present the rich achievements of the competition diversely and promote internationalization of Taiwan's metal arts, the Exhibition will be held overseas in the Metal Crafts Art Museum in America after the showcasing closes in Taiwan. This is the second time that the Museum cooperates with foreign a metal arts institute since with Japan's Kanasawa Utatsuyama Kogei Kobo in 2014. Not only it indicates the success of the promotion of metal arts by the museum, but also helps Taiwan's metal arts shows on the international stage.

This album is an important witness to this year's competition, containing not only the winning artworks and the metal craft artworks created by the international and Taiwanese jury panel, but also records the process of the competition, which presents the contour of the event nicely. You may experience the efforts and growth of Taiwan's metal craft artists.

Finally, I have to thank those in the field for joining and cooperating with us this competition smoothly, the competition could not be ended so perfectly.

Liao Wen-Chin

Curator of the Gold Museum, New Taipei City Government

# 評審感言



Statement from the Juries



## Dr. Marian Hosking

澳洲金工藝術家

國際展覽自第一年舉辦國際性展出時，從 14 個國家收到申請。所有作品皆具備優異的品質且運用多元方法創作。許多都蘊含獨特文化意義，包含近期的政治議題，「我是查理項鍊」即為其一。

許多作品皆探討自然環境以及人類對於自然的影響。對於素材的敏感度，以及嘗試從未使用過的素材與 3D 列印等技術，使作品都展現了精準、創新與技術卓越的金屬工藝。

色彩藉由搪瓷、陽極氧化與塗料展現。有些作品甚至比許多富有個人色彩的珠寶家更多元，而在具備功能性的實用配件上，許多亦呈現出單純的優雅。對於技術與素材的探索都有非常出色的發展。我在此恭賀所有入圍者，其卓越作品為展覽增添光彩，同時也感謝黃金博物館舉辦如此饒有趣味的展覽。

## Dr. Marian Hosking

Australian Metal Artist

The International exhibition received applicants from 14 countries in this its initial international year. The works to select from display excellent quality and a wide range of approaches. Many were culturally significant, including current political issues such as Je suis Charlie Hebdo necklace.

The natural environment and man's impact on nature is explored in many. There is sensitivity to materials and exploration of materials and techniques including non precious materials and 3D printing. Many display precision, innovation and skilled goldsmithing.

Colour has been introduced through enamel, anodizing and paint finishes. The Objects were even more diverse than the jewellery with a personal narrative in many, and a simple elegance in some functional pieces. Technical and material exploration is evident and a high level of skill and idea development. I congratulate all the finalists for their excellent work and the Gold Museum for staging such an interesting exhibition.



## Kelvin J. Birk

德國金工藝術家

首先，有許多首飾作品接受評比。而如此龐大的數量及各種特色，讓評審過程充滿趣味，但難度也同時提昇。有些作品的風格對我而言十分熟悉，而許多作品則具有明顯的『亞洲』風格，使評選過程更顯豐富。

同樣的情況亦發生於金屬器物上，其風格更為多變，也更難評選。面臨最大的困難是產出評選標準。有些作品能夠明顯覺察其使用的技巧，而有些作品特出之處則為其創新與不凡。鮮少能以相同標準予以評分。因此，當我評選時，格外地小心仔細，以期做到公平與公正。

有些作品讓我一眼著迷，驚嘆佩服不已。多數的作品都十分優秀且運用各式素材與技巧。雖然最艱難的部分為居中的作品，『究竟哪些該得分，而哪些該剔除呢？』因此我將我的分數比重均等地放置於創意革新以及鑄造技巧上。整體而言，比賽素質超出預期，此競爭之激烈可見一斑。評審們並未總是同意彼此的看法，但最終入圍者都是以公平的方式選出，可謂實至名歸。

## Kelvin J. Birk

German Metal Artist

First there was the jewellery to be judged. The big number of pieces and the wide selection of styles made it an interesting but also difficult task. The style of some of the pieces was familiar to me but several pieces had a distinct 'Asian' style, which made it all more interesting.

The same applied to the metal objects, though I must say the variety of styles was even wider with them and therefore harder to judge. One of the difficulties was the criteria which to judge by. With some of the pieces you could immediately see the skill with which they were made. Other pieces stood out because of the creativity and innovation behind them. Often there was little to compare them by. Because of that I needed to be extra careful and fair when I was judging them.

Some of the pieces won me over instantly and I was impressed as soon as I saw them. There was also a good and wide use of materials and techniques in all the pieces. Though the most difficult part was the pieces in the middle, 'which ones do get a point and which ones get left out? I would put my ratings evenly on innovation and creativity, and also on the making skills. Overall the standard of the competition was very high and a representation of the very competitive nature of the event. The judges didn't always agree but at the end the finalists were selected in a fair manner and they show the high quality of the work, which was submitted.

## 王梅珍

Wang Mei-Jen

國立臺南藝術大學應用藝術研究所 副教授

Associate Professor, Graduate Institute of Applied Arts, Tainan National University of the Arts

新北市立黃金博物館舉辦的金屬工藝大賽，今年擴大為向國際徵件，名稱也改為「2015 臺灣國際金屬工藝大賽」。參加的國家與藝術家很多，首飾類計有 234 件報名，器物類也有 98 件參加初選，作品呈現出金工創作的無限可能與多元的面向。由於來自不同地域與人文背景的創作，作品運用的技法與表現語彙也很豐富。由於優秀的作品很多，在評審過程中，非常難以抉擇，總希望能多選幾件作品入圍。尤其決選時，因最後兩組僅能各有 10 件作品參展，難免會有很多遺珠之憾。希望下次能增加決選參展的名額，使這些優秀的作品能有機會在臺灣展出，可以增加互相切磋與觀摩的機會。

The competition of metal craft art held by the Gold Museum, New Taipei City began to receive international entries this year, and it was renamed as "2015 Taiwan's International Metal Crafts Art Competition." There were lots of countries and artists joining the competition: there were 234 artworks in jewelry category joining in and 98 artworks in object category joining the first-round election. These artworks presented infinite possibility and diversity of metal craft art. Owing to different regions and cultural backgrounds of the artworks, the technique and verbal expression of the artworks were rich as well. Because there were many outstanding artworks, the competition jury panel were hard to select the works and hoped to select more pieces of works to go into the final list. Especially the final selection, there could only be 10 artworks to be exhibited in each of the two categories. Thus, we were regretful that there were still outstanding artworks not winning out in this competition. Next time we hope to increase the quota for the exhibition of the runoff selection, letting these outstanding artworks have an opportunity to display in Taiwan and increasing their mutual learning opportunities.

## 江怡瑩

Beatrice Chiang

國立新竹教育大學藝術與設計學系 副教授

Associate Professor, Department of Arts and Design, National Hsinchu University of Education

再次應新北市立黃金博物館之邀，本人十分榮幸地得以參與此次擴大辦理的「2015 臺灣國際金屬工藝大賽」的評審工作。本次參賽者分別來自亞、歐、美、澳等洲，初選徵件時共獲得 330 餘件投稿作品，在該階段即可見參賽作品之主題多元、風格多款與技巧多樣，令人目不暇給並反復流連於作品圖像與創作表述之間。初選的電子影像審查，雖難免遺珠之憾；然而在決選審查階段的實體作品，大多不負評審期待，特別對於複合媒材的巧妙處理與主題呼應皆有不負眾望之創新表現與引人深思之作。此外，決選審查期間，因為兩位國際評審（Dr. Marian Hosking, Mr. Kelvin J. Birk）的加入與其互動學習，令本人受益良多，亦藉此向主辦單位表達無上之敬意與謝意。

It is my pleasure to be invited by the Gold Museum, New Taipei City do the review work in "2015 Taiwan's International Metal Crafts Art Competition." Competitors this year come from Asia, Europe, America, Australia, and so on. In the first-round review, we have received more than 330 entries. The diversity of themes, styles, and techniques of the entries becomes a feast for the eyes, vacillating between images of artworks and expression of an artwork. Although the first-round review through electronic images passed over some artworks, the entity works in the runoff review do not fail the jury panel's expectation. There are innovative and thought-provoking artworks which deal with combination of mediums brilliantly and echo the themes of the artworks. In addition, during the runoff review, I learned a lot because of the participation of Dr. Marian Hosking and Mr. Kelvin J. Birk in the review and my interactive learning with them. Therefore, I would like to show my appreciation and respect to the sponsor of the competition.

## 余啟菁

Mimi Yu

金工創作者  
Metal Crafts Artist

首先感謝黃金博物館的邀請擔任，臺灣首次的國際金工大賽評審。

此次國際大賽讓臺灣創作者，能夠在國內參與國際交流是臺灣金工創作領域，所跨出的一大步。評審工作中看到創作者作品的豐富性，技法的廣度與質材精準展現的觀點，都令人回味。

創作，是對生命態度的一種呈現。過程，是創作中概念的體現。在想法落實的身體力行中，不斷展開新的體驗及可能。

看到，作者的一種生活型態與觀察角度。

期待，臺灣金工創作能夠在未來國際金工界扮演一個重要的角色。

First, I would like to show my gratitude to the Gold Museum for inviting me to serve in Taiwan's first international metal crafts competition jury panel. This year's international competition lets Taiwan's artists be able to join the international metal crafts art exchange domestically, which, for Taiwan's metal crafts art field, is a great advance. In the process of review, I have seen diversities of artworks created by the artists. The broadness of techniques and refinement of materials are very impressive.

Creation is a representation of an attitude toward life. A process is an actualization of a concept of creation. By embodying a concept into an artwork, new experiences and possibilities are unfolded.

I have seen a new way of life and observing perspective of an artist.

I am looking forward to seeing Taiwan's metal crafts art play an important role in the international metal crafts art field in the future.

## 周立倫

Lih-Luen Aaron Jou

南華大學創意產品設計系 副教授  
Associate Professor, Department of Applied Art and Design, Nanhua University

創新、創新、再創新，似乎是當代金工藝術的最高指導原則。本屆金工大賽的評審過程，也充分地體現了這個事實。不論是創作觀念的創新、表現型式的創新，或是材質技法的創新，都比較容易受到評審委員的青睞。眾多作品，雖然來自世界各地，但作者突破現狀、另闢蹊徑的企圖心，似乎都一樣。許多作品都有「語不驚人死不休」的氣度。本屆入圍的作品，由於來自於世界各地，其整體表現（特別是首飾類），令人驚豔不已。但由於受到給獎名額的限制，必需割捨許多，使得國內的觀眾無緣得見，成為整個賽事中最大的遺憾。

"Creation, creation, and re-creation" seems to be the highest guiding principle of modern metal crafts art. The review process in this year's competition sufficiently realizes the truth. Originality presenting in a creating concept, in an expressing style, and in material technique attract the jury panel's attention most easily. Although the artworks come from every corner around the world, the attempts of the artists to transgress the present situation and to make a new way are almost the same. Many artworks have "astonishing" magnanimity. The finalist artworks this year come from every corner of the world. The overall performance (especially jewelry category) is amazing. But due to the limit of the prizewinning quota, some outstanding artworks have to be given up. It is the most regretful thing in this year's competition that the domestic audience cannot see these artworks.

## 徐玫瑩

Hsu Mei-Ing

國立臺南藝術大學應用藝術研究所 副教授

Associate Professor, Graduate Institute of Applied Arts, Tainan National University of the Arts

國際競賽將不同文化、地域與教育背景的作品聚集在一個平台，讓評審們在特定時空下細細審視。作品有時會引發觀者揣測背後作者的心思與創作歷程，有時甚至會溢出作品本體與作者所能承載的更大的聯想。評審最大的挑戰莫過於必須臣服於時間壓力和種種主客觀條件限制，適時作出選擇；其過程因而充滿艱難與掙扎。看似掌握權力的評審，篤定專業的表面下往往也同時糾纏於幽微的個性。最大的回饋則來自於同時飽覽眾多第一手的優質作品，以及與不同國度的評審交談議論所激盪出的互易觀點。

黃金博物館今年首度將舉辦多年的金屬工藝競賽從國內提升至國際規模，對臺灣金工與首飾發展之長遠影響，將註記於歷史。

The international competition gathers the artworks from different cultures, regions, and educational backgrounds in a platform to let the jury panel review carefully in a specific time and space. Sometimes an artwork will provoke audience's assumption of the artist's thought and creating process. Sometimes an artwork itself will overflow associations much more than the artist or itself can carry. The biggest challenge to the jury panel is to yield to the pressure of time and various subjective and objective conditions. Under such circumstances, they have to select the artworks properly so the process is full of difficulties and struggles. The members of the jury panel seem to possess power but they are humorous underneath their professional outlook. The greatest feedback is to review a number of first-hand outstanding artworks and to obtain different perspectives through discussing with the members of the jury panel from different countries.

This year is the first time that the Gold Museum expanded the metal crafts art competition held for many years from domestic to international scale, which has a great influence on the development of Taiwan's metal crafts art and jewelry industry. It will be recorded in history.

