

2018 新北市

NEW TAIPEI CITY
INTERNATIONAL METAL
CRAFTS COMPETITION
EXHIBITION

國際

金屬工藝

大賽
得獎作品專輯



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新北市立黃金博物館

GOLD MUSEUM, NEW TAIPEI CITY GOVERNMENT

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

序言 Foreword

市長序

打造新北市成為藝文友善城市是市府團隊致力文化施政主軸。近年來，新北市積極提升瑞芳區水金九礦業遺址的文化觀光亮點，希望再次呈現昔日礦業歷史人文的繁榮景象。黃金博物館的設立，除了保存礦山珍貴的歷史記憶，更期望可以活化再利用礦山文化資產。黃金博物館自 2007 年起辦理金工大賽，作為臺灣金屬工藝家露出的平臺。隨著經驗累積，該賽事從全國性比賽擴大至國際徵件，已成為國際間金屬工藝創作代表性的專業競賽之一。

今年度，我們邀請美國的 Komelia Hongja Okim 教授以及德國籍的 Peter Bauhuis 教授參與評審，感謝他們為賽事增加國際視野。我們也感謝來自 22 國的金屬工藝創作者參與這場臺灣最具指標性的金工賽事。評審結果令人振奮。面對國際評審以及來自全世界的競爭者，臺灣籍藝術家毫不遜色。總計 33 位得獎者，計有 19 位是臺灣籍藝術家，約佔總獎項 58%。其中，還包括首飾組、器物組兩組的金質、銀質、銅質獎等大獎。透過比賽，欣喜見到臺灣當代金工創作者的豐盈成績。

為了提供市民更優質的藝文生活、並鼓勵國內金屬工藝創作者勇於展現，市府團隊會持續營造藝術參與文資的活化空間，提供水金九地區未來發展更多元的可能性，也將優秀的金工藝藝術家推上國際舞臺。

新北市長

朱立倫

Foreword by the Mayor

Creating a friendly environment for art and culture in New Taipei City has been a cultural policy platform for the city government. In recent years, the city has been actively enhancing the cultural tourism assets in the former mining sites in the Shueinandong, Jinguashi, and Jiufen regions of Rueifang District, aiming to recreate its prosperous history. The Gold Museum was founded not only to preserve the valuable history of the mining industry but also to revitalize its cultural assets. The Gold Museum has organized the Metal Crafts Competition since 2007 as a platform for Taiwanese metal artisans to gain visibility. As the museum accumulated experience, it expanded the competition from a national scale to a global scale, growing it into one of the most influential professional metal craft competitions.

This year, we had Professor Komelia Hongja Okim from the U.S. and Professor Peter Bauhuis from Germany on our panel of judges. We thank them for bringing global perspectives to the competition. We are also grateful for the metal artisans from 22 countries who participated in Taiwan's most influential metal craft competition. We felt very encouraged by the results of the competition. Facing international judges and competitors from across the world, Taiwanese artisans did not disappoint. Among the 33 winners, 19 were Taiwanese artisans, taking home 58% of the awards, including the major awards of Gold, Silver, and Bronze in the Jewelry and Object categories. We were happy to see the illustrious achievements of Taiwan's contemporary metal artisans.

To offer citizens richer cultural experiences and encourage Taiwanese metal artisans to showcase their work, the city government will continue to create active spaces for involvement in art and cultural assets, thus introducing a wider range of possibilities into the Shueinandong, Jinguashi, and Jiufen regions while bringing outstanding metal artisans into the global arena.

Mayor of New Taipei City

Hsiun Chu

局長序

營造多元文化、友善平權的文化環境，是新北市所有藝文場館的使命。本市轄下有全國最具活力的地方博物館群，肩負發展地方特色文化的重任。瑞芳區的水湳洞、金瓜石、九份等聚落，以絕美的山海景致加上全臺唯一的百年金礦山文化遺產，聞名全臺。於 2005 年創立新北市立黃金博物館，除了保存活化再利用礦業文化遺產，也重點推動金屬工藝相關業務，希望開創地方新興文創產業，再造地方榮景。

黃金博物館從 2007 年起創辦的金工大賽，是國內金工界最重要的徵件賽，為了提升賽事水準，2015 年起開始向國際徵件，吸引了亞、歐、美、澳等各國創作者投件，逐漸累積其國際知名度。2018 年共計有 210 件作品參賽，來自 22 個國家。從這次比賽，我們欣喜的發現，臺灣的當代金工發展雖然晚於東北亞各國，但在學界 30 年來的努力，以及產官學的攜手合作之下，臺灣的金工藝術家們已經躍上國際舞臺，以金屬工藝創作向世界展現軟實力。

黃金博物館今年辦理第 6 屆金屬工藝大賽，從 2007 初始的國內賽事逐步穩健推向國際平臺，在曾經以金屬礦產傲視一方的礦業遺址，我們期盼透過博物館功能，不僅進行礦業資產的保存與教育展示，也同時為礦山的現在與未來注入新的元素，結合市民藝文生活、青年藝術家參與，以藝術活化水金九地區，達到活化再利用、樂活礦山的願景。

新北市政府文化局 局長

林寬裕

Foreword by the Commissioner

Creating a diverse and friendly cultural environment with equal opportunities is the mission of all New Taipei City's cultural venues. The city administers the country's most energetic local museum system, which shoulders the undertaking of developing local cultural features. Ruifang District is known across Taiwan for the towns of Shueinandong, Jinguashi, and Jiufen, a breathtaking coastline, and Taiwan's only century-old gold mine cultural heritage. The Gold Museum, which opened in 2005, preserves, vitalizes, and reuses the cultural heritage of the mining industry while promoting metal craft, with the aim of creating a new cultural industry for the region and helping the region prosper again.

The Gold Museum's Metal Craft Competition, which began in 2007, is the most important submission-based competition for Taiwan's metal craft circle. To enhance the quality of the competition, acceptance of international entries began in 2015, attracting artisans from Asia, Europe, the Americas, and Australia, who helped the competition gain a global reputation. In the 2018 competition, there were 210 entries from 22 countries. In this year's competition, we were delighted to discover that although Taiwan's metal craft developed later than Northeastern Asian countries, with 30 years of academic endeavor and industry-government-academia collaboration, Taiwan's metal artisans have leapt onto the global stage, demonstrating our soft power with metal craft.

This is the Gold Museum's sixth Metal Crafts Competition. Since its inception as a domestic competition in 2007, it has grown steadily and has become an international event. In this former center of a once-powerful mining industry, we hope to utilize the functions of the museum, not only to preserve and exhibit mining assets for educational purposes, but also inject new elements into the present and future of the region, so that the towns of Shueinandong, Jinguashi, and Jiufen may be vitalized with the citizens' cultural participation and the work of young artists, becoming communities of new life and sustainability.

Commissioner, Cultural Affairs Department,
New Taipei City Government



館長序

本館自 2007 年開始辦理臺灣金屬工藝大賽，是全國唯一以金屬媒材為主題的工藝徵件賽，吸引眾多國內優秀金工藝藝術家參與。2015 年起更擴大向國際徵件，歷經六屆十多年的努力經營，本大賽已經成為國內金屬工藝新秀初試啼聲、與國際好手競技的重要平臺。

「2018 新北市國際金屬工藝大賽」分為首飾組與器物組，共有來自亞、歐、美、大洋洲等四大洲、22 國、210 件作品參賽。經過 5 位初審委員費心評選，共有 82 件作品進入決選。決選委員除國內金工界知名學者：王梅珍、周立倫、徐玖瑩、趙丹綺、江怡瑩等資深金屬工藝教育者與創作者，也感謝韓裔美籍的 Komelia Hongja Okim 教授以及德國籍的 Peter Bauhuis 教授受邀參與評審工作。這兩位國際學者，也同時都是活躍於世界各國、極具國際視野的知名金屬工藝創作大師。

決選過程在經過 6 輪激烈的討論與計分之後，國內外評審終於選出 33 件得獎作品。我們很驚喜也很感動得知，臺灣的參賽好手囊括了首飾組及器物組的金質、銀質、銅質等大獎，其中又以 30 歲以下的女性創作者佔大多數，顯示臺灣年輕的金工創作者的豐沛能量。

本屆賽事結束後，我們依往例編輯精美的得獎作品專輯，並邀請評審委員們提供評審感言，希望能讓每一作精心參與、創作的作品以及其創作故事，永恆典藏與流傳，並成為下一屆賽事的重要能量。

新北市立黃金博物館 館長

廖文卿

Foreword by Curator of the Gold Museum

The Gold Museum's Taiwan Metal Crafts Competition began in 2007 as the country's first submission-based craft competition for metals. It attracted many of the country's outstanding metal artisans. In 2015, the competition opened itself to international entries. After six events and over a decade of efforts, the competition has become an essential platform where Taiwanese metal craft newcomers test their skills and learn from international talents.

The 2018 New Taipei City International Metal Crafts Competition comprised the Jewelry and Object categories, with 210 entries from 22 countries in Asia, Europe, the America, and Oceania. After the careful preliminary selection process by five judges, 82 entries entered the final selection. The judges for the final selection included prominent Taiwanese educators and artisans in metal craft, Wang Mei-chen, Chou Li-lun, Hsu Mei-ying, Chao Tan-chi, and Chiang Yi-ying, as well as Korean-American Professor Komelia Hongja Okim and German Professor Peter Bauhuis, for whom we are grateful for their participation. The two international scholars are also prominent metal artisans who are active in many countries and have profound global visions.

In the final selection process, after six rounds of heated debate and tallying scores, the panel of judges awarded 33 works. We were surprised and delighted to learn that Taiwanese competitors won the Gold, Silver, and Bronze awards in the Jewelry and Object categories. As most of the winners were women artisans under 30 years old, we can see the creative energy among Taiwan's young metal artisans.

After the competition concluded, we compiled the winners into a digital catalogue as per tradition while including commentaries from this year's judges. In so doing, we hope to immortalize the stories of the works of craft and the dedication behind them and drive the achievements in the next competition.

Curator of the Gold Museum,
New Taipei City Government

Liao Wen-chin



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

評審感言 Statement from the Juries

評審感言



金弘子

美國蒙馬利學院特聘教授

器物組 金質獎：王以安 殘響物－IV～VII

銅質容器形似大花苞，有栩栩如生的肌膚質感。富趣味的質地和形式呈現生命的有機性，而銅綠則反映濕潤、陰天的景緻。

首飾組 金質獎：葉方瑾 Homeward impressions pickled in the sea

當代的標題和意象、出乎意料的結構和形式像飛船。概念和建構皆經縝密思考。

器物組 銀質獎：馬凱莉 白果一 I、II

兩把銀茶壺展現優雅和創作者的精緻工藝。完全球體、從容的壺身結構對比著渾然天成的壺蓋和均衡的壺柄。

首飾組 銀質獎：柯婷婷 澀・摺

四組花胸針以四種有趣的銅綠色彩結合建構，做工精細，讓人想穿戴身上。

器物組 銅質獎：江郁航 蜷曲

清晰輪廓和基座上強烈的銅綠色和有機形式相當有趣。有機的形式、均衡的曲線和折疊技巧尤其吸引人拿取和觸摸。

首飾組 銅質獎：柯宜芸 迷藏

形似線性太空船的不鏽鋼索首飾，非常具現代感，空氣力學的結構呈現輕盈、清晰的結構。對首飾而言造型很有趣，吸引人穿戴。

獲獎作品皆透過傳統及現代金工技術呈現縝密的設計和趣味，但我希望看到更具專業基礎的作品。本屆作品表現出的是研究生工藝家層級的上乘質感，有學術上的精良，但欠缺專業工藝家的膽識，也就是概念和創新上的專業。

希望金屬工藝大賽將來能更加推廣和完整，號召完成研究所學位五年以上的專業工藝家參與。

Statement from the Juries

Komelia H. Okim

Professor/Coordinator, Metals & Crafts, Montgomery College, Rockville, Maryland, USA

Gold Award Object: Wang I-An, Object of Reverberations-IV~VII

Copper vessel looks like big flower bud and -has very sensual quality and looks alive. Interesting textures and forms are very organically formed appear to be alive, patina gives wet and gloomy day landscape.

Gold Award Jewelry: Yeh Fang-Jin, Homeward impressions pickled in the sea

Contemporary title and images, unexpected structures and forms resemble sky ship. Well thought out and constructed.

Silver Award Object: Ma Kai-li, The Lunar

Two silver tea pots are graceful and created with wonderful craftsmanship. Completely round shape of the body structure is contrasted with organically forming lid and well balanced handle and the lid against relaxed circular body of the tea pot.

Silver Award Jewelry: Ko Ting-Ting, The faded youth

4 sets of flower brooches are well constructed with 4 different intriguing color combinations of the patina. Well made and inviting to wear these brooches.

Bronze Award Object: Chiang Yu-hang, Curl up

Strong green color patina and organic forms on the hard edge display and the bases are quite interesting. Organic forms are very inviting to hold and touch. Well balanced with curves, folding, curving and bending techniques very inviting to hold the object.

Bronze Award Jewelry: Ko Yi-Yun, Hiding Place

Looks like a space linear stainless wire jewelries. Very contemporary, air science like structure looks very light and structural. These are interesting shape of wearable jewelry. Looks like a linear space-ship, contemporary design and inviting to wear.

All those awarded entries are intriguing and well though out with traditional metal techniques and the contemporary approaches, However,. I hoped to see more of the established professional levels of the entries. They all appeared to be graduate level of artists with well made entries. They look all academically well created but not showing professional artists' work. They look lack of concept and innovative professionalism.

I wish to see this competition be more widely announced and completion would be for the professional artists who have finished their graduate degrees 5 years or more for coming years completion.

評審感言



Peter Bauhuis

義大利佛羅倫薩當代珠寶設計學院 教授

感謝貴館熱情邀請本人擔任國際金工大賽評審。這讓我有機會初次造訪台灣，也在這趟旅途留下美好的回憶！

我起初很好奇來自不同文化背景的評審們會如何合作，但大家的耐心和翻譯人員的用心，讓過程非常順利。

參賽金工作品來自 22 國，而且涵蓋各種不同的設計方向，這讓作品的比較不甚容易。（大賽是否該設定題材或主題肯定是個值得考量的議題……）

但是主辦單位的籌畫很完善，因此每個階段的投票都很快速。評審們很快就取得投票模式的共識，無需激烈的討論，很有效率地選出獲獎作品。

講座和後續的對話也是很棒的經驗。能回應熱情聽眾的問題讓我感到很愉快，與 Okim 教授對談，分享知識和研究也是很精采的過程。

能和 Komelia Okim 教授會面並在相處的時間進行有趣的對話讓我深感榮幸。

我想特別指出身為評審團的一員，認識其他評審是個珍貴的機會，尤其在此刻，國際人脈以及與世界各地的同儕對話、分享知識和經驗日益重要。這不僅是一個策略，更是看見對金屬和工藝相近想法的絕佳場合，不論我們來自台灣或歐洲。

感謝你們給我這個可貴的經驗。

Statement from the Juries

Peter Bauhuis

Professor, Alchimia, Contemporary Jewellery School, Florence, Italy

Thank you very much for the generous invitation to participate as a juror in the international craft competition. It gave me the opportunity to come to Taiwan for the first time. A journey I will keep in good memories!

I was curious to see how judges from different cultural background would work together, but thanks to everybody's patience and the good work of the translators it worked very well.

The metal works was send from nearly 22 countries, as I was told, and it was a wide variety of design approaches. That does not make it easy to compare the works. (it would certainly be worth considering whether the competition should have an subject or theme....)

But the Organization has prepared everything well, so the voting rounds went quickly. The judges were soon able to agree on the voting modalities. There was no need for difficult discussions, the jury efficiently agreed on the winners.

A good experience was also the lectures and the subsequent conversations. It was a great pleasure to respond to the questions of a really enthusiastic audience and enjoyed the dialogue with Mrs. Prof. Okim, to share knowledge and to present my work.

It was a great honor for me to meet Mrs. Prof. Komelia Okim and to be able to have interesting conversations during the time we spent together.

I want to emphasize being part of the jury gives a valuable opportunity to meet the other members of the jury. At a time when international networking it is becoming increasingly important to engage in dialogue with colleagues from around the world. To share knowledge and experience. This is not just a strategy, it's also wonderful to see how similar thoughts on metal and about making can be, whether we come from Taiwan or Europe.

Thank you for this precious experience.

評審感言



王梅珍

國立臺南藝術大學應用藝術研究所 副教授

黃金博物館自 2007 年開始舉辦金屬工藝大賽，至今已辦理 6 屆，「2018 新北市國際金屬工藝大賽」是開放國際參賽以來的第 2 次，參賽的國家越來越多，作品也愈精采，使這個競賽的國際知名度愈來愈高。也是國內所有從事金工創作者最為重視的競賽。

今年參加的首飾類作品共有 116 件，最後選出 43 件進入複審。其中運用複合媒材的作品佔多數，全部運用銀或銅之作品反而較少，即使運用了金屬，也經過染色處理，這可謂是一種創作趨勢。器物類計 94 件參賽，最後選出 39 件進入複審。此次運用鍛敲表現技法者占多數，作品呈現很高的水準，令評審們很難抉擇，可謂競爭激烈。

黃金博物館舉辦的國際金屬工藝大賽，非但獲得國內外金工界的關注與肯定，也期待在宣傳上可吸引更多專業工藝家來參賽，使這個競賽持續成為國際焦點。

Statement from the Juries

Wang Mei-chen

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

This is the sixth Metal Crafts Competition at the Gold Museum since 2007. The 2018 New Taipei City Metal Crafts Competition is the second event since it opened to international entries. More countries participated, and the entries were more impressive, which brought more attention from international circles and from Taiwanese metal artists as the most important metalwork competition in Taiwan.

This year, 116 works entered the jewelry category, among which 43 were selected for the second round. Most of these works contain composite materials, and works of purely silver or copper were in the minority. Even when metals were used, they were colored. All of this showed a new creative trend. In the Object category, 94 works entered, and 39 were selected for the second round. Among these works, most were produced with the raising technique and exhibited very high levels of artistry, which meant that the panel of judges had to make hard decisions.

The Gold Museum's International Metal Crafts Competition has garnered attention and recognition from domestic and international metalworking circles. I hope for more professional artisans to enter the competition in the future and help the event continue to grow on a global scale.

評審感言



江怡瑩

國立清華大學藝術與設計學系 教授

本人十分榮幸地再次應新北市立黃金博物館之邀，得以參與此次「2018 新北市國際金屬工藝大賽」的評審工作。本次競賽初選徵件時共徵得首飾組 116 件、器物組 94 件，總計 210 件來自臺灣、日本、韓國、美國、英國、芬蘭、以色列等 22 國之金屬工藝作品，在初審階段即可見參賽作品之主題多元、風格多款與技巧多樣，令人目不暇給並反覆流連於作品圖像與創作表述之間。初選時的電子影像審查，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（Prof. Komelia Hongja Okim, Prof. Peter Bauhuis）的加入與其深入淺出的精彩講座，實在令本人受益良多，亦藉此向主辦單位表達無上之敬意與謝意。

Statement from the Juries

Beatrice Chiang

Professor, Department of Arts and Design, National Tsing Hua University

I am honored to be once again invited by Gold Museum, New Taipei City Government as a judge to the 2018 New Taipei City International Metal Crafts Competition. In the preliminary selection for this competition, we had 116 entries in the jewelry category and 94 in the object category. These 210 metal craft works came from 22 countries including Taiwan, Japan, Korea, the U.S., the U.K., Finland, and Israel etc. In the preliminary selection process, it became clear that this collection of entries showed diverse themes, styles, and techniques. They captivated us and immersed us in their imagery and creative expressions. The preliminary selection process was based on digital images, and tough decisions had to be made. However, during the final selection process, most of the physical works did not disappoint our panel of judges. The artful techniques in composite materials and their connection to the themes all impressed us with innovation and inspiration. In addition, during the final selection, the presence of two international judges, Prof. Komelia Hongja Okim and Prof. Peter Bauhuis and their richly informative talks inspired me tremendously. I would also like to express my utmost respect and gratitude for the organizers.