## 趙丹綺

Chao Tan-Chi

國立臺灣藝術大學工藝設計學系 助理教授

Assistant Professor, Crafts & Design Department, National Taiwan University of Arts

前往黃金博物館評審的路上，情緒隨著蜿蜒的路起伏，感受到期待的心境高張興奮，期待看到來自世界各地的作品。

今年是金博館首次將國內的金工大賽擴展為國際性金工競賽，也是臺灣所舉辦的第一個國際性的金工競賽，這是一個重要的轉折點，臺灣的創作者不再埋頭自己看自己，而必須邁向國際，與世界各地的創作者共同切磋。然而即使與來自世界各地的優秀作品競爭，國內的創作者仍展現相當不錯的實力，顯見這些年臺灣的金工工作者的努力與國際接軌。

今年度競賽與展覽的訊息成功傳播後，相信下屆的比賽會有更多國際藝術家參與，臺灣的創作者也將接受更多的挑戰，讓我們一起拭目以待。

On the way to reviewing the artworks in the Gold Museum, my emotion was up and down with the winding of the road. I felt happiness and excitement from expectation and looked forward to seeing the artworks all around the world.

This year is the first time that the Gold Museum expanded the domestic metal crafts art competition into an international one. It is the first international metal crafts art competition held in Taiwan. It is an important turning point. Taiwan's artists no longer focus just on themselves but have to step toward the world, exchanging with the artists around the world. Although competing with the outstanding artworks all over the world, Taiwan's artists still show great capability, which shows Taiwan's metal crafts artists' efforts to connect with the world.

The successful advocate of this year's competition and exhibition, I believe that there will be more international artists participating in next year's competition. Taiwan's artists will have to take more challenges. Let us wait and see.

## 盧瑞芷

Lu Jei-Chih

臺灣珠寶金工創作協會 理事長

Director General, Taiwan Jewelry Design & Metalsmithing Association

這年的金屬工藝大賽是第一次擴大舉辦為國際徵件，參展的作品無論在設計的概念或是作品技法的運用上都非常的多元且豐富，整體的作品水準更是大有提升，使得評審過程成為更加難得的愉悅經驗，但也同時加深了評審的困難度。唯一遺憾的是有少數作品因本身結構不夠堅固或是製作工法需要修正，以致於評審時就已出現瑕疵，難以進入最後決選，殊為可惜，希望未來的參展者可以更謹慎小心的評估自己的作品結構，以避免不必要的遺憾。

This year's metal crafts art competition is the first time to receive international entries. The exhibited artworks are diverse and rich in concepts and techniques. The quality of the artworks is elevated, which gives the jury panel an uncommon pleasant experience and at the same time makes the reviewing process more difficult. The only regret is that there are few artworks cannot be selected into the finalist because the structures of the artworks are not strong enough or the producing techniques of the artworks need revised. The flaws of the artworks have appeared in the review process. I hope future competitors can evaluate the structure of their artworks more carefully without leaving regret.



首飾類 得獎作品



Jewelry



銅、琺瑯 Copper, Enamel 10×6×7cm

記憶時常逃離和欺騙我，漸漸的依賴並相信視覺，從留下的信息，探索真實存在於當時的是什麼。遺忘一些關於家的記憶，但看著長出壁癌的白牆，確定有段日子裡水氣和水泥之間有著頻繁、親密的對話，藍漆剝落的鐵門，鏽和漆一定常常嬉戲推擠。創作過程像是怕遺忘般，不斷的留下各種記號，漸變的過程是時光裡的相遇、相處與相容，看著緊密疏散的排列組合，濃烈渾沌的色彩變化，我知道他們真實的存在我所生活與觸碰的那段日子裡。

Memory often escapes from me and cheats me, forcing me to rely on and believe in vision. Through the messages, I try to explore the truth existing at that time. I forgot the memory about/of home, but when seeing the white wall with mold, I am sure there were frequent and intimate dialogues between water and cement in some period of time. The decaying iron gate that used to be blue, now becomes the playground of rust and paint. I left signs and marks in the process of creation to overcome fear of loss. The gradual changing process is like an encounter, getting along with others, and compatibility in the flow of time. Looking at the compact and loose permutation and combination, and intense and chaotic color change, I know they really exist in my life.

新北市立黃金博物館  
GOLD MUSEUM, NEW TAIPEI CITY GOVERNMENT

## 金質獎 Gold Prize

視覺修復 Visual Cues

陳亭君 Chen Ting-Chun

臺灣 Taiwan





## 銀質獎 Silver Prize

昆蟲—螳螂 Insects\_ Mantis

李焯宰 Yojae, Lee

韓國 Korea



牛蛙皮 Bull Frog's Skin 27x12x5.2cm

本件作品展露昆蟲的奇特與隱微之美。

所有生物都具有其獨特的生活方式，在大自然裡群聚而生。昆蟲為了順應無數的改變，而蛻變成各種型態與構造。在我們認知中，自然裡的生命總有其存在型態。

然而，我們卻遠離於陌生或貌似雜亂的昆蟲體，包含他們超脫現實的姿態。

雖然在日常生活中常常遇見昆蟲，我們卻用異樣的眼光看待他。倘若我們能摒除負面認知，認真看待昆蟲，將能發現富神秘感、令人讚嘆的昆蟲。

Revealing the Strangeness and Hidden Beauty of Insects.

All lives including people have their own way of life and live together in nature.

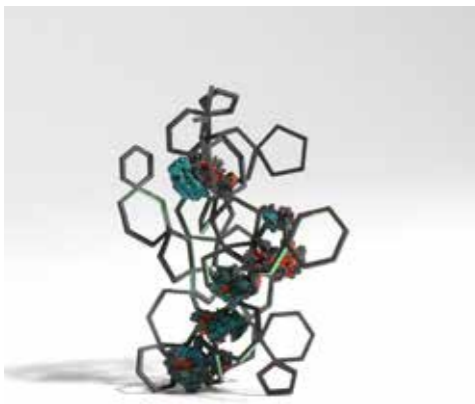
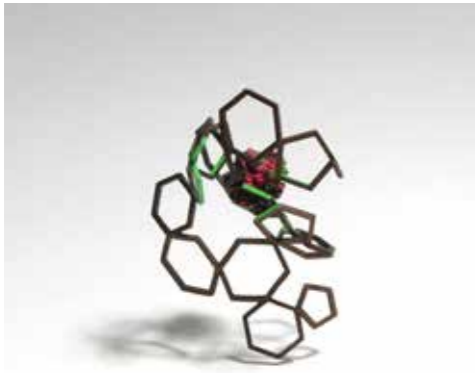
Insects also evolved into various shapes and structures to survive endless changes.

Shape of lives in nature looks constantly in our awareness.

However, we stand apart from unfamiliar or undisciplined beings by instinct, so embody them image that is different from reality. We see insects based on such feeling.

Although we often encounter insects in daily life, we see them every moment with a sense of discomfort. However, if we depart from nagative awareness, and see them, we can discover mysterious and amazing insects.





紅銅、黃銅、水甘 Copper, Brass, Mineral Pigments 最大 Max 13×10×6cm

## 銅質獎 Bronze Prize

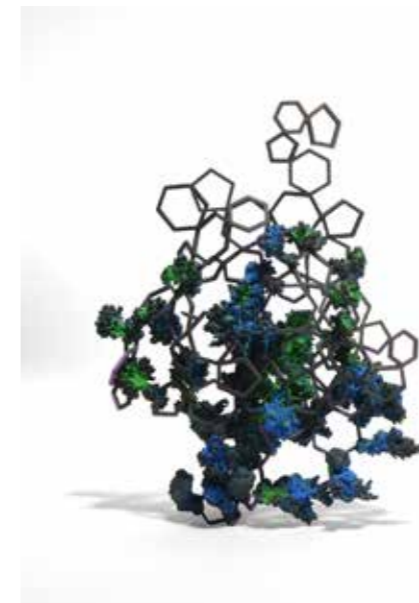
存 I-VI Exist I-VI

張皓涵 Jhang Hao-Han

臺灣 Taiwan

我以身體疾病為題，發展系列性的身體首飾，將負面題材以自身美感經驗包裝，取用化學分子式的線性結構做為作品發展根本，經由此等轉換影射病源，透過作品間不同的形式與樣貌，表現疾病樣態。透過「電鑄」技法自然形成的不規則的球狀堆疊增生比擬為惡性腫瘤。我希望經由探討作品與身體之間的相互關係，及作品技法所形成的特殊形態上，提出對於人造化學物質的批判。除了實體首飾以外，我試圖透過影像傳達身體因疾病而緩慢敗壞、受損，並趨近於死亡的過程，於是我以系列性的影像輔佐，幫助表述理念。

I use disease as the theme to create a series of personal ornaments, decorating negative materials with personal aesthetic experience, and develop the idea of this artwork in terms of the linear structure in chemical formula, according to which to indicate the cause of disease and to display the modes of disease through different forms and kinds of the artworks. Comparing malignant tumors to the naturally-formed irregular rhizome through "electroforming," I attempts to criticize artificial chemical materials by exploring the reciprocal relation between artworks and bodies, and the abstract shape formed by the device of the artwork. Besides the entity of personal ornaments, I attempt to express the process of a gradual decaying and dying diseased body. In this way, I show this concept with the aid of the images in series.



## ■ 優選 Quality Award

Proliferation 13

金曦昂 Heeang Kim

韓國 Korea

漫遊在城市時，我常能發現一群群的香菇。它們不僅僅生存於路旁樹木中，甚至在落葉中生長，在各處滋生又能突然消失無蹤。這個族群默默生存著，並且填滿城市中的缺空，讓我們感受到它的存在。香菇令我聯想到繁殖的畫面，若我們仔細觀察真菌，其中蘊含重複的特定生長型態、微妙漸進的尺寸增長、獨特的安置與節奏，顯現在紋路與材質中。

When I walk in the cities, I can find a colony of mushrooms. They are living not only on roadside trees but also on fallen leaves, and they are everywhere and suddenly disappear without a trace. This group appears in silence and makes us feel their presence by filling empty spaces in cities. The mushrooms reminds me of the image of proliferation. If we take a close look at fungi, there is repetition of a certain form, gradual alteration of sizes, arrangement of individuals and rhythm seen through wrinkles and texture.



黃銅、陶土、樹脂土 Brass, Stone Clay, Resin Clay 7.4x3x11cm

## ■ 佳作 Merit Award

The Golden Ratio Medallion

Ezra Satok-Wolman

加拿大 Canada



19k 金、18k 金、人造紅寶石、蠶絲 19k Yellow gold, 18k White Gold, Synthetic Ruby Spheres, Silk 6.1x6.1x0.85cm

受到自然與數學間微妙關係的啟發，以及資訊因文明衰弱而隨著時間消失的概念，我將“黃金比例勳章”視為是“有意涵的工藝製品”。在勳章上所編製的是黃金比例在文字上與數學上的解釋，其為大自然世界中能被觀察到的架構常數。這些資訊是以布萊爾點字法，保存於徽章上。

Drawing inspiration from both my longstanding fascination with the relationship between nature and mathematics, and the idea that information is lost over time as civilizations fall, the “Golden Ratio Medallion” was made to be an “intentional artifact.” Encoded in the medallion is the literal and mathematical explanation of the the golden ratio, a constant that is commonly observed in the structures of the natural world. The information has been preserved in the medallion using braille on three of the four surfaces.



銀、紫銅、黃銅、琥珀、琺瑯彩 Silver, Copper, Brass, Amber, Enamel L2.1-7cm, W2.3-8cm, H1.4-4.8cm

## 佳作 Merit Award

### 衍變 Transformation of Pentagon and Hexagen Series 2

戴翔 Dai Xiang

中國 China

戒指設計從蜜蜂的六邊形蜂巢得到設計靈感，提取六邊形蜂巢進行發展，從而擴展到使用四邊形、五邊形、六邊形，立方體為基本設計元素，使用極簡手法進行戒指設計創作，旨在研究使用這幾種最簡單的形式能夠發展衍變出多少種可能的形式，以及探索這些新的形式作為戒指在佩戴功能上的合理性。

The inspiration of the design comes from a hexagonal hive. I developed the artwork from the hive and use quadrangle, pentagon, hexagon, and cube as basic elements to explore numerous potential forms that can be made from these simplest forms, and whether they can be worn as a ring.

## 佳作 Merit Award

線條 Line

梁鸞 Liang Li

中國 China



銅 Copper 35x35x6cm

由於兒時受中國古典繪畫和書法的影響，我喜歡使用線條造型並習慣寄情於自然。

中國書法賦予了線條豐富的視覺表現力和精神內涵，引領和構建了我個人對藝術的理解和表達方式：線條可以是天空中劃過的飛機尾氣；也可以是冰川上的一條冰裂紋；還可以是夕陽下海平面上的一道光線... 線條所具有的柔韌性和豐富的表現力激發我去捕捉事物內在的秩序和呈現出的意境。

Owing to the influence of Chinese traditional paintings and calligraphy from the childhood, I use the style of line to throw myself to nature. Chinese calligraphy endows a line with rich visual expression and spirit, pioneering and constructing a unique understanding and expressing method of art: a line could be an aircraft's emission left in the sky; a crevasse a glacier; it could also be a light on the sea horizon at sunset... Flexibility and abundant expressing power of lines stimulate to capture the inner order of a thing and the meaning it presents.

## 佳作 Merit Award

隔壁老王 - 1F、2F、3F Mr. \_\_\_ Next Door - 1F, 2F, 3F

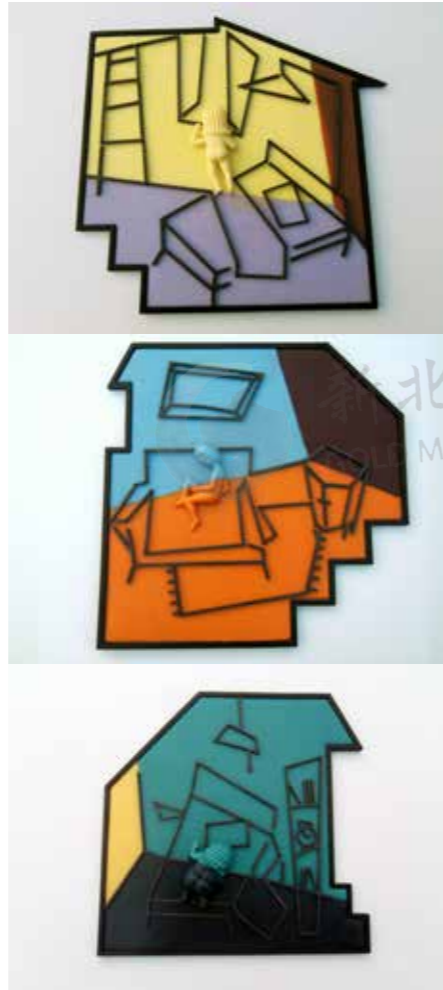
吳姿葦

Wu Zih-Wei

臺灣 Taiwan

長時間生活在都市的人，理當非常熟悉都市生態，也已全然適應都市的生活模式。但總會在某些時刻，受埋伏於都市繁華外表下的疏離氛圍突襲，這種突如其來的感觸，總讓人無法閃躲而感到孤寂。《隔壁老王》描述的是個人自都市生活中對於租屋經驗的體認。現代都市生活中，鄰居之間淺薄的互動已成為常態，彼此的關係就像是玩笑話裡「隔壁老王」這號人物：生疏中帶著些微的防備或猜疑。欲以揶揄的方式來表達這般疏離的感覺。

People living in a city for most of their lives must be familiar with and accustomed to the urban jungle. However, they are often invaded by a sense of solitude lurking underneath the prosperous surface of the city. This sudden sense cannot be shun, and always makes people feel alone. "Neighbors" presents a person's experience on renting a house in a city. In modern city life, rare communication among neighbors has become very normal. The relationship between one another is merely a joke, "Neighbors": unfamiliarity with alertness and doubt. This sense of solitude is expressed in a mocking way.



黃銅、鋁、環氧樹脂、油畫顏料、木材 Brass, Aluminium, Epoxy, Oil Colour, Wood 31x31x3cm



聚氯乙烯、壓克力、黃銅、不鏽鋼 PVC, Acrylic, Brass, Stainless Steel 25x7x7cm

## 佳作 Merit Award

共生系列 - 漫 Mutualism-Wave

羅硯澤

Luo Yan-Ze

臺灣 Taiwan

以海葵與小丑魚的共生特性作為發想藍本，表達每個人都有其最理想的靈魂伴侶，任何人都不得妄加批評或阻撓。

The artwork is inspired by the symbiotic relation between a sea anemone and a clown fish, which is used to express that everyone has his most ideal soul mate and nobody can criticize or stand in his way.

## 入選 Finalist

Slipstream

Rachelle Thiewes

美國 USA

我所居住的德州奇瓦瓦沙漠，在我的首飾創作中扮演關鍵角色。沙漠中荒瘠的山脈，具有大膽、強烈、侵略性與吸引力，提供我源源不絕的靈感與思考方向。光線鮮明的能量，能將沙漠在一天之中，從尖銳嚴峻幻化為精細感性。數十年來我一直著迷於透過身體的律動，讓首飾作品捕捉光線的折射變化，並以此持續挑戰和建構有關光的概念。

近年來我的首飾作品嘗試運用客製化車輛的顏料。這些作品佩戴於身上，會隨著動態而賦予生命。當佩戴者走動時，變色顏料將會展現出千變萬化的色彩。

The Chihuahuan desert of west Texas, where I live, has played a pivotal role in shaping the way I approach my jewelry. The barren mountains with the desert pushed up to their edges are bold, dramatic, aggressive and seductive, providing a continual source of inspiration and study. The luminous energy of light that bathes the desert can swiftly transform from sharp and shrieking to subtle and sensual, all within a day's time. Capturing the refraction and dispersal of light with my jewelry through the orchestration of body motion has held my fascination for decades and continues to challenge and inform my ideas of light.

My jewelry of recent years explores the intense iridescent and color-shifting paints used for those eye-catching custom jobs on cars. The jewelry comes alive when it is on a body in motion. As the wearer moves, the chameleon paint produces a shifting kaleidoscope of color, creating a perceived motion not unlike a sleek car that seems to be on the go even standing still.



純銀、925 銀 Fine Silver, Sterling Silver 12.5x8.5x2cm

## 佳作 Merit Award

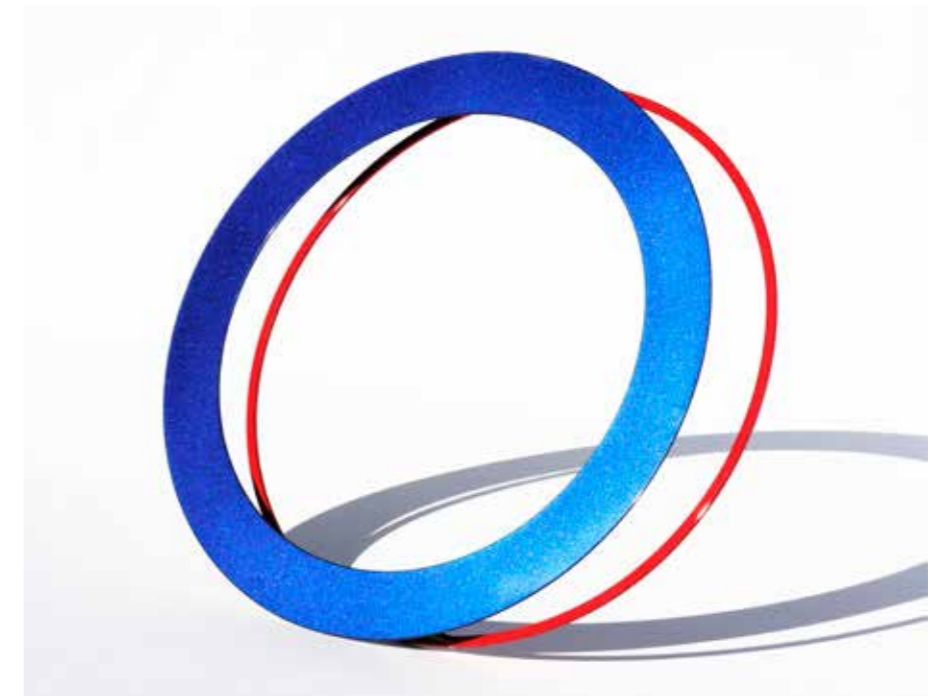
Specimen Series 2014-3

Lim, Jong Seok

韓國 Korea

運用細密的精工技巧創造纏繞的線條，展現獨特樣貌與材質效果。我選擇能夠展現此特色的昆蟲，其外觀具有標本的特質，並以各式金工技巧描述細節。

Delicate filigree techniques to create a form of twisted line shows a unique pattern and texture effects. Chose the insect in a form that can maximize this characteristic. My insects are characterized by the appearance basically specimen. Focused on depicting the details of various metals techniques.



鋼、汽車用烤漆 Steel, Auto Paint 28.5x30.5x2cm



回收鍍錫鐵皮 Recycled Tin 24x23x1cm

## 入選 Finalist

CHARLIE

Monica Cecchi

義大利 Italy

此作品的創作靈感來自於真實事件：2015年1月7日11點20分，兩個男人手持衝鋒槍，襲擊位於巴黎市中心的諷刺雜誌“查理週刊”總部，進行一場大屠殺。

歐洲在此事件後，了解到最重要的價值：言論自由。此格言成為抗拒壓迫的象徵。

To make this piece I was inspired by a true story: on January 7, 2015 at 11:20 am two men, armed with kalashnikov, enter in the editing office of the satirical magazine "Charlie Hebdo, in the center of Paris, and carry out a massacre invoking Allah.

Europe discovers that one of most important values is under attack: freedom of speech. This motto has become a symbol of the rejection of this imposition.

新北市立黃金博物館  
GOLD MUSEUM, NEW TAIPEI CITY GOVERNMENT

## 入選 Finalist

自體分娩 Fission

劉紋安 Liu Wen-An

臺灣 Taiwan



白瓷、銀、不鏽鋼 Porcelain, Silver, Stainless Steel 6x4.5x4.5cm

情感交流，使人與人之間得以相聯繫。

從素昧平生、初識、到最後相知相容，過程的每一細節皆美妙可貴。情感託付者與被寄託者是一體的，並不分施與受，而是雙方都會有所得。透過反覆來往的思緒轉換、情感傳遞，建立起相互依存的關係。試以純淨瓷土混摻有機物燒製所造成的肌理，作為各式情感交流的轉化。

希望藉由佩戴此首飾，進而珍惜身邊人物相接連的情感關係。

Exchanging of affection makes people connect with one another.

Every single detail of the process in developing from a total stranger, a new acquaintance are beautiful and precious. A person who loves and a person to be loved belong to the same origin. Whatever a person is granting or granted, both of them will gain something. Through the shift of thoughts and affections and transmissions of emotion, the interdependent relation is formed. I try to use the texture made from the combination of pure porcelain clay and organic pottery to express the transformation of diverse affections.

By wearing this ornament, I hope people can cherish the affections between people and things around us.



紅銅、水泥 Copper, Concrete 10x7x4cm

## 入選 Finalist

街景 The Landscape

楊琇閔 Yang Hsiu-Ming

臺灣 Taiwan

路樹與花台對於城市來說是自然的縮影。在城市裡放慢腳步，觀察周圍景色，對於現代急促忙碌的生活或許是不容易的。因為人類對於物質生活的需求，導致大自然不斷的被人造建物入侵，就連城市中已稀少的綠樹草地也會因一棟新蓋的大樓而被剷除，自古大自然帶給人們許多的影響，到了現代卻由人類來決定自然的去留，而人們總是等到失去了，才意識到那些原本以為對自己是微不足道的綠意對於自己的重要性。喚醒並珍視目前僅存的自然為此創作最初的發想之一。

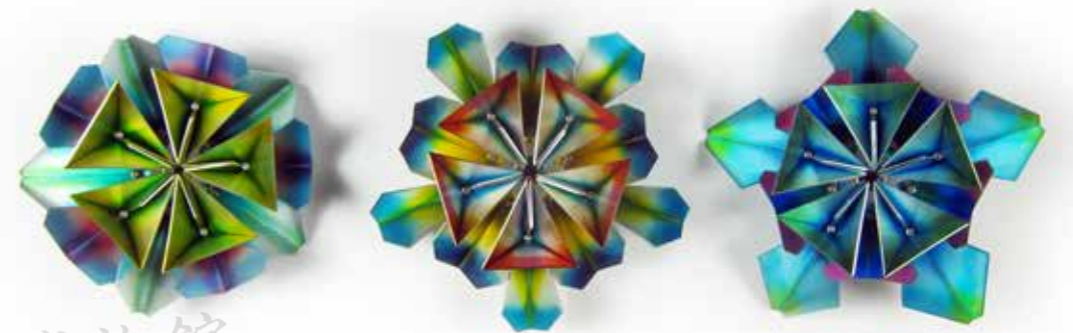
Roadside trees and flower stands are natural epitome city, walking slowly on the street and observing its scenes are not easy for those who live a busy life. Because of human beings' demand of a material life, nature is constantly invaded by buildings, and the rare green trees and grass in a city are uprooted too. In the ancient times, nature has great influences on human beings; however, now the fate of nature is decided by human beings. People only come to know the importance of the negligible greenness to themselves when they have lost it. Arousing people to cherish nature is the primal inspiration of this artwork.