評審感言



周立倫

南華大學創意產品設計系 副教授

本次金工大賽承蒙主辦方再次邀請擔任評審工作，敝人深感榮幸。身為評審，其實是很貪婪的。每次總期望在參賽作品中，能看見許多在概念、材料運用、技法、完成度或精緻度方面，超乎自己的想像，或是明顯超越上一屆的。此次參賽的作品，相較於以往，最大的不同在於器物組的整體水準，明顯高過首飾組的作品。

首飾組雖然也有一些出眾的作品，但整體而言，創新的動能似乎較以往為弱。由於首飾創作的包袱最少，創新幾乎不受限，評審們比較會期待自己的視覺經驗，能被作品更新。也期待創作者能夠不為前人影響，走出一條沒人走過的蹊徑。

而器物組方面，則讓人感覺遠較上一屆進步。許多精彩的作品，除了創作概念吸引人，完成度尤其令人折服，實在讓評審們很難割捨。可說是金工大賽開辦以來，表現最為突出的一屆。

Statement from the Juries

Lih-Luen Aaron Jou

Associate Professor, Department of Applied Art and Design, Nanhua University

I am honored to be invited once again as a judge for the International Metal Crafts Competition. As a judge, I am greedy. For every competition, I always yearn to see works with concepts, utilization of materials, techniques, completeness, and details that surpass my imagination or exceed those of the works from the previous competition. In this year's competition, the most significant difference is that the overall quality of entries in the Object category is substantially higher than that of the Jewelry category.

Although there are outstanding works in the Jewelry category, the innovative momentum on the whole appears weaker than before. Because there are fewer limitations for the creation of jewelry, there is almost no boundary for innovation, and judges tend to expect the works to refresh their visual experiences. I also hope to see artisans tread unbeaten paths and break free from the influence of older artisans.

The Object category gives the impression of a vast improvement since the previous competition. There are many impressive works. In addition to intriguing concepts, they astound us with completeness. It was difficult for us judges to choose. This is arguably the best year for the Object category in the history of the Metal Crafts Competition.

評審感言



徐玫瑩

國立臺南藝術大學應用藝術研究所 副教授

對我而言，每一次評審都是個挑戰。一個競賽通過具體的規則與辦法，要在眾多作品裡以理性客觀的態度評定優勝劣敗，這過程與其說是放眼他人，其實更多是自我檢視與考驗。尤其國際競賽涵蓋了不同地域、文化的作品，牽涉到熟悉度、新鮮感的心理因素，更遑論理念和詮釋所引發的辯證空間。

評審過程最大的煎熬之一是難以抉擇。此次評審過程是參與過對程序與作品討論最多的一次，這些討論對於抉擇不但提供了不同觀點的參酌，也讓評選更為慎重周全。黃金博物館舉辦金工競賽已逾十餘載，從歷來參賽作品的質量的成長，皆可見這項競賽為台灣金工創作發展提供了無可替代的價值。

Statement from the Juries

Hsu Mei-Ing

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

Personally, it is always a challenge being a judge for a competition. A competition requires a judge to determine the merits of many works sensibly and objectively based on specific criteria. This process means more personally as introspection than as judgment on others. International competitions, in particular, span different regions and cultures and thus involve factors of familiarity and novelty, further complicating debates of philosophies and interpretations.

The most agonizing part about being a judge is making choices. The selection process in this year's competition involved the most deliberation on the processes and the entries that I have participated in. The deliberation offered different aspects to consider in our choices and made the selection process more thorough and comprehensive. The Gold Museum's Metal Crafts Competition has a history of over ten years. The growth in numbers and quality of the entries has shown that the competition is invaluable to the development of metal craft in Taiwan.

評審感言



趙丹綺

國立臺灣藝術大學工藝設計學系 副教授

令金工創作者引頸期盼的國際金工大賽終於在 2018 舉辦了！來自 22 個國家的作品群芳爭豔，各自展現最佳姿態。黃金博物館舉辦的這個國際金工大賽是針對金工（首飾與器物）的競賽，個人認為是台灣重要且深具意義的競賽，她能鼓舞金工創作者持續在創作的道路上，透過不同文化背景創作者所產出的作品觀摩，激勵出更多的火花；該競賽並能提供一個平台讓優秀的作品展現在大家眼前，透過展演將金工創作的形式推廣到社會大眾，甚至影響民眾的生活美學。感謝黃金博物館舉辦如此立意良善的比賽，也盼望此競賽能茁壯成長成為具影響力的國際競賽，也讓台灣的金工能夠繼續蓬勃的往下一個演變邁進。

Statement from the Juries

Chao Tan-Chi

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

The International Metal Crafts Competition, keenly anticipated in metalworking circles, is finally arriving in 2018! Top works from 22 countries will be featured in their best presentation. The International Metal Crafts Competition by the Gold Museum is a competition for metalworking, specifically jewelry and object. It is my belief that it is an important and deeply meaningful competition in Taiwan, as it encourages metalworkers to continue on their paths while bringing together works by artisans of diverse backgrounds to spark more possibilities. The competition also serves as a platform that promotes metalworking in the public sphere by presenting outstanding metalwork, which can go on to enrich people's lifestyle aesthetics. I thank the Gold Museum for organizing this beneficial event, and I hope for this event to grow into a globally influential competition that drives Taiwan's metalworking to the next level.





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

首飾組 得獎作品 Jewelry



一片片桿網曝曬的魷魚，一面面咾咕石堆疊的磚牆，從港口到街坊無處不是海洋的味道，那是記憶中對於家鄉的印象。家鄉的畫面在記憶的碎片中悄悄而扎實地重建，彷彿久佇在我身體裡的鄉愁也開始尋找形體上的歸屬，變成一條條細膩的船桿，變成一艘艘排列有序的船隻，輕輕的遊走在我的雙手之間。

Pieces of squid exposed under the sun, stacks of rocks stacked up to form a wall, everything from every corner of the streets to the harbor is soaked in the scent of the sea. That was my impressions of my hometown. The picture of my hometown has been quietly and solidly reconstructed in the fragments of memory. It seems that the nostalgia that I have carried in me for a long time have begun to take shape. It has become delicate masts of several ships arranged in order, gently moved around between my hands.

金質獎 Gold Award

葉方瑾 Yeh Fang-Jin

Homeward impressions pickled in the sea

銀、紙
Silver, Paper
8×5.5×3 cm
6 件 6 pieces
2018
中華民國 Republic of China (Taiwan)



銀質獎 Silver Award

柯婷婷 Ko Ting-Ting

澀·摺 The faded youth

紅銅、黃銅、不鏽鋼、化學藥劑

Copper, Brass, Stainless steel, Chemical agent

9.9×7×2.5, 9.4×6.2×3.3, 8.7×5.6×4.1, 9.5×6.1×3.1cm

4 件 4 pieces

2017

中華民國 Republic of China (Taiwan)

「澀·摺」取自諧音「色澤」，將「澀」一字比擬成青春的代名詞，「摺」代表作品呈現的技法及形式。青春，如同人一生的中間值，要去定義它的準確時間，好像也說不準起點和終點，但為人生最具代表時期，曾經沒包袱的揮灑熱血，青澀稚嫩的朝夢想邁進，然而，這一切看似理所當然的過程，卻也隨著時間推移，消逝的無聲無息。

The title of the work, "Se-zhe (Rough and Fold)", was taken from its homonym, "luster". "Se (Rough)" in Chinese is used to describe youth, and "zhe (Fold)" represents the form and technique of the work. Youth is a vague phase of transformation in our life. It is not easy to define the beginning and the end points. It is a period in our lives when we sentimentally chase our dreams with passion and no restrain. Although this process seems so natural and forceful, youth nevertheless disappears silently over time.