## 入選 Finalist

The Complexity of Light

謝俊龍 Hsieh Chun-Lung

臺灣 Taiwan



鋁、白銅、螺絲 Aluminum, Nickel Silver, Screw 11x11x4cm

以萬花筒內不斷變化的幾何單位形圖案做為靈感來源，將不斷變化的畫面瞬間凝結加以擷取運用，且運用鋁陽極染色處理，將色彩加入金屬中，使其更加繁複繽紛並轉化為立體造型，展現出光線所帶來的多變與繁複的色彩，使眼前所見的一切是豐富且美好。

This artwork is inspired by the changing geometric figures in a kaleidoscope. I selected one of the changing scenes in a congealing moment and use the living color of aluminum anode oxidation membrane to add colors into a metal, making the artwork more active and transforming it into a cube. The device shows variant and complicated colors of lights, making what we have seen in front of us abundant and beautiful.





琺瑯、999 銀、925 銀、不鏽鋼 Enamel, 999 Silver, 925 Silver, Stainless Steel 7x5x2cm

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## 入選 Finalist

微型記憶系列 - 浴缸 1976 Miniature Memory - Bathtub 1976

方姿涵

Fang Tzu-Han

臺灣 Taiwan

回憶童年，每日最期待的時光便是在浴缸裡泡澡。老家中的浴缸磁磚，是許多人心中最鮮明的記憶 - 彩色馬賽克拼貼磁磚；進而思考著如何將記憶中如此深刻的畫面長存保留，於是透過物體微型化的表現手法來呈現。

藉由長輩口述得知，老家中的浴缸磁磚貼附工程完成的時間為 1976 年，於是「浴缸 1976」成了最具紀念意味的創作命名。

Whenever I recall my childhood, my favorite thing was bathing in a bathtub. The bricks of the tub in the old home are one of the most vivid memories in many people's mind—colorful mosaic tiles. According to it, I ponder how to retain this impressive scene in memory. Therefore, I decide to use microminiaturization of objects to express the idea.

According to the elder is narration, putting the brick tiles on the bathtub was finished in 1976. It is where the memorable name of the artwork, "Bathtub 1976," comes from.

器物類 得獎作品



Objects



曾幾何時，這些零散、不起眼的工業廢料，也能蛻變成絢麗的文化寶藏？答案是將它們在對的時間，放在對的地方。

本作品那腳踏車與機器的鏈條層層疊疊，象徵著堅韌的連結，呈現物質的靜態和有機的動力，亦透過鏈條的間隙打破鋼鐵沈重的刻板印象，賜予它全新的輕巧美學。

我以適當的熱度和明確的壓力，讓這個碗在空間中展現力學的獨特面向。對我而言，素材的特性造就這件作品所要表達的含意。

Objet trouve. Treasure of culture sites of industrial elements.

Locality unknown. Finding in the right place at the right time.

A technical product, bicycle-& machine chains, forged into layers, ingeniously bonded by sheer physical force, in context as a transformed expression of organic power – in spite of weight of material, the objects take on a new aesthetics of lightness with their gaps.

Because of heating and well-targeted action of force my bowls get a special into space reaching dynamic. It's very important to me to play in my work with properties of material and make the most of it.

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腳踏車與機器鍊條（不鏽鋼） Bicycle- & Machine Chain (Stainless Steel) 28x28x14cm

## 金質獎 Gold Prize

BC28-14-V2A

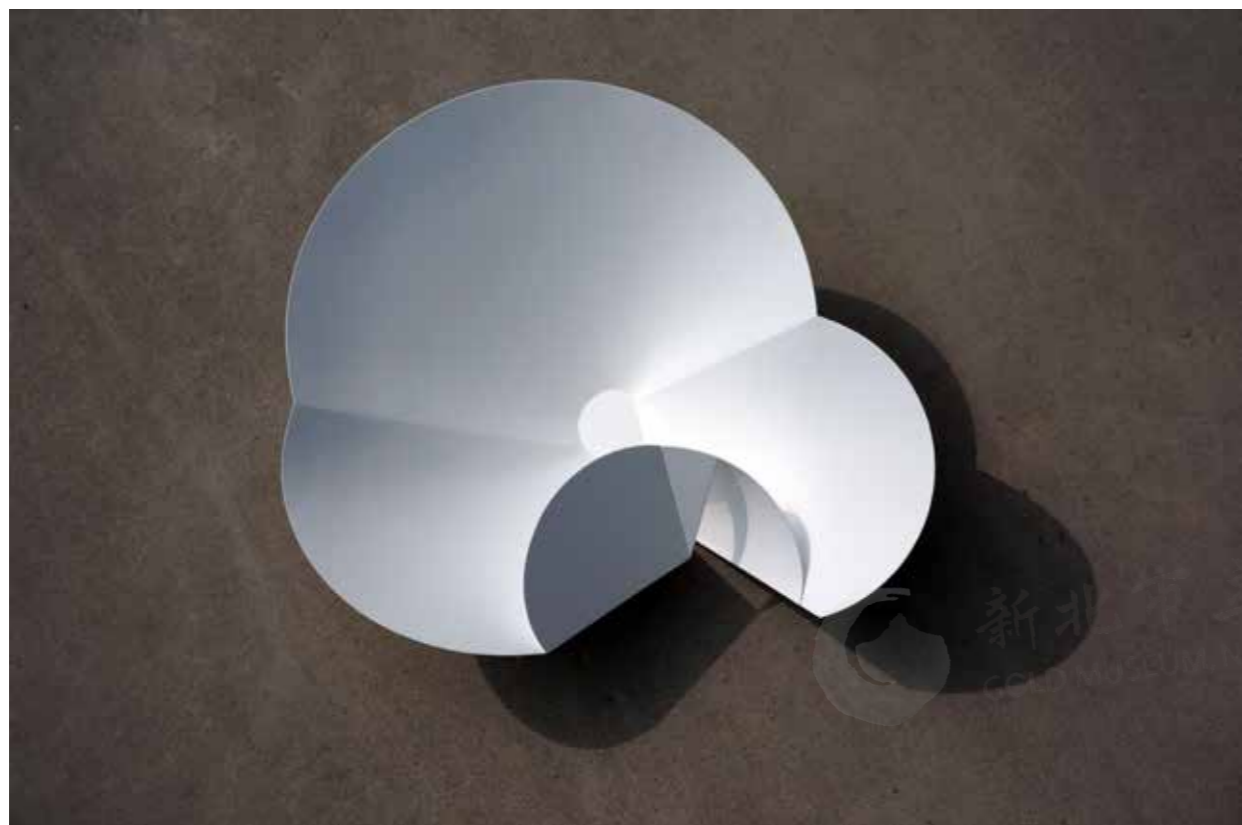
Hiawatha Seiffert

德國 Germany

物件即是自身投影，  
 在線條、平面、空間中遊走，看似毫無隱蔽的呈現，  
 然而卻無法一眼看透，  
 以相異的面貌存在於差異的向度，  
 就這樣獨自站立，以純粹之姿。

Objects are the reflection of the self.  
 Although we wander among lines, surfaces, and space,  
 as complete as they are, we never see it through.  
 Different outlooks exist in differential dimensions.  
 They stand individually, just in such a simple posture.

立黃金博物館  
 NEW TAIPEI CITY GOVERNMENT



鐵 Iron 45x40x14cm

銀質獎 Silver Prize

獨白 I Soliloquy I

歐立婷 Ou Li-Ting

臺灣 Taiwan





純銀、太平洋鐵木 Fine Silver, Merbau 30x20x7.3cm

## 銅質獎 Bronze Prize

Flavour

陳綉怡 Chen Siou-Yi

臺灣 Taiwan



新北市立黃金博物館  
GOLD MUSEUM, NEW TAIPEI CITY GOVERNMENT

人類的腦海中記錄著數千萬種物品的形體與相對應之氣味，因而能透過視覺勾起嗅覺與味覺記憶。但當這項本能反應交互影響模糊了常理解讀，氣味的判斷是否還能準確？

選用一顆果實的飽滿軀殼醞釀一壺茶，讓飲用者在品茶的同时受到感官影響，喚起果實原本的氣息記憶，帶來不同以往的驚喜衝突。

這組附有小戲謔的茶器，挑戰人們對視覺與味覺的掌控力，也讓泡茶的活動增添了一番趣味，含在口中的茶水，或許也會因此增添另一番滋味。

There are thousands of taste and smells recorded in the human brain, that are inflicted by visual memory. But these three senses will blur the usual interpretation when they react to one another. At that time, is smell reliable? I use a fruit with a full form to brew a pot of tea, making people feel the influence of the five senses when tasting it. The memory of smell of the fruit will be awakened, and surprise and conflicts will be brought forth at the same time.

This set of tea utensils in a mocking sense challenges people's control of a sense of vision and of taste and in the meanwhile makes the activity of brewing tea more fun. The tea in a mouth might have a special flavor.



925 銀、鈦 925 Silver, Titanium 17.3×13.45×21.8cm

## ■ 優選 Quality Award

### Teapot Number One

Larah Nott

澳洲 Australia

將傳統黃金與銀器鍛造技巧與電腦輔助設計 (CAD)、新技術與材質結合而成的容器。此作品令人耳目一新，展現高超技術與構圖。

To Produce a vessel that combines traditional gold and silver smithing techniques with computer aided design (CAD), new technologies and materials. A visually arresting piece that shows excellent technique and composition.

## ■ 佳作 Merit Award

### Internalised

Melissa Cameron

澳洲 Australia



銀盤、不鏽鋼 Silver Tray, Stainless Steel 26×15×2.5cm

此作品由裝飾鑲邊，環繞著二十世紀中的銀盤。從實際面來看，任何盤子的邊框皆用於確保承裝物的安全。

請欣賞作品中的花紋，其功能從邊角、邊界轉變，成為整體形式的驅動者。與此同時，觀者的目光將被充滿藝術性的重複圖案吸引。

儘管這張盤子以印尼樣式為藍本，但其上的紋路和花樣（如石榴與莨苳）已徹底脫離印尼樣式。

This work makes a feature of the decorative band that encircles this mid-twentieth century silver plate. Aside from an aesthetic role, the rim of any plate is there principally to ensure that the contents thereon are guarded. By putting the focus onto this motif, its function changes from edge, or border, to driver of form. Simultaneously, attention is drawn to the artistry and artisanship that gave rise to these iterations of a familiar pattern.

With Indonesia the plate's likely origin, one can contemplate transmission of pattern motif, like pomegranate and acanthus leaf, to lands so far from the subjects' origins.



白銅 Nickel Silver 14×11×6.5cm

## 佳作 Merit Award

冒險者 Adventurer

呂浴珊 Lu Yu-Shan

臺灣 Taiwan

創作動機源自於小時候對卡通動畫的喜愛，對於卡通動畫的視覺震撼及題材所吸引。而成年後保持著對卡通動畫的熱愛，進而對虛擬世界產生出幻想的虛擬角色，並編製一段自行想像的故事題材。將自身的想像力和對某部份理想的憧憬，欲將腦中伴隨著角色以實體的方式呈現並相遇，藉由想像力的轉化，故事中的元素以金屬工藝的技法與質感發揮，使之真實存在現實中進行實體化創作。

This artwork is inspired by my preference to cartoon animation. I was deeply attracted by the visual shock and subject-matters from them. My preference has continued to my adulthood, which inspires me to create imaginative virtual characters in the virtual world and to weave a self-imaginary story. I combine my imagination and idea to create and meet a character in my mind. By transforming my imagination, the elements in the story are brought forth through metal craft technique, which makes it actualizes and creates artworks in reality.

## 佳作 Merit Award

受迫者 Forced

張湛敏 Chang Chan-Min

臺灣 Taiwan

藉由現在生活中的包裝容器描繪我們日常生活的樣貌，紙盒未被開啟就先受到壓迫，彷彿所有情緒就只能夠積壓在其內裡，所有紙盒相互擠壓，找不到讓人喘息的出口。試圖闡述我們生活中無論是生理上或是心理上對空間的需求。

I employ containers in modern life to portray the ways of our daily life. The paper box is pressed before being opened. It seems that all emotions can only be condensed inside the box. All paper boxes press one another, without exists that give people a breath. I attempt to express the demand of space in our daily life mentally and physically.

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紅銅、黃銅、白銅、銀、琺瑯、多肉植物、玻璃  
Copper, Brass, Nickel Silver, Silver, Enamel, Succulent Plant, Glass  
6×6×15cm, 6×6×20cm, 7×7×12cm, 15×15×18cm

佳作 Merit Award

軀下的迴廊 I、II The Corridor under the Body I, II

周霽恩 Chou Chi-En  
臺灣 Taiwan



紅銅 Copper 14×14.3×19.6cm, 15×13.3×20.3cm

我以一圈圈上闊下狹的環狀結構相接，圈成一渦形的迴旋甬道，再將其最上層的環狀開口對焊上線條柔和的中空繭殼。外層施以木屑染色，內層保留其膚色質感。殼如皮囊，生生剖開後，露出層層蛤肉。蛤肉柔軟，毫無防備，層層曲折，向內圈繞成一條最遙遠的廊道，通抵濃暗無光的意識邊境。另一件以電鑄蠟模製作內接繭殼口沿的長形甬道，外層繭殼下緣飽滿處終開一洞口，對封上迴形廊道，似是縮口後的路徑在幾經蜿蜒伸展後終得竄出軀體的出口。盡頭終有天光。

I create a volute corridor by connecting each cyclic structure wider at the top and weld a hollow cocoon with smooth lines on the top of the cyclic opening. The outer layer is dyed with saw dust and the inner layer maintains the skin color. The shell is like skins. After cutting open, layers of the clam is revealed. The clam is soft and takes no precautions. The winding layers creates the remotest gallery leading to the darkness of the border of the consciousness. The other elongated corridor along the brim of opening of the cocoon is made from electroforming wax film. The bottom of the outer layer of the cocoon is opened, corresponding to the upper volute corridor. It seems like a pathway to an exit of the body. There must be lights in the end.



鍍鋅鐵皮、白銅 Galvanized Iron, Nickel Silver  
17.5×15×31cm

佳作 Merit Award

Livestock Righty

Han Sangdeok  
韓國 Korea

一直以來人類接受教養、遵循著社會規範。而成為社會一員的初步教育，就是使用湯匙用餐。藉由使用湯匙，人類被迫使用右手，因為社會大眾相信“右邊“比”左邊“正確、更具道德感。從左右的成見而論，右手常為權力、道德與正義的象徵，而左手則與黑暗、次要與負面連結。這作品為諷刺人類世界之預言性故事。描述性的意義源自刻薄的諷刺文學，探討湯匙與右手之間的關係，描繪出特定的角色，例如站立於教堂地板的憂鬱禽畜，具有特殊的意涵。當禽畜被豢養並且被嚴酷獨裁者抹去原本個性，我豁然覺醒，了解對於右與左的歧視，而湯匙則為社會消抹人類特性之器具。

We human has been bred and followed by social norms and the very first education for being social member is to adopt using spoon for managing to feed oneself. From using the spoon, man has been forced to grab a spoon with right hand because social members believe that 'the right' is correct and moral than 'the left'. From an angle of prejudice of right and left, right hand is inscribed as a symbol of power, morality, and justice on the other hand the left is left as a meaning of darkness, fringe, and negative. The work depicts allegorical story that satirizes ridiculous situation in human society. The descriptive meaning which is originated from the bitter satire on correlation between the spoon and the right hand figures out specific protagonists such as a grayed livestock standing on the floor of a church which seem to have symbolic contents. With the livestock domesticated and castrated their own characteristics by a cruel dictator, I awaken in you discrimination for the right and left and ponder over the fact that the spoon acts as a tool of castration for society.



入選 Finalist

Humerus with Flexible Deltoid Tuberosity

Holland Houdek

美國 USA

此系列作品聚焦於醫療植體、軀體及經驗。這些手工製作的物品美化了高度私密的人體修復及手術，同時喚起對於死亡象徵與人體形式脆弱性的意識。運用真實的醫療植體為靈感，我重新創作並強化誇飾這些針對想像軀體的器具。其目的在於讓觀看者重新思考肉體並且正視作品，並且面對其所暗示的那缺乏深入剖析的現況。

This series focuses on medical implants, the body, and embodied experience. These hand-fabricated objects glorify the highly individual and personal nature of prosthesis and surgeries, while evoking notions of memento mori and the fragile nature of the human form. Using real medical implants as inspiration, I have re-invented and exaggerated these devices for imagined bodies. The intention is for viewers to consider their own physicality and to visualize the absent anatomies implied by the work.



黃銅 Brass 15x11x38cm, 14x13x46cm, 15x10x49cm

入選 Finalist

變域 Changing

張慶儀 Chang Ching-Yi

臺灣 Taiwan

80年代台北地景變化劇烈，高樓從地圖中猛然拉起。鋼骨結構以狂熱的節奏節節攀升，沿著天空的方向，理性計算地支配一格一格交疊複錯的新領域。在現代都市生活中的現實是速度控制了人類，時間和空間彷彿被無形的力量扭轉產生變化，隨著新自由的來臨，人們在精神上也更處於懸空、動搖的狀態，這樣的質變也將我們都投擲到邊緣的位置。將都市中的不確定性感受成為造型的靈感，將黃銅條小單位分割，不厭其煩地焊接搭建，使之受熱力而變形扭曲，以漸層染色做表面處理，強化縱長感與階段性改變的視覺效果。

The landscape in Taipei has changed dramatically in the 1980s. Skyscrapers rising up. The steel structure is rising up with a frenetic tempo and along with the sky to calculate the interweaving of new territories. The reality of modern urban life is about speed controlling human beings. Time and space seems to be changed and twisted by invisible forces. With the coming of new freedom, peoples are suspended and staggering. This metamorphosis throws us out to the edge. The style of the artwork is inspired by a sense of uncertainty in the city. By dissecting yellow bronze bars into a small unit, welding and building them up, the bars are disfigured and distorted by heat. The surface is dealt with by gradient dyeing, which reinforces the visual effect of longitudinal sense and stepwise change.



紅銅片、塑膠、水晶 Copper Sheet, Plastic, 842 Swarovski Crystals 22x8x8cm



紅銅、琺瑯 Copper, Enamel 10x50x15cm

## 入選 Finalist

躍動 Leaping

黃美馨 Huang Mei-Xin

臺灣 Taiwan

我們柔軟、多情，也許還有點脆弱；  
我們堅強、活躍，即使森林裡危機重重，  
我們依然度過每一個四季洪流，  
在生命的每一個階段舞台上，躍動。

We are tender, passionate, and somewhat fragile;  
We are strong and active, even though there is danger in the forest  
everywhere.  
We still pass through every season,  
And live actively in every stage of life.

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評審作品欣賞



Juries Work Gallery



925 銀 925 Silver 25×25×19cm

### Water Vessel with Two Coastal Cushion Bush Neckpieces

Marian Hosking

澳洲金工藝師  
Australian Metal Artist

我重新雕琢一些過去的銀器作品，結合水器皿與兩座海岸墊型叢林項鍊，將其一以粉末塗層為紅色，呈現全新面貌。首飾與人體具有特別親密的連結，具有神奇能力，能將製作者所預期展現的意義，經由人與人的傳遞，堆疊更多意義。我從仔細檢視植物型態開始，體察各式變化的觀點與自然想像，與澳洲人自我認同與代表澳洲的思想改變相契合。我以偏好的中型銀器，傳達了特定的願景，並且詮釋澳洲光線與風景的品質。

I have re-worked some of my own silversmithing pieces combining a watery vessel with two coastal cushion bush neckpieces, I have powder-coated one red for this new audience. Jewellery has a privileged intimate association with the human body and has the capacity to signify more than the maker intended through its progressive passing from one person to another. I start with a close examination of plants always aware of shifting understanding and reading of nature as aligned with changing attitudes to Australian identity and the development of motifs that represent Australia. I express a specific vision and interpretation of the qualities of Australian light and landscape in my preferred medium silver.





18ct 黃金、橄欖石、電氣石、堇青石、尖晶石、紅電氣石  
18ct Yellow Gold, Peridot, Tourmaline, Iolite, Spinel, Rubellite 3×2.5×4.5cm

Precious Fluke

Kelvin J. Birk

德國金工藝師  
German Metal Artist

運用砂子鑄型的方法制作成自由形態的 18 克拉黃金戒指，其耙子形的頂部鑲有堇青石，橄欖石，三個電氣石，碧璽及尖晶石。

Sand cast freeform ring with prongs in 18ct yellow gold with Iolite, Peridot, 3 Tourmaline, Rubellite and Spinel attached on top.

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積層鋼、樹漆 Damascus Steel, Lacquer 17x17x7cm

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先將數種不同含碳量的鋼材熔接後，經過反覆扭花疊鍛而成積層鋼，次將兩片積層鋼熔接成為較寬的面材，再經過鍛打成型為容器狀。表面經過酸洗凸顯其特殊的花紋後，再裝飾以天然樹漆，除了讓積層鋼複雜與自然的紋理顯現，同時亦成為色彩豐富可盛裝物品與花藝的容器。

After welding steel with different quantities of carbon content, twisting and folding repeatedly to form into laminated steel, I weld two pieces of laminated steel into a wider surface and forge it into a form of a container. The special pattern on the surface of the container becomes obvious after the surface has acid-washing. Then the decoration of natural lacquer makes the complicated and natural texture of the laminated steel appear and at the same time it becomes a colorful container or vase.

豐盛 Abundant

王梅珍 Wang Mei-Jen

國立臺南藝術大學應用藝術研究所 副教授

Associate Professor, Graduate Institute of Applied Arts, Tainan National University of the Arts





銀、琉璃 Sterling Silver, Glass 118x6x1.6cm

### 綻 #3 Blossomy #3

江怡瑩 Beatrice Chiang

國立新竹教育大學藝術與設計學系 副教授

Associate Professor, Department of Arts and Design, National Hsinchu University of Education

『綻系列』的五瓣花形，轉化自作者兒時記憶中藥鋪內的仙楂梅餅；仙楂是一種口感酸甜的植物，往往用來緩解中藥的苦澀滋味，猶如為生命帶來調劑的小確幸。作品中磷磷波光與潑潑銀光交互輝映，琉璃內的粉橘氣泡與交錯的銀質線條，引領觀者感受清新之晨曦、微風與芬芳。那些純美而珍貴的兒時記憶猶如樂園中綻放的花朵，滿足作者或觀者對於返回生命源初之美好的想望。

The five-petal flower in "Blossomy Series" is transformed from the artist's childhood memory of Chinese Hawthorn-plum cakes in the Chinese medicine store. Chinese Hawthorn is a kind of plant with a saucy and sweet taste. It is often used to reduce bitterness of Chinese medicine. It seems like little happiness in hand in our life. The lights of colored glaze and silver reflect each other in the artwork. The pink orange bubbles in the colored glaze and the silver lines lead audience to feel freshness of dawn, mild wind, and fragrance. Those beautiful and precious childhood memories are like the flowers blossoming in the garden, satisfying its artists and audience. It shows a beautiful desire of returning to the origin of life.





純銀 Fine Silver 31×15×15cm



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齊心 / 由 0 到 1 Hand in Hand

余啟菁 Mimi Yu

金工創作者  
Metal Crafts Artist

可以，各自不同（線與線的組成）  
 努力，盡當下本份（製作過程的嚴謹）  
 溶入，全力施展（線與線之間的放鬆平衡，無張力）  
 各自，釋放所擁有（線條的彼此相容，變異）

We can be different (the composition of lines).  
 We take efforts in every moment of life (the serious producing procedure).  
 We involve ourselves in showing what we can (relaxation and balance between lines, without tension)  
 We release what we have individually. (compatibility of lines, metamorphosis).



古典風華 (垂飾組 3 件) Classical Elegance ( 3 Pendants)  
周立倫 Lih-Luen Aaron Jou

南華大學創意產品設計系 副教授  
Associate Professor, Department of Applied Art and Design, Nanhua University



925 銀、半寶石 Sterling Silver, Semiprecious Stone 10.5×10.5×11cm



新  
北  
市  
立  
黃  
金  
博  
物  
館  
GOLD MUSEUM, NEW TAIPEI CITY GOVERNMENT

金屬工藝吸引我之處，在於她高反光的冷硬質感和細膩精準的結構，是其他材料所無法表現的。我喜歡以簡單的抽象造形組合，加上不同加工技法所產生的質感變化，來構成我的創作。我特別喜歡硫化處理過的古銀色澤，它很容易在現代的作品上妝點出古典的風華。

這三件作品在表面質感變化方面，都使用了燄燒、銼削和拋光處理。不同的質感，各自在簡單的外形輪廓中，展現其特色。原本對比的效果，在施以硫化處理後，產生了統一的色澤。雖然作品裡只有方、圓、梭形等基本形，並沒有任何可以被辨識的傳統中國造形，但卻充滿了東方的色彩。

I am attracted by metal craft art due to its cold and solid tactile quality that can reflect lights, and its exquisite and refined structure, which cannot be shown by other materials. I like to compose my artworks with simple and abstract forms, and change the texture by different devices. I like the color of ancient silver dealt with vulcanization, for it can create a classical beauty to modern artworks.

The variation of the surface texture of the three artworks is made from the process of flame burning, filing and polishing. Different textures express their characteristics through their contours individually. After vulcanization, the original contrast effect is unified into a unitary color. Although there are only square, circle, and spindle shown in the artwork and without any discernible traditional Chinese style, it is full of the oriental color.



陽極氧化與染色鋁 Anodized and Dyed Aluminum 15x15x2cm

皺褶山水 - 四月 Folding Landscape - April

徐玫瑩 Hsu Mei-Ing

國立臺南藝術大學應用藝術研究所 副教授

Associate Professor, Graduate Institute of Applied Arts, Tainan National University of the Arts



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「皺褶山水」系列作品援引中國傳統金銀器之形制，透過當代鋁陽極氧化與繪染技法，試圖描摹心中山水之一二。

“Folding Landscape” series employs the form of traditional Chinese gold and silver vessels. Through anodizing, dyeing and painting aluminum, the works depict the artist’s imaginary landscapes.