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

銅質獎 Bronze Award

柯宜芸 Ko Yi-Yun

迷藏 Hiding Place

黃銅、紅銅、彈性鋼、不鏽鋼

Brass, Copper, Spring steel, Stainless steel

2.5×2.5×35, 6×7×26, 9×11×15cm

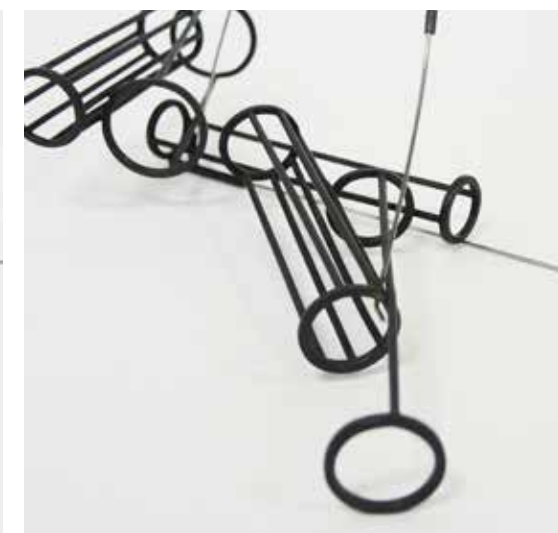
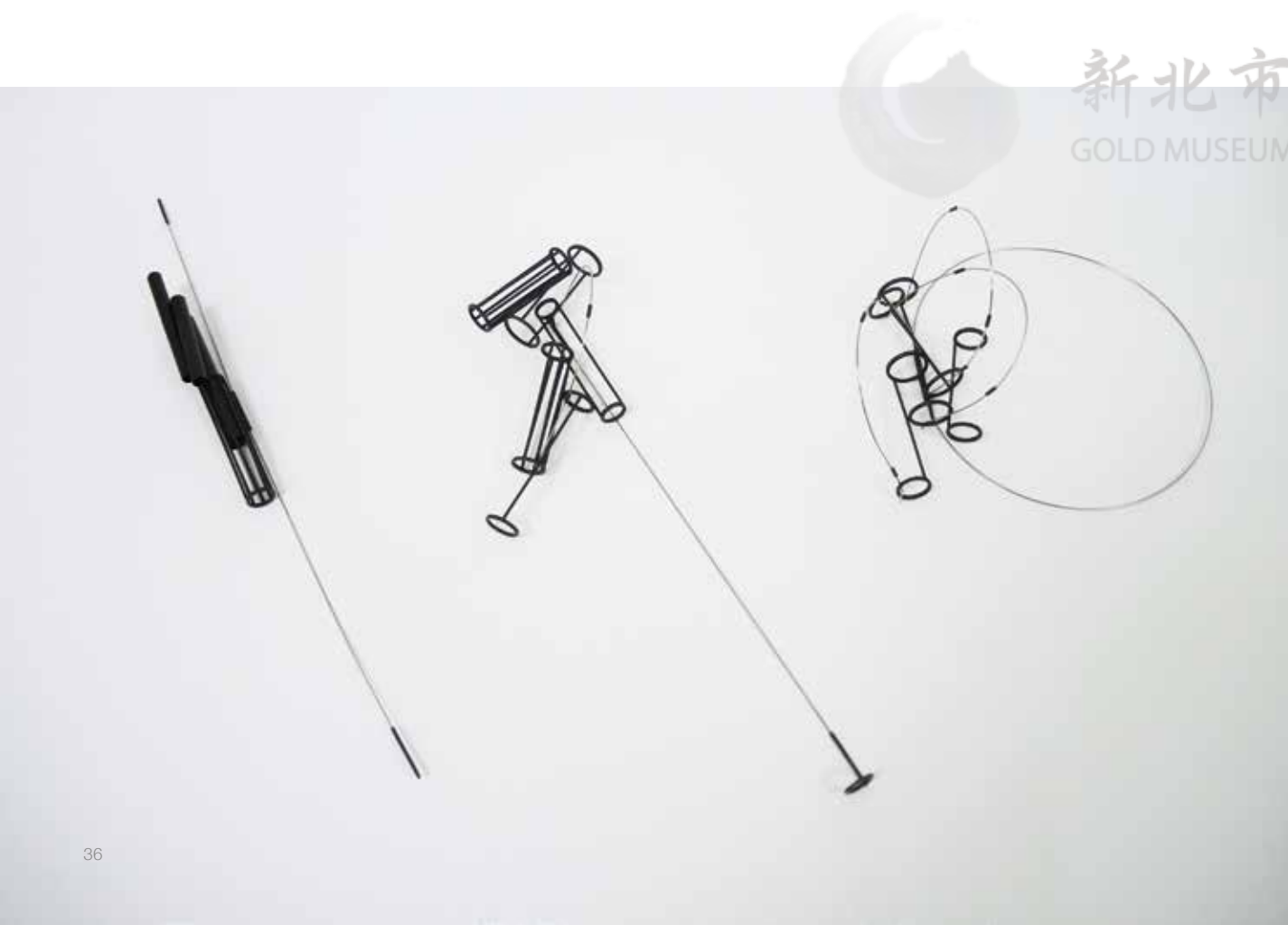
3 件 3 pieces

2016

中華民國 Republic of China (Taiwan)

我以藏為題，將金屬建構不同遮蔽程度的空間，進而探討人與躲藏空間的關係。有別於人們直接聯想的高隱蔽性空間，看似毫無隱蔽的，或許才是無法一眼看穿的最佳藏身之處。

Based on the theme of hiding, I constructed a shady space with metal. The work is intended to explore the relationship between people and hiding spaces. Unlike the highly concealed space that people usually think of as the best hiding place, this is without concealment, yet it is somewhere that cannot be seen at a glance.





泛靈論為背景，以金屬工藝詮釋萬物皆有靈。

In the context of animism, I attempted to explain through metal craft that everything has a soul.



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

優選 Merit Award

許淳瑜 Xu Ivy
空白式的祝福 Blessing

紅銅、黃銅、漆、刺繡線、醫療鋼
Copper, Brass, Lacquer, Embroidery yarn, Stainless steel
35×27×5, 8×5×5, 6×5×3cm
3 件 3 pieces
2018
中華民國 Republic of China (Taiwan)



我對於自四方匯聚的不同大小有機體十分有興趣。它們似乎藉著吸引、排斥對方而擺動震盪著，彷彿有情感一般。我想藉由使用自由的曲線表達這種無形的擺盪，並創造出有節奏和動感的氛圍。

I am interested in living organisms of various sizes gathering in diverse ways. It seems the organisms waver by attracting and repelling each other as if they had emotions. I wanted to express such invisible wavering by using free curves and create rhythmical and dynamic atmosphere.



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

佳作 Honorable Mention

Makoto Hieda

Wavering Organism -2

不鏽鋼
Stainless steel
25×20×3 cm
1 件 1 piece
2017
日本 Japan





藉由觀察生活中的自然，到發現自然中的美。創作源自於生活的累積，而自然與生活息息相關，透過重拾地上掉落的樹皮，發覺樹皮與地衣的共生依附的狀態，進而投射到創作上，將情感轉化於自然之間的共生，探討自我與創作間的關係，其實就像是互相依存的樹皮與地衣，這之間不存在著主僕關係，如共同生命體般一起成長。

By observing nature we discover the beauty of it. Creativity originates from the accumulation of life experiences, and nature and life are closely related. Collecting the fallen bark, I discovered the state of coexistence between the bark and the lichen, and projected it onto my work. I transferred my emotions onto the symbiosis between nature and me and explored the relationship between the creating process and myself. This process was like the interdependent relationship between bark and the lichen. It is not a relationship between master and servant, in fact, they grow interdependent together like a common living body.

佳作 Honorable Mention

劉家銘 Liu Chia-Ming
重拾 Resume

紅銅、黃銅、烤漆、輕黏土
Copper, Brass, Paint, Light clay
12×3×2 - 5×4×1 cm
7 件 7 pieces
2017
中華民國 Republic of China (Taiwan)



佳作 Honorable Mention

王奕傑 Wang Yi-Jie

事件後的不完整 Incomplete after the incident

黃銅、不鏽鋼、纖維、兔皮膠
Brass, Stainless steel, Fiber, Rabbit Skin Glue
12×8×4 cm
4 件 4 pieces
2017
中華民國 Republic of China (Taiwan)



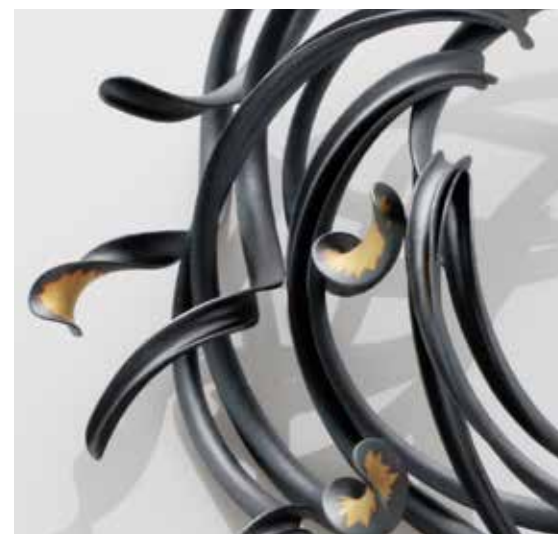
新北市立黃金博物館
GOLD MUSEUM, NEW TAIPEI CITY GOVERNMENT

當內心為記憶的載體時，身體感官經過外在環境的擠壓，使內心載體漸漸變得迂迴及扭曲崩解。在事件發生過後內心如不完整的殘骸物被困在牢籠中，空洞的皺褶意味著事件反反覆覆的發生。

The heart is the carrier of memories, and as our physical senses are pressed by the external environment, our heart gradually becomes twisted and distorted. After an incident, the incomplete feelings are like debris trapped in the cage. The empty wrinkles represent the recurrences of the incident.



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



這條《十月》項圈記錄著芬蘭的秋天。漆黑的夜晚預告著漫長冬季即將到來；罕見的晴日裡閃閃發光的金色葉子，隨著氣溫逐漸地下降而飛落。

This collar "October" is about autumn in Finland. The pitch-black nights which signal the coming of the long winter; the golden leaves which sparkle in the rare sunny days and fly away as the temperature gradually drops.

佳作 Honorable Mention

Chao-Hsien Kuo

October

925 銀
Sterling silver
24×21×5.5 cm
1 件 1 piece
2017
芬蘭 Finland



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

佳作 Honorable Mention

Lee Yeazu

At the hospital, in 1994

925 銀、陶土
Sterling silver, Polymer clay
45×15×5 cm
1 件1 piece
2017
韓國 Republic of Korea

人類記得他們經歷過的事情。人們有自己的記憶，而且記憶是以各種形式留存下來的。如果沒有意識，記憶將會被遺忘，或受到主觀印象所操縱。被留住的記憶捕捉到當時的感受，並且在某人腦海中創造出新的形象與新的理解，賦予了全新的視野。這件作品來自我過去的一段記憶，從我曾聞過的香味迴盪中創造出一段回憶的感受。我想及時捕捉那一刻。

Human beings remember things that they have experienced. They have their own memories, and the memories are remained by all sense. Memories would be forgotten without consciousness, or manipulated by subjective remembrance. The remaining memories that capture the feeling and moment of that time create a new image and new understanding in someone's mind, giving it a fresh perspective. This work comes from a memory in my past that still lingers from a scent I once smelled, and from that scent created a memory of how I felt. I wanted to physically portray that moment in time.