依存為系列作品，銀器與木質的結合，象徵大自然中不同媒材的相生，金、木、水、火、土之間相生相剋，猶如作品的木質外衣與內在的銀壺的互相依存。茶水以火烹煮，綻放茶葉於銀壺內，包覆以木衣，保護一壺暖心的茶溫也沈靜一片繽紛的夢想，路向前行。銀壺身以金屬鍛敲一體成型，緩緩建構銀壺整體。壺蓋利用“金屬皺縮法”製做，側把銀壺之設計特採用複合媒材結合方式，將木頭結合於金屬，壺外身木衣以木工車床製成，歷時月餘細塗天然生漆多層以符合實用功能。木衣細膩貼合銀器內胎身軀，使木與銀融合為本作品。

“Interdependent” is a series of artworks. The combination of silver and wood symbolizing the symbiosis of different mediums in nature. Gold, wood, water, fire, and soil are in a relation of mutual generation and constraining just like the interdependence of the wooden surface and silvery inside of the artwork. Tea is made by fire and tea leaves are brewed in the silver pot. The temperature of the tea is kept by the wooden outer of the pot, which makes our colorful dreams come true.

The body of the silver pot is forged integrally by the metal; the whole silver pot is made slowly. The cover of the pot is manufactured by the metal shrinkage method. The handle of the pot uses the combination to mediums design to combine wood and metal together. The wooden outer of the pot is made by the woodworking lathe. I spent more than one month to paint layers of raw lacquer to serve its function. The wooden outer seamlessly fits in the body of the silver. Integration of wood and silver creates this artwork.



純銀、820 銀、柚木、黑檀木、生漆 Fine Silver, 820 Silver, Common Teak, Ebony, Raw Lacquer 16x14x9cm

## 依存系列 Interdependent

趙丹綺 Chao Tan-Chi

國立臺灣藝術大學工藝設計學系 助理教授

Assistant Professor, Crafts & Design department, National Taiwan University of Arts



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925 銀鍍白 K 金，粉紅剛玉  
Platinum Plated Sterling Silver, Pink Corundum 2.6x2.6x3.4cm

國色天香系列 - 盛開 Peony-Full Bloom  
國色天香系列 - 初綻 Peony-Just Bloomed  
國色天香系列 - 含苞 Peony-In Bud

盧瑞芷 Lu Jei-Chih

臺灣珠寶金工創作協會 理事長  
Director General, Taiwan Jewelry Design & Metalsmithing Association

以牡丹為發想起源，將花卉盛開的發展過程，透過含苞，嬌媚，盛開三個階段以金工技法巧妙地呈現出來。

The artwork is inspired by peony. By using metal craft art, I try to present the blossoming of peony: the stages of budding, cutesy, and blossoming.



925 銀鍍白 K 金，粉紅剛玉  
Platinum Plated Sterling Silver, Pink Corundum  
2x1.7x3.3cm



925 銀鍍白 K 金，粉紅剛玉  
Platinum Plated Sterling Silver, Pink Corundum  
2x1.8x3.3cm

比賽記事



Record of the Competition

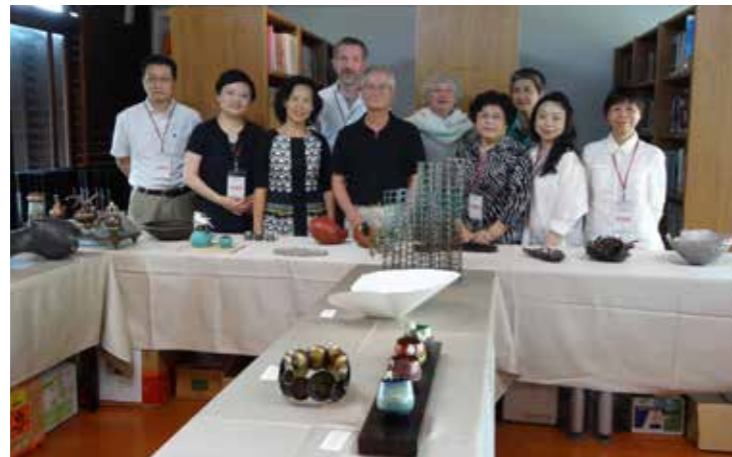


## 比賽記事

本屆比賽為金屬工藝大賽自開辦以來，首度辦理國際徵件，徵件時間為 2015 年 2 月 9 日至 2 月 22 日止，共收到近 40 個國家，330 件參賽作品，3 月 13 日辦理初選，共選出 90 件作品進入決選，4 月 20 日至 5 月 3 日辦理決選收件，並於 5 月 15 日進行決選，經由國內外評審委員熱烈的討論之後，共選出首飾組 16 件，器物組 12 件，總計 28 件得獎作品。

配合國際評審來台期間，於 5 月 17 日假新北市立圖書館總館演講廳辦理「國際金工大師專題演講」，報名踴躍，總計約 300 人次與會聆聽。

本屆比賽成果暨邀請展，除了在本館展出外，並安排規劃國內南臺灣巡迴以及與美國金屬博物館合作辦理的國際交流展，希冀藉由交流巡迴展的辦理，讓更多人認識金工之美，同時將臺灣金工推向國際。



## Record of the Competition

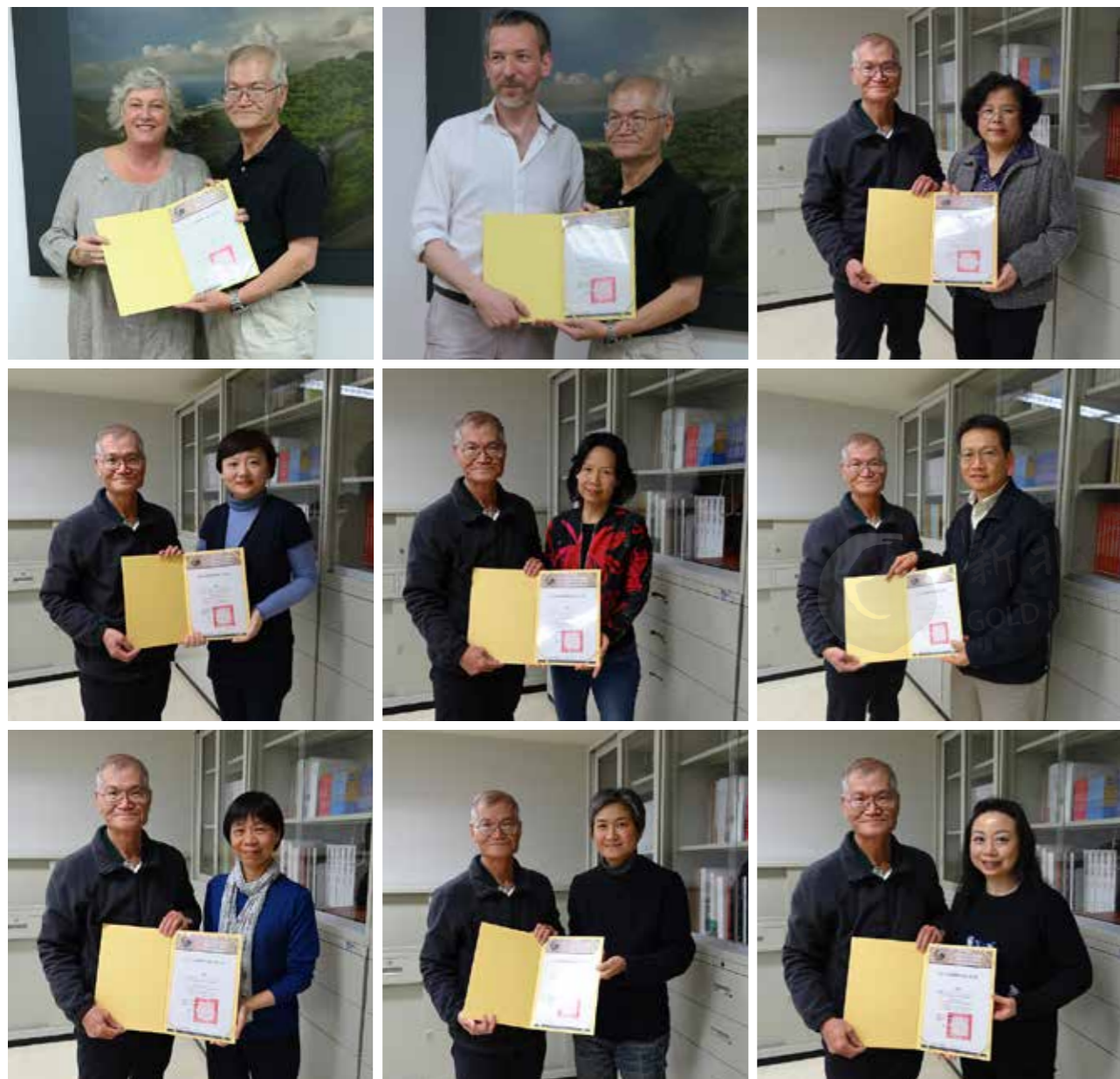
This year's metal craft art competition was the first time to receive international entries. The date of receiving the entries was from February 9 to 22, 2015. We had received 330 entries from nearly 40 countries around the world. The first round selection was on March 13; there were 90 entries selected into the final list. The date received of the final list was on April 20 to May 3 and the runoff election was on May 15. After the judging among the competition jury panel, 16 artworks of jewelry category, 12 artworks of object category were selected. There were 28 prizewinning artworks in this competition.

During the international jury in Taiwan, New Taipei City Library, Main Library hosted "Featured Talks by Metal Craft Masters" in New Main Hall on May 17. The response was overwhelming. There were 300 people attending the activity.

This year's competition artworks and invitation exhibition was held in the Gold Museum. In addition, we also planned to hold the exhibition in Southern Taiwan and to cooperate with American Metal Museum to hold an international exchange exhibition tour. By holding the exchange exhibition tour, we hope much more people can know the beauty of metal craft art and at the same time introduces Taiwan's metal craft art to the world.



評審團



初選



決選（首飾類）





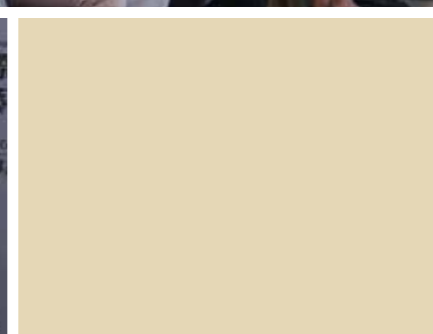
決選（器物類）



專題演講



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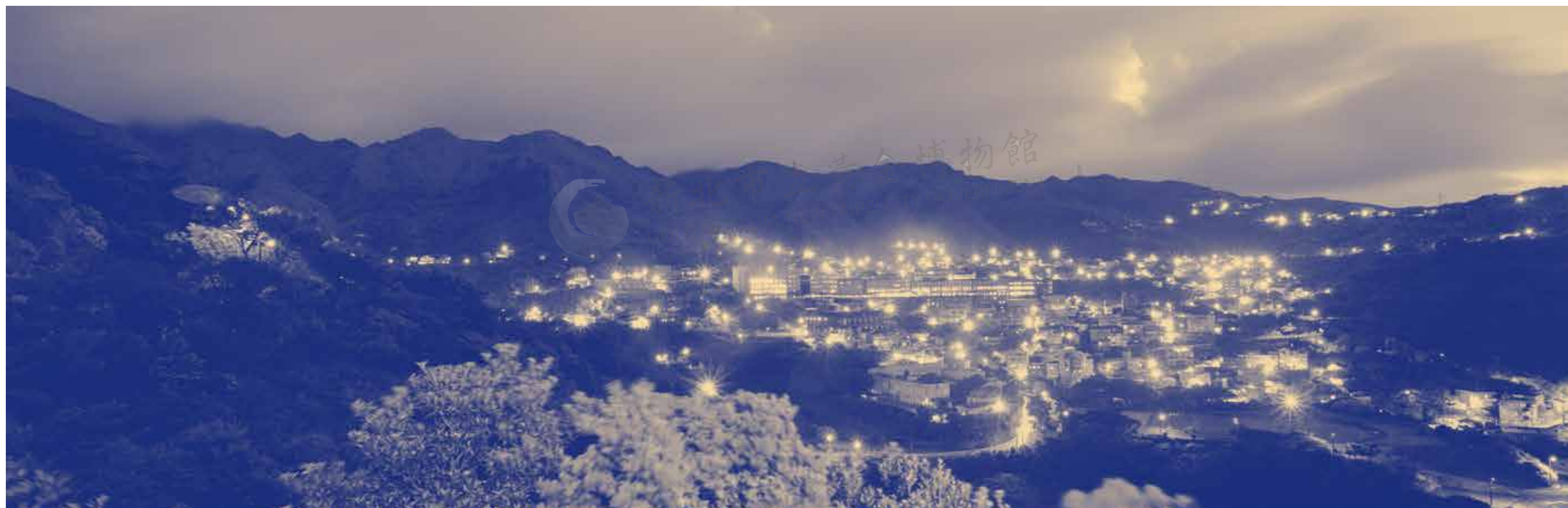
2015 臺灣國際金屬工藝大賽頒獎暨成果展開幕典禮



展覽現場



圖 錄



Gallery

首飾類得獎作品 Jewelry

01 陳亭君 Chen Ting-Chun  
視覺修復 Visual Cues



01 / p28

02 李焯宰 Yojae, Lee  
昆蟲—螳螂 Insects\_ Mantis



02 / p30

03 張皓涵 Jhang Hao-Han  
存 I-VI Exist I-VI



03 / p32



04 / p34

05 Ezra Satok-Wolman  
The Golden Ratio Medallion



05 / p35



06 / p36

06 戴翔 Dai Xiang  
衍變  
Transformation of Pentagon  
and Hexagen Series 2

07 梁鵬 Liang Li  
線條 Line



07 / p37



08 / p38

08 吳姿葦 Wu Zih-Wei  
隔壁老王 -1F、2F、3F  
Mr. \_\_\_ Next Door - 1F, 2F, 3F

首飾類得獎作品 Jewelry

09 羅視澤 Luo Yan-Ze  
共生系列 - 漫 Mutualism-Wave



09 / p39



10 / p40

10 Lim, Jong Seok  
Specimen Series 2014-3

11 Rachele Thiewes  
Slipstream



11 / p41



12 / p42

12 Monica Cecchi  
CHARLIE

13 劉紋安 Liu Wen-An  
自體分婭 Fission



13 / p43



14 / p44

14 楊琇閔 Yang Hsiu-Ming  
街景 The Landscape

15 謝俊龍 Hsieh Chun-Lung  
The Complexity of Light

16 方姿涵 Fang Tzu-Han  
微型記憶系列 - 浴缸 1976  
Miniature Memory - Bathtub 1976



15 / p45



16 / p46

器物類得獎作品 Objects

01 Hiawatha Seiffert  
BC28-14-V2A



01 / p50

02 歐立婷 Ou Li-Ting  
獨白 I Soliloquy I



02 / p52

03 陳綉怡 Chen Siou-Yi  
Flavour



03 / p54

04 Larah Nott  
Teapot Number One



04 / p56

05 Melissa Cameron  
Internalised



05 / p57

06 張湛敏 Chang Chan-Min  
受迫者 Forced



06 / p58

器物類得獎作品 Objects

07 呂浴珊 Lu Yu-Shan  
冒險者 Adventurer



07 / p59

08 周霽恩 Chou Chi-En  
軀下的迴廊 I、II  
The Corridor under the Body I, II



08 / p60

09 Han, Sangdeok  
Livestock Righty



09 / p61

10 Holland Houdek  
Humerus with Flexible Deltoid  
Tuberosity



10 / p62

11 張慶儀 Chang Ching-Yi  
變域 Changing



11 / p63

12 黃美馨 Huang Mei-Xin  
躍動 Leaping



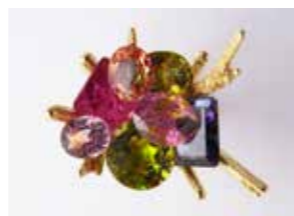
12 / p64

評審作品 Juries Work

01 Marian Hosking  
Water Vessel with Two Coastal Cushion  
Bush Neckpieces



01 / p68



02 / p70

02 Kelvin J. Birk  
Precious Fluke



03 / p72



04 / p74

03 王梅珍 Wang Mei-Jen  
豐盛 Abundant

04 江怡瑩 Beatrice Chiang  
綻 #3 Blossomy #3

05 余啟菁 Mimi Yu  
齊心 / 由 0 到 1 Hand in Hand



05 / p76



06 / p78

06 周立倫 Lih-Luen Aaron Jou  
古典風華 (垂飾組 3 件)  
Classical Elegance ( 3 Pendants)

07 徐玫瑩 Hsu Mei-Ing  
皺褶山水 - 四月 Folding Landscape - April



07 / p80



08 / p82

08 趙丹綺 Chao Tan-Chi  
依存系列 Interdependent

09 盧瑞芷 Lu Jei-Chih  
國色天香系列 - 盛開、初綻、含苞  
Peony-Full Bloom  
Peony-Just Bloomed  
Peony-In Bud



09 p84

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GOLD MUSEUM, NEW TAIPEI CITY GOVERNMENT

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**壹、主旨**

新北市立黃金博物館歷經四屆全國金屬工藝大賽的經驗，對於提升國內金屬工藝創作風氣已具基礎，2015 年除延續過去金屬工藝大賽推動理念外，搭配本館已邁入 10 週年紀念，擴大到向國際辦理徵件！為加強金屬工藝與臺灣文化特色的連結，本次比賽期望參賽者能夠發揮創意，並開展出金工創作的無限可能與格局。

此外為配合新北市升格為直轄市，且黃金博物館已邁入建館 10 週年，2015 年比賽將從全國性比賽提升至國際賽規格，比賽名稱定為『2015 臺灣國際金屬工藝大賽』，期望藉由提升比賽規格，提供國內外金工藝術更寬闊的發展舞臺，讓臺灣的金工藝發展能持續與國際接軌，並邀請國內外金工或相關領域專業人士參與評審，期能開啟臺灣與國際金屬工藝界的相互交流，催生出具時代感及不同文化特質的創作作品。

比賽組別分為首飾組與器物組兩組，以個人創作為限，素材限以金屬表現為主；所有進入決選作品將刊登於本大賽線上電子書展覽，本館並將規劃得獎作品於『2015 臺灣國際金屬工藝大賽成果展』實體展出。

**貳、比賽時程（以臺灣時間為主）**

項目	時間	附註
簡章公佈	103 年 3 月	依網站公告為主
初選徵件	104 年 2 月 9 日～104 年 2 月 22 日	逾期恕不受理
初選	104 年 3 月 2 日～104 年 3 月 15 日	依網站公告為主
初選結果	104 年 3 月下旬	初選結果將以書面通知參賽者
決選收件	104 年 4 月 20 日～104 年 5 月 3 日	收件地點：新北市立黃金博物館 收件時間：每週一至週五 9：00～17：00 (國定假日與政府公告停班日不受理收件)
決選	104 年 5 月底前	依網站公告為主
入選得獎名單公佈	104 年 6 月上旬	實際公佈時間請上新北市立黃金博物館網站查詢，得獎者並另以書面通知
頒獎典禮	104 年 6 月下旬(暫訂)	時間及地點另專函通知
成果展	104 年 6 月 26 日～104 年 9 月 13 日	展覽地點：新北市立黃金博物館

註：作業時間如有更動，以主辦單位通知為準，並即時於本館官網公布。

**參、主辦單位**

指導單位：新北市政府

主辦單位：新北市政府文化局

新北市立黃金博物館

**肆、比賽辦法**

一、參賽資格：從事金屬工藝創作之國內外人士

(一) 參賽作品(下稱作品)須為個人近 2 年內之獨立創作，最多每類以 2 組(件)為限。

(二) 考量匿名評選之公平性，作品照片及實體上嚴禁標註作者相關可辨識特徵(例如：姓名、品牌符號與作者肖像等)。

(三) 參賽作品有下列情況者，主辦單位得逕予取消其資格，4 年內不得再次參賽：

1. 非原創，或抄襲、臨摹、冒名頂替他人作者。
2. 曾在國內外公開徵件美展或比賽中得獎之作品、國內外參加競賽性展覽之作品。(學校競賽性展覽不在此限)

(四) 凡送件參賽者視為同意遵守本競賽之各項規定。

二、比賽類別：

(一) 首飾類。

(二) 器物類。

三、收件標準：

(一) 創作材質：以金屬為主。材質需具保存性高之特性；不安定(例如：不堪移動、搬運及容易破碎、變質、變形)、具危險性或使用保育類材料者請勿使用。

(二) 作品創作尺寸範圍：

1. 首飾類：作品長、寬、高加總以 90 公分為上限(含底座)。

2. 器物類：作品長、寬、高加總以 150 公分為上限(含底座)。

(三) 初選：

1. 請於規定時間內，以電子郵件方式繳交①報名表(每件參賽作品請分別填寫報名表)、②作品資料表、

③作品照片。郵寄信箱：goldmuseum1104@gmail.com，信件主旨請註明「參加 2015 臺灣國際金屬工藝大賽」；如有缺件，該項作品即不備參賽資格，且本館不另行通知。

2. 作品照片：拍攝已完成創作之作品實體正、背、左、右、俯視角度、展示方式圖至少各 1 張清晰作品圖檔，拍攝背景可為黑或白或灰單色，每張圖片為 2MB、600dpi 解析度以上之 JPG 檔案格式，不得使用影像修圖軟體修編作品；檔名需加註創作人姓名、作品名稱及角度(例如：王大一-發財金-正、王大一-發財金-背…等)；倘作品實體與照片不符，該項作品即不備參賽資格，且本館不另行通知。  
※ 進入決選者，上列照片將直接刊登於本大賽線上電子書展覽。

※ 作品獲獎者，上列照片將無償提供主辦單位修改、公開宣傳、巡迴展出、專利出版或教育推廣等其他使用。

3. 所有參賽初選資料概不退還，送件前請自行預留底稿或拷貝存檔。

(四) 決選：

1. 進入決選者，請將實體作品連同決選送件資料表、收據聯，於指定時間內將作品親送或郵寄送達指定地點。

2. 實體作品請於指定時間內送達至：

(22450) 臺灣新北市瑞芳區金瓜石金光路 8 號

新北市立黃金博物館「2015 臺灣國際金屬工藝大賽工作小組」收

3. 參加決選之實體作品，請參賽者自行於包裝上方清楚標記收件地址、收件單位及寄件人、作品名稱等，以利登記及運送。

4. 作品請以堅固包裝或木箱承裝，並加入填充物防護。如無完整包裝箱，作品如因製作不良或於託運過程中損壞，將無法進行審查，主辦單位亦不負賠償責任。

5. 未獲主辦單位典藏之作品（即每類別金、銀、銅質獎），主辦單位將另行通知創作人，創作人可至主辦單位指定地點親取，或由主辦單位配合專業包裝運送及保險廠商辦理退件（相關費用由主辦單位負擔）。

#### 四、評審標準：

1. 主題詮釋 (30%)：包括設計理念的原創性與連結度。
2. 造型技法 (40%)：包括作品完整度、質感表現、技法難度及特殊性。
3. 媒材運用 (30%)：包括材質運用的創新、巧妙與搭配度。

#### 五、作品評審：

作品之評定，由主辦單位遴聘 3～5 名國內外金工與相關領域專業人士為主，組成評審團，依主辦單位訂定之評審要則評審之。

※ 評審名單將公布於新北市立黃金博物館網站。

※ 比賽結果以評審團之意見為最後裁決之意見。

#### 六、參賽責任：

1. 作品限為參賽者之原創性美術著作，倘作品經檢舉有侵害他人著作權或其他法律上權利，而經評審團裁決認定後，將取消得獎資格暨追回獎狀、獎金，並 4 年內不得再次參加主辦單位所舉辦之各項比賽，且自負相關法律責任；作品之著作權倘有第三人提出異議或法律上之主張時，應由參賽者自負相關法律責任暨費用，主辦單位概不負責。
2. 作品經評審為入選以上者，其著作人格權為創作人（即參賽者，下同）持有，惟公開發表權為新北市立黃金博物館（下稱本館）與創作人共同持有，且創作人同意就作品及所提供之所有作品照片之著作財產權全部，無償專屬授予本館為公開宣傳、巡迴展出、專利出版或教育推廣等其他使用。
3. 關於作品使用中的元素、肖像等材料媒介，應由創作人所製作或係已得所有權人事前授權而為使用。
4. 主辦單位對於所有入選以上之作品暨參賽資料，均有授與各傳播媒體報導轉載之權利，並於本項活動執行期間擁有作品使用權；主辦單位擁有修改、刊登廣告、編製成光碟、印製海報、出版專書等相關權利，而無須支付日後使用之稿費暨版稅。
5. 參賽者需詳閱活動辦法等相關規範，倘作品與任一規定有不符者，則不列入評審，參賽者絕無異議。
6. 本辦法如有未盡事宜，主辦單位得隨時補充解釋之。

#### 七、保險：

1. 主辦單位僅提供作品最高保險金額為新臺幣 25 萬元，倘作品價值超過此限額者，參賽者得就不足額之部分另行投保。
2. 本活動保險有效期間，係自主辦單位將作品簽收時起至辦理退件完成止；倘參賽者未能在規定時間內協同辦理退件者，則自退件完成時起，主辦單位對於作品將不負任何法律上之責任。
3. 作品之變色、變質暨變形等情形，非本活動保險所承保之範圍內。
4. 本活動保險之其它規範，依主辦單位與保險公司所簽訂之保險契約條款為主。