佳作 Honorable Mention

Jung Ryungjae

The Motion

925 銀、聚酰胺纖維
Sterling silver, Polyamide
7 × 13 × 4 cm
2 件 2 pieces
2017
韓國 Republic of Korea



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

我的作品是以 3D 列印機生產會因人類動作而有所變化的「動態首飾」。這些飾品在人的運動中變得有生命力，並能使人感受到運動中的生命之美。「動態首飾」是一種反映佩戴者生活的媒介。

The direction of my work is to produce 'moving jewellery' that are motivated by human movements in the production methods of 3D printers. I feel they are alive in the movement of the person and feel the beauty in the movement of the living. My 'moving jewellery' are a medium to respond to the wearer's living.



入選 Finalist

林宏彥 Lin Hung-Yen

秩序系列 Back To Rule

牙籤、925 銀、電鍍 18K 金
Toothpick, Sterling Silver, Electro-plating 18K gold
23×11×13, 4.5×4.5×8, 5.5×6×8, 6×7×12 cm
4 件 4 pieces
2017
中華民國 Republic of China (Taiwan)

自身很喜歡建構式的技法及風格，但本次作品沒有繪製任何草圖，只有在發想時腦中有個粗略的雛形方向，欲嘗試結構式堆疊來表達呈現我心中的天馬行空，堆疊出心中理想的樣貌，當然在沒有任何細部規劃的製作過程中，充滿了矛盾及挫敗感，是否人們活在世界裡，人們總是渴望天馬行空，卻也總是因為世界的規則被迫選擇妥協。

I like construction techniques and styles. The submitted work was not planned and sketched before I made it. I only had a rough idea in my mind before trying to construct the work. I intended to express my imagination by stacking or cramming structures into an ideal form. Without thorough planning beforehand, the process was frustrating and full of contradictions. This made me wonder if people who desire to go beyond imagination have to compromise and eventually follow the rules of the world.



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





花非花，霧非霧，夜半來，天明去，來如春夢幾多時，去似朝雲無覓處－唐·白居易《花非花》

每當回想起童年記憶中的花園，聯想到的，是臺北灰白的天空。園中的色彩似乎像是被降低了彩度般，顯得清冷潔淨，並帶有灰調的白與半透明堆疊的潮濕印象。整體作品運用花的形態表現，以此追憶童年時代中，那段略帶濕氣的、帶著灰白天光的往昔。

Is it flower? It's not. Is it fog? It's not. In the middle of the night it came, and by dawn it would leave quietly. It was like a short spring dream when it came and left without trace like the clouds drifting in the morning. – Poem by Bai Juyi, Tang dynasty

Every time I think of the garden of my childhood, I think of the grey sky in Taipei. The colors in the garden seem muted, it appears cold and misty. It has greyish white, translucent shades mixed with moisture. I transferred my impression onto the flower. The overall work uses the appearance of flowers to reminisce about a period of childhood that was slightly damp and dominated by grey daylight.



入選 Finalist

葉璇 Yeh Hsuan

花非花－髮飾系列 I、II、III、IV Flower in the Haze- I, II, III, IV

壓克力、白銅、925 銀、不鏽鋼、透明線、耳束

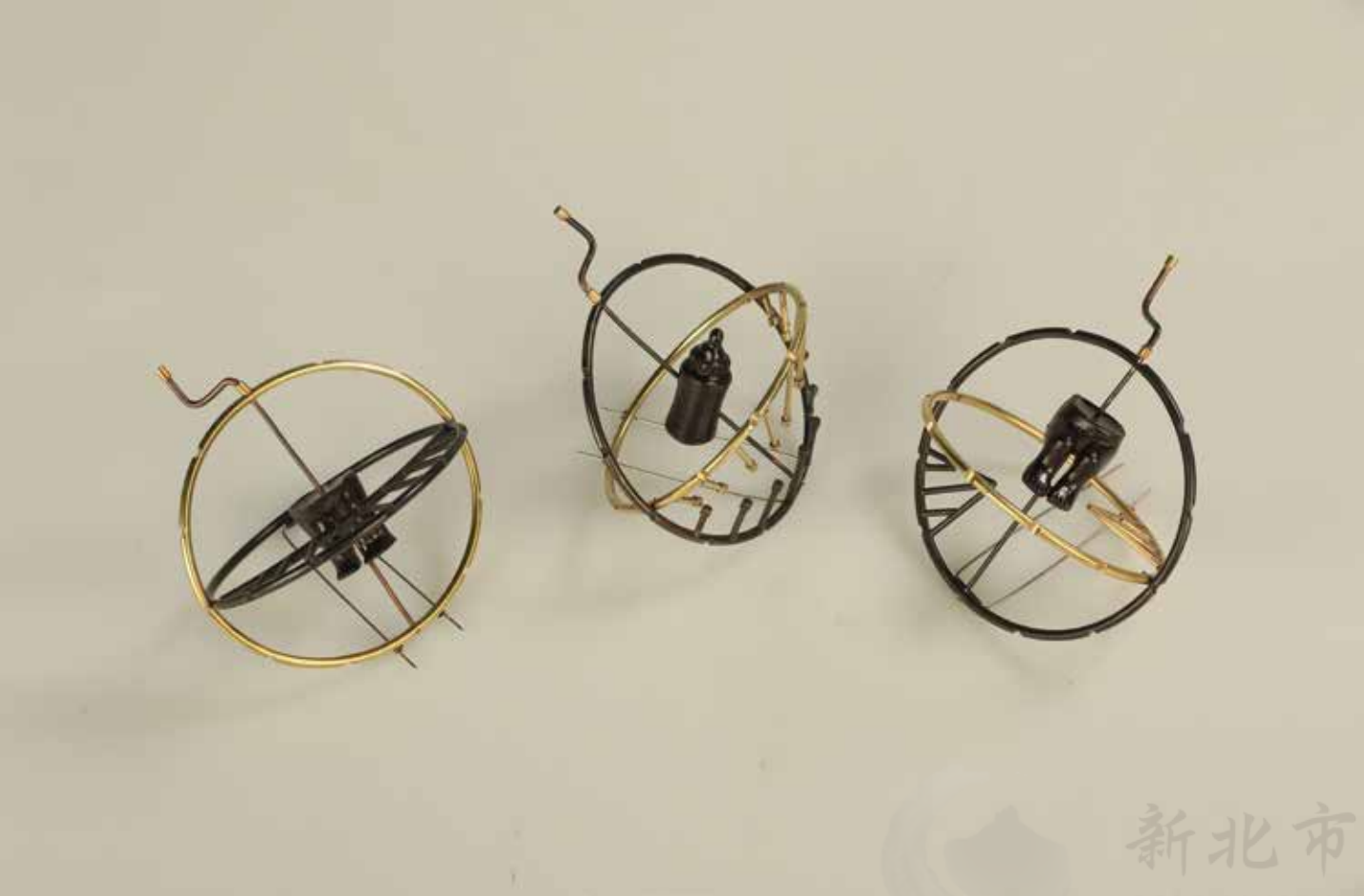
Plexiglas, Nickel silver, Sterling silver, Stainless steel, Transparent thread, Silicone earmuffs

76×20×10 cm

4 件 4 pieces

2017

中華民國 Republic of China (Taiwan)



容易想很多
卻不喜歡困在焦慮的情緒裡
因此打造娃娃腳的系列旋轉樂園
旋轉・跳躍概念的延伸
從平面延伸到不同向度旋轉
少了上半身的嬰兒腳和奶瓶
不停的旋轉多了一種詼諧
回到最初童真的狀態
也許是無憂無慮地看著這個世界

快樂，是可以分享的
更可以攜帶
我們是否都曾遺忘那最單純的快樂

I tend to think too much,
But I do not like being trapped in anxious moods.
So I built a portable amusement park based on a baby doll's foot.

Extending from the idea of rotation and leap,
Rotating from plane to different directions,
The doll lost the upper body and his milk bottle.
Non-stop rotation makes it more of a joke.

Return to the innocent state.
Watch the world with no worries.
Happiness is for sharing and it is portable.
Have we forgotten the happiness that was most simplest and purest?