#### 伍、獎勵

##### 一、首飾類：

- (一) 金質獎：1 名，頒發獎狀乙面，及獎金 5,000 美元（含稅）。
- (二) 銀質獎：1 名，頒發獎狀乙面，及獎金 3,000 美元（含稅）。
- (三) 銅質獎：1 名，頒發獎狀乙面，及獎金 2,000 美元（含稅）。
- (四) 優選：1 名，各頒給獎狀乙面。
- (五) 佳作：6 名，各頒給獎狀乙面。
- (六) 入選：若干名，各頒給獎狀乙面。

##### 二、器物類：

- (一) 金質獎：1 名，頒發獎狀乙面，及獎金 8,000 美元（含稅）。
- (二) 銀質獎：1 名，頒發獎狀乙面，及獎金 6,000 美元（含稅）。
- (三) 銅質獎：1 名，頒發獎狀乙面，及獎金 5,000 美元（含稅）。
- (四) 優選：1 名，各頒給獎狀乙面。
- (五) 佳作：6 名，各頒給獎狀乙面。
- (六) 入選：若干名，各頒給獎狀乙面。

※ 前項各獎經評定無入選作品時，該獎項得從缺。

※ 每類別金、銀、銅質獎之作品將無條件由本館典藏，並須簽署著作財產權讓與契約書，倘無法遵守本項規定者，請勿參賽。

※ 每類別金、銀、銅質獎之作品創作人，應義務參與本活動頒獎典禮及記者會；實際參與上述活動，且居住在國外者，請提出相關證明文件，主辦單位將補貼 1,500 美元（含交通膳雜費）。

※ 競賽獎金將依中華民國稅法相關規定，由主辦單位代為辦理扣稅。

※ 進入決選之作品不等同入選。

#### 陸、聯絡方式

新北市立黃金博物館

(22450) 臺灣新北市瑞芳區金瓜石金光路 8 號

電話：886-2-2496-2800 分機 2852 教育研究組 駱淑蓉

聯絡時間：週一至週五，上午 9：00--12：00，下午 1：30--5：00

傳真：886-2-2496-2820

網址：www.gep.ntpc.gov.tw

E-MAIL：goldmuseum1104@gmail.com

## 2015 Taiwan International Metal Crafts Competition Brochure

First Revised Date: March 19, 2014  
Second Revised Date: January 5, 2015

### I.Purpose

Gold Museum of New Taipei City Government has laid down the basic foundation of raising the standard of metal crafts in Taiwan with our experience of holding National Metal Crafts Competitions in the last eight years. In 2015, we carry on the spirit of promoting the metal crafts of Taiwan and combine it with the theme of celebrating the 10th Anniversary of Gold Museum. We are now calling for entry worldwide, and looking forward to seeing entrant to break new ground in metal crafting.

Furthermore, in response to New Taipei City's status promotion as well as to celebrate the 10th Anniversary of the Museum, we have upgraded the scale of competition in 2015 to a higher standard and renamed the competition to "2015 Taiwan International Metal Craft Competition," providing a wider platform to the art of metal crafts from all around the world and expecting to bring Taiwan's metal crafts more in line with international level. The competition invites metal craft professionals worldwide to participate in the jury, hoping to facilitate the interaction between Taiwanese and international metal craft artists and to stimulate art creations with a sense of contemporaneity and distinctive Taiwanese cultural features.

The competition has two categories: Jewelry and Objects. All entries must be originally created by the entrant (All entries must be created by personal), and metallic material should be the core of the entries. The prize-winning artworks will be exhibited in the Exhibition of "2015 Taiwan International Metal Craft Competition."

### II.Competition Schedule

Event	Dates	Note
Release Date of Competition Brochure	March 2014	As published on the website
Application Acceptance Period for Preliminary Screening	February 9 2015 – February 22 2015	All applications received after the said deadline will not be accepted.
Preliminary screening	March 2 2015 – March 15 2015	As published on the website
Announcement of Preliminary Screening Results	Late March 2015	An official result and notification will be sent to all entries by post
Entry Submission for Final Contest	April 20 2015 – May 3 2015	Entries submitted to: Gold Museum Office hours: Monday to Friday 9:00 – 17:00
Final Contest	End of May 2015	As published on the website
Prize Winning Announcement	Early June 2015	Please visit the Museum's website for the actual announcement date. Prize winners will be notified by an official notification.
Awards Ceremony	Late June 2015	The list of winners will be published on the website. An official result and notification will be sent to all winners by post
Exhibition of Competition	June 26 2015 – September 13 2015	Exhibition Venue: Gold Museum

### III.Organizers

Supervised by: New Taipei City Government  
Organized by: Cultural Affairs Department, New Taipei City Government  
Gold Museum, New Taipei City Government

### IV.Rules

1. Eligibility: All artists who dedicate in metal crafting are welcome
  - 1.1 All entries must be originally created by the entrants themselves within 2 years (created by personal); a limit of 2 entries in each category for each entrant is applied.
  - 1.2 For the fairness and justice of anonymous assessing system, any feature appears on the entries that can be identified is forbidden.
  - 1.3 Entry which violates any of the following rules will be disqualified by the Organizers and will be forbidden from the Competition for 4 years:
    - (1) Non-original artwork, including copying and forging, or ID fraud is forbidden.
    - (2) Artwork that has been granted any awards, prizes, or recognition in any exhibition or competition (except for interscholastic competition) is not eligible.
  - 1.4 The rules are applied to all the entrants.
2. Competition Categories:
  - 2.1 Jewelry
  - 2.2 Objects
3. Submission Guidelines:
  - 3.1 Artwork Materials: Metallic artwork is highly recommended. The submitted artwork must be easy to preserve; dangerous and regulated metallic materials should not be used in artwork.
  - 3.2 Artwork Dimensions:
    - (1) Jewelry: The sum of length, width and height of the artwork in this category should be under 90cm (base included).
    - (2) Objects: The sum of length, width and height of the artwork in this category should be under 150cm (base included).
  - 3.3 Preliminary Screening
    - (1) Please e-mail the following required items for application ❶ Entry form (one copy for each different entry) ❷ Artwork portfolio ❸ Photos of entry to goldmuseum1104@gmail.com, with the title of "Application for 2015 Taiwan International Metal Craft Competition"; application will not be accepted if any requirement from the above is missing, and the Museum will not give notification.
    - (2) Photo of entry: Photos of you entry from various angles (front, side, rear, bird's eye view) with the background color of black, white or grey. Every file should be no less than 2MB with 600dpi resolution and saved in JPEG format, photo editing is not allowed; the name of file should include the name of entrant, name of artwork and the angle taken from your artwork. Entrant will be disqualified if the photo does not match the actual entry.
      - ※Photos of the finalists will be published to our online exhibition.
      - ※Photos of prizes winners will be used in competition advertisement, publications, touring exhibition and educational purposes.
    - (3) No application materials submitted for preliminary screening will be returned. Please backup application materials if needed.
  - 3.4 Final Assessment
    - (1) The finalist should send the actual artwork along with additional documents and stub in appendix to the Museum within the specified period of time.
    - (2) Please send your artwork to:
      - Operation & Promotional Section
      - Gold Museum, New Taipei City Government
      - No.8, Jinguang Rd., Ruifang Dist., New Taipei City 22450, Taiwan (R.O.C.)

(3) Please state the name of sender, address, and the Museum's details on the outside of packing of your artwork.

(4) The artwork should be packed with filling materials in a sturdy box or crate. Those delivered with no box/crate will not be accepted.

(5) Entrants who do not win an award will be notified; the artworks can be retrieved in person or returned to entrant by professional carrier (the cost is on the Organizers).

#### 4. Marking Scheme:

4.1 Interpretation of concept (30%): includes the originality of artwork and its connection with the concept of design.

4.2 Design and techniques (40%): includes completeness of the artwork, texture, technicalities, and uniqueness.

4.3 Materials (30%): includes innovation in use of materials and coordination of different materials.

#### 5. Competition Judges:

A committee of 3 - 5 esteemed judges from local and abroad, who are experts in the metal crafts and related areas, will be invited by the Organizer to assess all entries in accordance with the marking scheme set by the Organizer.

※The list of judges will be announced on the website of the Museum before the call for application of preliminary selection.

※The judges have the final say on the results of the competition.

#### 6. Duties and responsibilities:

6.1 All entries must be originally created by the entrant. If the artwork is reported violating copyright or other applicable laws and is verified by the competition committee, the Organizer is entitled to revoke the winning title, the award certificate and the rewards, and the entrant will not be allowed to take part in any competition held by the Organizers; the entrant who violates the laws shall take full responsibilities. The entrant shall take full responsibilities for applicable fees when one or more third parties have made copyright claims on his/her work of art.

6.2 The entrant (hereinafter referred to as the Creator) will hold all moral rights in his/her winning entry, while both the Creator and the New Taipei City Government Gold Museum (hereinafter referred to as the Museum) will be entitled to the rights of disclosure. In addition, the Creator agrees to grant a royalty-free exclusive license to the Museum to public advertisement, touring exhibition, reproduce, and distribute the entry in connection with the Competition and educational use in any media.

6.3 All materials and media used in the artwork shall be created by the Creator, or otherwise the license to use such materials and media shall be obtained by the Creator in advance.

6.4 The Organizer holds the distribution rights to all winning entries and their description provided by the entrants. The Organizer holds the usage rights for all winning entries during the period of the Competition and any Competition-related event. The Organizer holds the rights to modify, advertise, digital publish, and reproduce the image of all winning entries without additional compensation and royalty.

6.5 The entrant must read the Competition rules carefully. The Organizer reserves the right to disqualify the entrant who does not meet any of the said requirements, and such entrant shall raise no objection.

6.6 Any matters not specifically covered herein are subject to decision by the Organizer.

#### 7. Insurance:

7.1 The entry will be insured by the Organizer with a maximum coverage of NTD 250,000. The entrant may purchase an additional insurance policy if needed.

7.2 The Organizer will be responsible for the insurance of the entry starting from its arrival in the Museum to its return. When the return deadline is passed, the Organizer will not bear any legal responsibility for the entry.

7.3 Discoloration, deterioration, and deformation of the entry will not be covered by the insurance.

7.4 For all insurance coverage details, please refer to the insurance policy contract signed by the Organizer.

### VII. Awards

#### 1. Jewelry Category

1.1 Gold Prize:

One winner, a winning certificate and USD 5,000

1.2 Silver Prize:

One winner, a winning certificate and USD 3,000

1.3 Bronze Prize:

One winner, a winning certificate and USD 2,000

1.4 Quality Award:

One winner, a winning certificate

1.5 Merit Award:

Six winners, a winning certificate

1.6 Finalist Award:

Several winners, a certificate

#### 2. Objects Category

2.1 Gold Prize:

One winner, a winning certificate and USD 8,000

2.2 Silver Prize:

One winner, a winning certificate and USD 6,000

2.3 Bronze Prize:

One winner, a winning certificate and USD 5,000

2.4 Quality Award:

One winner, a winning certificate

2.5 Merit Award:

Six winners, a winning certificate

2.6 Finalist Award:

Several winners, a certificate

※Award listed above may not be given due to the committee's decision.

※The top three award-winning artworks of each category will be collected by the Museum without preconditions, and the Creator's Property Rights Transfer Agreement (the original Chinese version shall prevail in the event of any discrepancy between the Chinese version and the English version) must be signed. Those who do not agree to the term are not recommended to participate in the competition.

※All monetary prizes are subject to a withholding tax in accordance with applicable laws of the Republic of China.

※Entrants who entered the Final Assessment stage are not necessarily Finalist Award winners.

### VI. Contact Details

Gold Museum, New Taipei City Government

No.8, Jinguang Rd., Ruifang Dist., New Taipei City 22450, Taiwan (R.O.C.)

Ms. Lo Shu-jung (Education & Research Section)

Tel: +886-2-24962800 ext. 2852

Office Hours: Monday to Friday: 9:00am - 12:00pm, 1:30pm - 5:00pm

Fax: +886-2-24962820

Website: www.gpc.ntpc.gov.tw

E-mail: goldmuseum1104@gmail.com

# 2015 金屬工藝大賽

臺灣國際  
2015 TAIWAN INTERNATIONAL  
METAL CRAFTS COMPETITION

主辦機關：新北市政府  
Organizer : New Taipei City Government

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決選評審委員：Marian Hosking, Kelvin J. Birk, 王梅珍、江怡瑩、余啟菁、周立倫、徐玫瑩、趙丹綺、盧瑞芷  
Final's Juries : Marian Hosking, Kelvin J. Birk, Wang Mei-Jen, Beatrice Chiang, Mimi Yu, Lih-Luen Aaron Jou, Hsu Mei-Ing, Chao Tan-Chi, Lu Jei-Chih

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