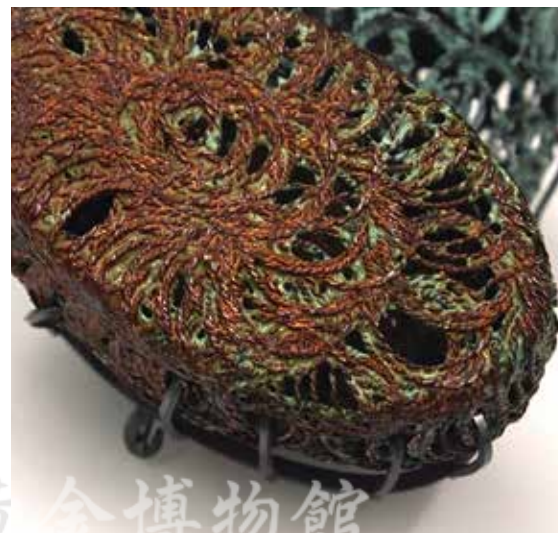
入選 Finalist

廖婉純 Liao Wan-Chun
攜帶式樂園 Portable paradise

金屬、環氧樹脂
Metal, Epoxy
9×9×11 cm
3 件 3 pieces
2017
中華民國 Republic of China (Taiwan)



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



入選 Finalist

Sharon Massey

Strangers Brooch

鋼
Steel
5×8×7 cm
1 件 1 piece
2018
美國 USA

作品中兩個相對的部分背對並置著；其中一件生鏽，另一件則完整無瑕，除此之外它們十分相似。而這兩部分並不會相互接觸，卻能同時被觀賞到。

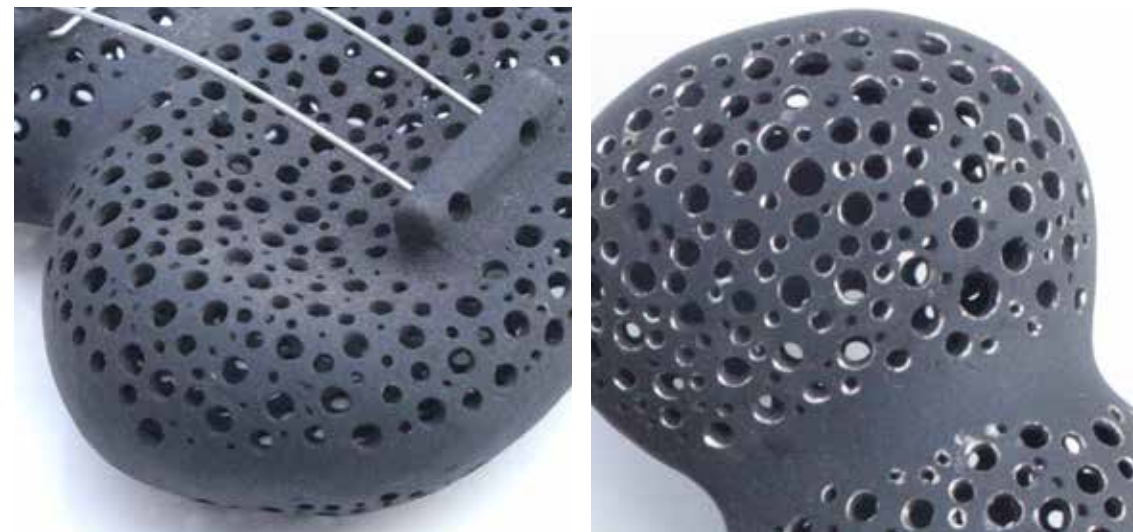
Two opposing parts are set against each other; one is rusty, the other is pristine, otherwise they are similar. The two parts will never touch or engage with each other, but can be viewed simultaneously.

入選 Finalist

Hadas Levin

Road Marks

黑鋼
Black Steel
7×6×2, 5×3×2 cm
2 件 2 pieces
2017
以色列 Israel



出自於《路標—兩個胸針》系列

中空形式的物件由黑鋼製成。金屬外殼界定了一個隨機的內部球體，其上穿孔的表面使得空氣、光線、聲音與物質在此持續流轉，形成不斷的隨機變化。

通過這些孔洞，觀者能見到透明的球體，並以不同的視角觀察。翻看物件的同時，觀者也在轉動作品的當下，讓隨機變化的不斷流動。希望藉由這樣的變化激發思維的擾動，並邀請觀者進行對話與深入的觀察。

from the series: Road Marks – Two Brooches

The objects are hollow forms made of Black Steel. The Metal shell defines a random inner sphere. The perforated surface of the metal shell enables a constant flow of air, of light, of sound & matter. The constant flow is creating an ongoing random change.

Through the many holes, the viewer can see through the transparent spheres. Looking through the variety of holes allows the viewer to observe the spheres through different points of view. While observing the spheres and moving the objects the viewer is enhancing the movement allowing the ongoing flow of a random change. The constant flow of change wishes to intrigue the flow of thought and invite the observant viewer for a dialog and a closer look.



入選 Finalist

李周炫 Lee, Ju-Hyun
MAL-LANG MAL-LANG

黃銅、矽膠
Brass, Silicone
5×14.5×2.5, 5×13.3×2, 7.5×5×2, 5×5×4, 4×4.3×4, 5.3×4.4×2.3, 4×5.5×3.5, 3.4×5.6×3.4 cm
8 件 8 pieces
2017
韓國 Republic of Korea



這組首飾系列的目的，在於使珠寶創作達到佩戴者心理與外表的滿足感。作品不僅能從佩戴過程中引起間接的接觸，更能經由材料的直接觸感激發配戴者的興趣與安定感。觸感對心理穩定有著重要的作用，它滿足人類的基本慾望並衍生依戀。此外，矛盾的表現方式經由外觀能引起心理上的興趣。作品看起來非常銳利，但實際配戴時卻令人感到如果凍般的光滑柔軟。而這種差異感是為了使情感產生作用，一種無法經常被感受到的不和諧感。

The purpose of these Jewelry Series is to make jewelry function to satisfy wearer's internal psychological satisfaction as well as give satisfaction with their external appearances. It is going to produce jewelry to induce not only indirect touch from wearing jewelry but also interest and stability of direct touch through materials, and grant Psychological satisfaction. Using materials with smooth touch that is contrary to the existing jewelry for which luxurious and hard jewels were used, it is going to bring about emotional satisfaction through tactile interest and stability. Touch is the sense to make an important contribution to psychological stability; it satisfies the basic desires of human beings and forms attachment. It is going to produce jewelry to induce not only indirect touch from wearing jewelry but also interest and stability of direct touch through materials, and grant psychological satisfaction. Furthermore, the paradoxical expression method was used to allow psychological interest through images. The appearance of the accessory series seems to be sharp and hared but gives smooth and tender feel like jelly when the wearer actually touches them. The paradoxical feeling from this kind of sense of difference was intended to induce emotional interest as an inharmonious sense that cannot be usually felt.





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

器物組 得獎作品 Object



細察收藏的骨骼表面，發現許多小孔洞，臆想為神經互相連結所遺留下的洞孔，存在著浪漫詩意的猜測，誘發我對於那些孔洞的想像。

手指輕滑於骨骼表面，卻意外與觸摸、敲擊紅銅所產生的質地類似，皆具有一種「動態」。這種「動態」源自材料的感性分解，瓦解、重組、扁平化等等，物件在失去原有外皮，並面對著「主體缺席」的狀態下，發生了感性的「碎形化」。

If you carefully look at the surface of the skeleton, you can find many small holes left from the connection of nerves. This is a poetic assumption which provokes my imagination of those holes.

When you slightly touch the surface with your fingers, the texture is unexpectedly similar to the touch and raising of copper. They share the same nature, "dynamic", derived from the sensible decomposition, breakdown, restructure, and flatness of the material. The object loses its original peel, and "fractal" happens sensibly when faced with the "absence of the main subject".

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

金質獎 Gold Award

王以安 Wang I-An

殘響物－IV ~ VII Object of Reverberations-IV~VII

紅銅、琺瑯

Copper, Enamel

13×12×22, 17×16×16, 20×13×14, 22.5×13×13 cm

4 件 4 pieces

2017

中華民國 Republic of China (Taiwan)



銀質獎 Silver Award

馬凱莉 Ma Kai-li
白果— I、II The Lunar

銀、紫檀木、花梨木、生漆
Silver, Sandalwood, Rosewood, Raw Lacquer
6×6×9, 8×8×7 cm
2 件 2 pieces
2017
中華民國 Republic of China (Taiwan)



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

製作白果系列的構想，是從日常用餐時觀察餐碗裡的食物所得到的想法。我享受用餐的過程，欣賞不同蔬果的形貌與色澤，塊體或切片狀的剖面，和感受食物入口後的觸覺、味道。這些細微的體會都是我生活中所熱愛的部分，我將壺器作媒介，傳遞使用者、觀賞者不同感官的美味饗宴。

The concept of the lunar series comes from the food served in bowls or plates in daily life. I enjoy having a meal, appreciating different shapes and colors of vegetables and fruits in pieces or slices, feeling the touch and taste when the food goes into my mouth. These subtle experiences are my favorite part of life. I use teapot as a medium to convey a tasty feast to different senses of the users and viewers.



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銅質獎 Bronze Award

江郁航 Chiang Yu-hang
蜷曲 Curl up

紅銅、黃銅、化學染色
Copper, Brass, Chemical patina
25×35×40, 45×35×35 cm
2 件 2 pieces
2017
中華民國 Republic of China (Taiwan)

我的創作試圖簡化人體繁瑣的身體符號，藉由鍛敲漫長的製作過程，使內心抽象、不確定性的殘影顯影於金屬。物件造型介於實用器皿與雕塑之間，囊括錯置作品中的肉身意象與符號，容器半封閉的形象彷彿人類軀體或靈魂缺席的空殼。我以容器的輪廓比擬人類身軀，同時記錄鍛敲時勞力與精神的流動。

My creation tries to simplify the trivial body symbols of human kinds. Through the long fabrication process of raising, the afterimage of an abstract and uncertain mind is manifested on the metal. The object is defined between a sculpture and a functional vessel. The body images and symbols are intertwined in the work, while the semi-closed vessel acts as an empty shell of human beings or where soul is absent. I make use of the profile of the vessel to simulate human body, and record the flow of labor and spirit while raising.



優選 Merit Award

許臻秦 Hsu Chen-chin
虛實之間 The Illusional Being

紅銅、石墨
Copper, Graphite
40×40×26 cm
8 件 8 pieces
2018
中華民國 Republic of China (Taiwan)



這組作品屬於心境上的寫照，試圖將自身抽離事外，呈現一種安靜的姿態。靜物的擺設往往給人一種和諧穩定的感覺，猶如我內心所追尋的平衡和美好狀態，而透過視覺化將靜物轉化成一幅不可碰觸到真實物件的素描畫，似乎又暗示了永恆的平衡是不可及的，或許像畫一樣僅僅只是定格在記憶的瞬間。在這件作品中，我試圖將真實物件轉化成非真實的畫面，想探尋實與虛之間的微妙關係。

This set of work belongs to a portrait of mind. I try to detach myself and be tranquil. The setting of static objects often gives people a sense of harmony and stability, just like the balance and perfection that I pursue deep in my mind. Furthermore, the static objects are converted into a sketch that we cannot touch the real items through visualization. This seems to indicate that eternal balance is unreachable, and perhaps it can only be captured in a moment of memory like a painting. In this work, I intend to transform real objects into an unreal image, and explore the subtle relationship between virtuality and reality.

佳作 Honorable Mention

Holland Houdek

Intestinal Apparatus (Intestines Replacement)

紅銅
Copper
28×13×18 cm
1 件 1 piece
2017
美國 USA



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

此系列著重在醫療移植、身軀和具象化的體驗。手作的物件使義肢和手術等高度個人特性的事物變得有光輝，同時這兩項都暗指人類的脆弱，並提醒當代「勿忘你終有一死」（拉丁諺語）。我利用真實的醫療移植作為靈感，重新發明並誇大這些儀器，用在想像的身軀上，意圖使觀者思考他們自己的身體，並把眼前看不到的解剖畫面視覺化。

This series focuses on medical implants, the body, and embodied experience. These hand-fabricated objects glorify the highly personal nature of prosthesis and surgeries, while both speaking to the fragile nature of the human and gesturing toward the memento mori genre for the contemporary age. 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.

佳作 Honorable Mention

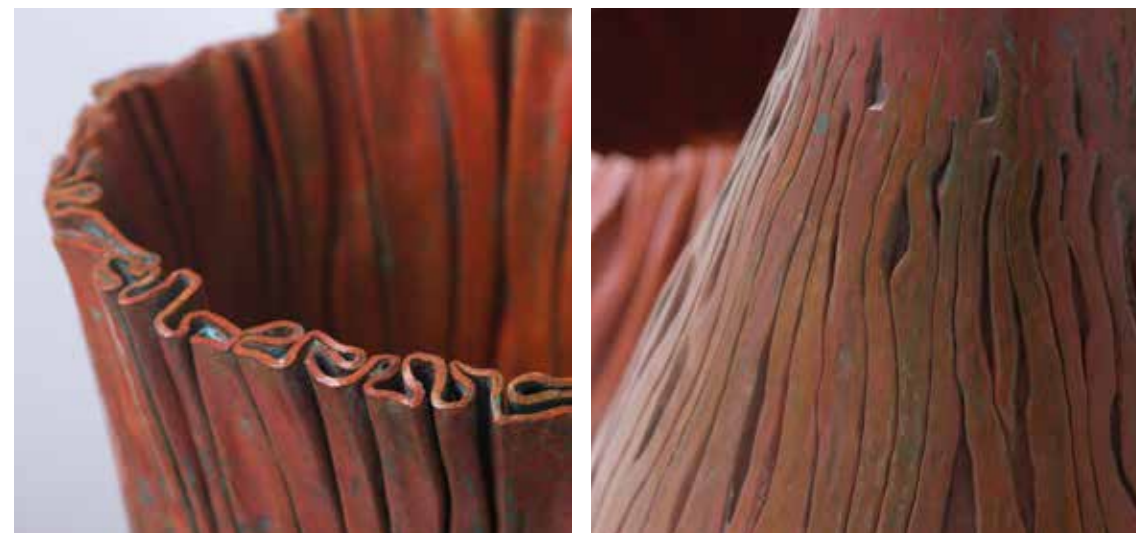
鄭亞平 Cheng Ya-ping

堆褶體 Corrugation

紅銅
Copper
80×25×35 cm
4 件 4 pieces
2017
中華民國 Republic of China (Taiwan)

個體如同被擠壓的金屬板材，被壓入、或自願進入一個被規範好的模具裡，假裝成一個容器或瓶子，以符合世俗上能被認同的價值。此時的金屬不斷被堆積、摺疊，不但濃縮了時間與空間，也聚合了情緒與感知，然後被壓制成合乎規範、人模人樣的外觀。慶幸的是，它只是「假裝」成為一個看似合乎常理的器皿，並未完全丟棄本性被同化，因而或多或少保留了原始本質中帶有的皺褶。

The object is just like an extruded metal panel which is squeezed or voluntarily enters into a dedicated model. It is pretended as a vessel or a bottle to be recognized by the mundane world. At the same time, the metal is constantly stacked and folded, and it not only condenses the time and space but also gather emotions and conceptions. Then, it is modulated as what complies with the specifications and looks like a normal person. Fortunately, it is just "pretended" to be a normal vessel. It does not dispose of its nature, so the wrinkles in its essence are maintained more or less.



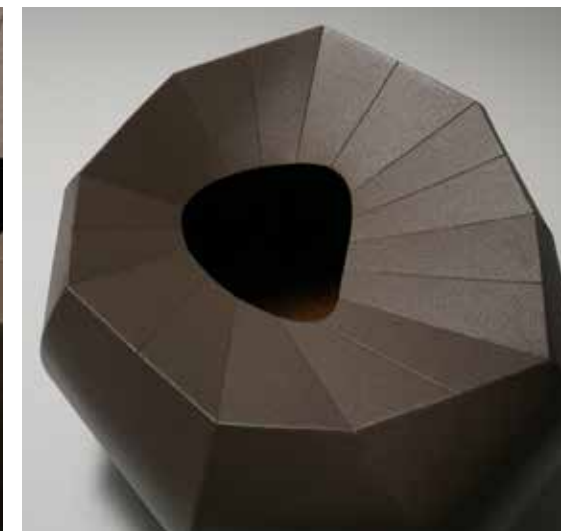


新北市立黃金博物館
GOLD MUSEUM, NEW TAIPEI CITY GOVERNMENT

佳作 Honorable Mention

歐立婷 Ou Li-ting
靜默 IV Silence IV

鋼板、粉體烤漆、海水、木屑、鏽蝕
Steel Plate, Powder Coating, Seawater, Sawdust, Corrosion
29×32×21 cm
1 件 1 piece
2017
中華民國 Republic of China (Taiwan)



空間的構築與形體的想像最終都指向內心深處對於安全感的渴求。將物件形體自幾何規律的平衡中變形，使其更趨於自然的線條，近似於窩巢的模樣，象徵一個溫暖且安穩的居所，經由各種感官的引領，透過光影、形體、氣味、聲音，與物件產生連結，並通過想像使精神進入另一個更為私密的空間層次，且佇留其中。

The construction of space and the imagination of a form all gesture toward the desire of a sense of security deep inside one's heart. The object is deformed from a regular geometric balance to make its lines more natural. The shape is like a nest, which symbolizes a warm and steady dwelling. Through the guide of all kinds of senses, they can be connected with the object by light and shadow, shape, smell and sound. Moreover, the spirit can level up to another more private space and stay there through imagination.

佳作 Honorable Mention

David Clarke

Baroque Beauties

白鑞
Pewter
12×12×15 cm
5 件 5 pieces
2017
英國 British

我買了五個純銀的燭臺，都是郵寄過來的。而我並未拆開它們送來時的包裝：厚紙板、泡棉、泡泡包裝紙、保麗龍和高密度泡棉。對我來說，包裝比燭臺還重要，因為包裝材料有銀所缺少的差異性質地。我想盡辦法讓它們轉變成同一種價值的材料、無階級之分。這些包裝可連結到巴洛克時期的風格，十分複雜精細且具裝飾性，以至於顯得過多並反客為主。

I bought 5 sterling silver candlesticks from an auction website. All were sent to me through the post. I kept them wrapped as they were sent: cardboard, sheet foam, bubble wrap, polystyrene and dense foam. For me the purchase of the silver candlesticks is not more important than the wrapping. The wrapping has different qualities that silver can never have. So, I cast everything to make their value equal so that they become the same material, one material, no hierarchy. The wrapping is complex, intricate and decorative, and so much that it becomes an overload and a take-over that a relationship with the baroque period can be linked.



佳作 Honorable Mention

Jong gook, Jun

Architecture Kettle

紅銅、黃銅、銅鎳
Copper, Brass, Cupro-nickel
22×15×28 cm
1 件 1 piece
2016
韓國 Republic of Korea

現代建築中，物理特性和哲學概念都強烈地代表著建築本身。目前建築的趨勢亦包含創造性、建築方法和符號等，而每一項都正在應用於各種藝術形式上。除了目前使用的元素，一直以來我都想嘗試將嶄新的建築物理特性應用到器物形式之上，特別是水壺。

Physical characteristics and philosophical concepts of modern architecture strongly represent the architectures themselves. Also, the current trend of architecture involves creativity, construction method, and symbols, all of which are being applied to various kinds of art forms. In addition to the currently used elements, I have wanted to apply novel attempts of physical characteristics of architecture to an object, especially a kettle.



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GOLD MUSEUM, NEW TAIPEI CITY GOVERNMENT



佳作 Honorable Mention

Ho Oi Ying Valerie

Clanking

紅銅、黃銅、木材
Copper, Brass, Wood
30×18×16 cm
8 件 8 pieces
2016
香港 Hong Kong

「叮噠」的靈感來自日式禪園，是一組喝抹茶的茶具組。邊喝茶邊享受風景讓人感到和諧及平靜。叮噠聲是在鍛造金屬所產生的噪音，但這些叮噠聲可創造出安靜的景象。

“Clanking” is a set of tea set for matcha drinking inspired by Japanese Zen garden. Tea drinking while enjoying the landscape can make people feel harmonious and peaceful. Noises of clanking are produced during metal forging. Yet, these clanking sounds could be used to create a quiet landscape.



入選 Finalist

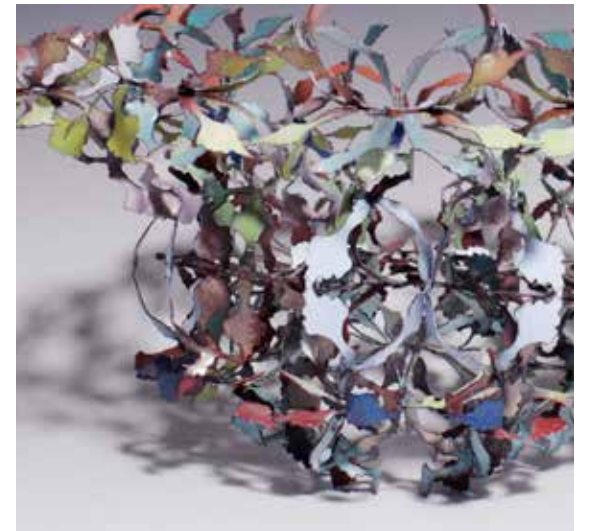
楊宜臻 Yang Yi-chen
憶起，一起 Re-member

紅銅
Copper
30×16×15 cm
4 件 4 pieces
2016
中華民國 Republic of China (Taiwan)

這個靈感來自於餐桌上，一家人共享食物似乎是幸福、和諧的場景，但盤中的食物卻拆散了另一個家庭。以食器作為分享與完滿的象徵，造型則是小豬被支解後的身軀，期望以部分進而憶起整體。說明牌則是仿造餐廳餐桌上有時會放置的廣告文宣。

The inspiration stems from a dining table. Having a meal with families is seen as a happy and harmonious scene, but the food in the plate separates another family. The tablewares symbolize sharing and fullness, while their style refers to broken limbs of a pig. It is expected to recall all from some parts. The notice board is like a propaganda put on a table at a restaurant.





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

入選 Finalist

陳怡汶 Chen Yi-wen

次方II — #2⁵ · 7、#2⁶ · 3 The Power SeriesII-#2⁵ · 7, #2⁶ · 3

紅銅、琺瑯

Copper, Enamel

30×30×16, 20×20×40 cm

2 件 2 pieces

2017

中華民國 Republic of China (Taiwan)

在作品《次方II》的過程，我聯想著二維線條轉變為三維畫面的立體空間，就如同臺灣寺廟建築的藻井——運用方形、圓形與八角形等各種圖形疊加成更複雜的空間構圖，上有各種花紋、雕刻和彩畫。

作品《次方II》由組合成的單元件佔有實體的空間，結構外的虛空間也因此產生，就如肉體之外還存在著廣闊無垠的精神境界。

During the construction of "Power II", I transform two-dimensional lines to a three-dimensional space, just like a caisson installed on Taiwanese temples. Various patterns, like square, circle and octagon, are piled to develop a more intricate space composition which includes all kinds of floral images, carvings and water paintings. In this work, the units combined together occupy a physical space, which generates a virtual space out of the structure as a result as if a boundless spirit level still exists out of a human body.



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GOLD MUSEUM, NEW TAIPEI CITY GOVERNMENT



入選 Finalist

Hasong Lee

Trophy for 'Georges Rousse'

銅鎳、925 銀
Cupro-nickel, Sterling silver
11.5 × 13.7 × 15.4 cm
1 件 1 piece
2017
韓國 Republic of Korea

這是給法國攝影師 Georges Rousse 的戰利品，形狀為透過想像他的故事和作品而成。他會在牆壁上塗刷顏色，好讓符合內部空間的形狀和字母只能從一個指定的點看清楚。根據這個概念，我創造了一個不可能的三維戰利品，並且只有在一特定點，才能看清我想呈現出的圖形。

It is a trophy for French photographer 'Georges Rousse'. The shape of trophy was made by imaging his story and works. He would color the walls so that the shapes or letters matching the spaces inside can be seen clearly only at one designated point. Based on this, I made the shape of the trophy into a three-dimensional impossible figure with the intended shape and image at one designated point.

入選 Finalist

Lim Jisu

Birth

925 銀
Sterling Silver
32×37×15 cm
1 件 1 piece
2016
韓國 Republic of Korea

他創作了一組餐具，藉著鳥類形式的主題，強調其雕塑性的面向。

He creates a set of tableware to emphasize its sculptural aspects with the motif on the form of birds.



新北市立黃金博物館

GOLD MUSEUM, NEW TAIPEI CITY GOVERNMENT





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

入選 Finalist

劉宜婷 Liou Yi-ting
集體意識 Consciousness

紅銅、黃銅、化學染色、PLA 塑料
Copper, Brass, Chemical patina, PLA Plastics
12×10×27, 11.5×10.5×23.7, 9.5×9.5×15, 9.5×9.5×17.5 cm
4 件 4 pieces
2018
中華民國 Republic of China (Taiwan)



在人群中常常受到某種意識影響，一但你接受後就如同商品被規格化般，影響到你的生理、心理，控制你所有決定，去理解或回應某個事件。如果你選擇接受，就被納入一個群體，如果選擇不接受，就被排擠出去。如同現代人容易被某些事件、效應、話語、人物洗腦，而盲目追隨。

發條對我來說是一個被動的形象，需要第二人施加動力才會運作，在這裡發條是可被拆卸的，代表尚未被同化完全，具有思考意識的人。

In a group of people, you are often influenced by a certain consciousness. Once you accept it, it will affect you mentally and physically, just like a product being standardized. It will also control all of your decisions and how you understand or respond a certain event. If you choose to accept it, you will be involved in the group, but if you choose not to, you will be excluded. This implies that modern people tend to be brain washed by certain occasions, effects, words or characters, and blindly follow them.

The spring to me is a passive image as it needs a second person to activate. Here the spring is removable, which suggests that it hasn't be completely assimilated, and stands for someone with thinking ability.

入選 Finalist

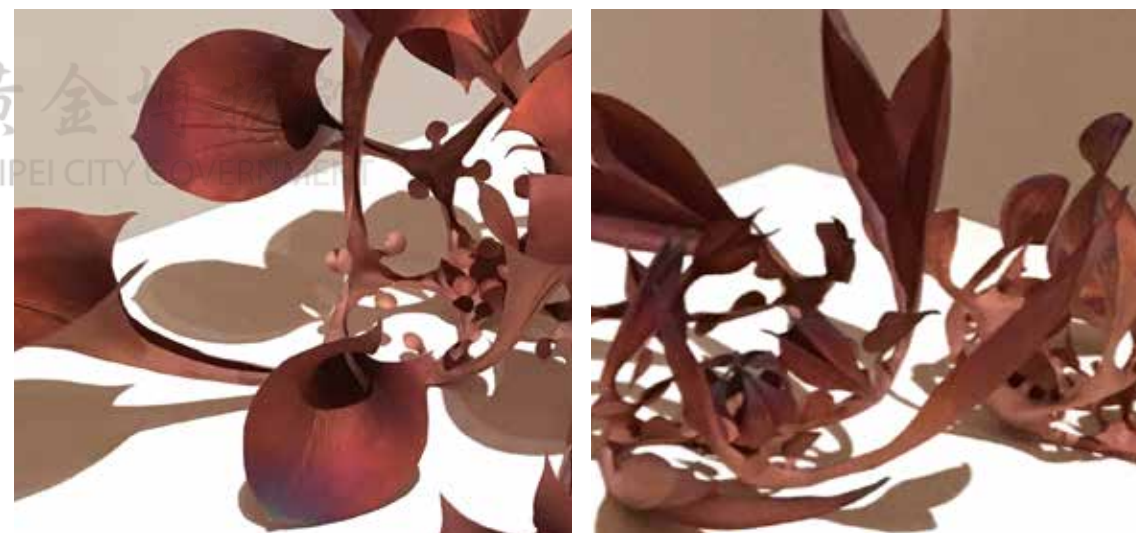
黃煒鈞 Huang Wei-Chun

光·摺 Folding of Light

紅銅
Copper
29×29×13, 21×21×10, 18×18×7.5 cm
3 件 3 pieces
2016
中華民國 Republic of China (Taiwan)

靜靜感受植物生命的秩序，靜觀植物的姿態，並透過擷取植物不同的樣貌，擬態、轉化並延續植物的自然美感。透過金屬描繪植物型態的美，當敲擊金屬時，材質所自然產生的弧度及曲線、延展與張力，營造出饒富植物生命力的感受。一點一滴的情緒堆疊，堆積出我對植物的寄託與抒發……

Silently feel the order of the life of plants and observe their postures. Through the capture of different appearances of plants, simulate, transform and sustain the natural beauty of plants. The beauty of plants is described by the metal. When the metal is raised, the radian and curve, ductility and tension naturally produced from the material can create the feeling of vigorous plants. The emotions are accumulated one by one, and my inner sustenance and express are subsequently developed...





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

入選 Finalist

Aimee Howard-Clinger

Cost Benefit Analysis

鎳、銀、金、鑽石、美國紙幣、玻璃
Nickel, Silver, Gold, Diamonds, US currency, Glass
25×25×35.5 cm
3 件 3 piece
2016
美國 USA



綜觀歷史和各種文化，宗教常透過提供希望和慰藉，來舒緩與生俱來對死亡的恐懼。

至今人們仍渴望逃避或延長壽命，但在面對疾病及其帶來的不確定性時，通常會轉向求助於現代藥物及醫生，來暫時逃離現實。

此系列作品探究的主題，是關於宗教系統及現代醫療技術所帶來之不朽性。整體來說，這些物件是在質疑追求永恆的生理、心理及道德層面。

Throughout history and various cultures, religion has often served to mitigate an inherent apprehension of death by offering hope and solace from an otherwise transient existence.

To this day the desire to evade or at least prolong mortality remains constant; however, when presented with an ailment and the uncertainty it propagates, the ability of evading a temporal existence is often transferred to modern medicine and its practitioners.

Work from this series investigates themes of immortality exhibited historically through religious belief systems and currently through new medical technology. Collectively, these pieces question physiological, psychological and ethical aspects of striving for the eternal.



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

比賽記事 About This Year's Competition

比賽記事 About This Year's Competition

本屆賽事分首飾組、器物組徵件，收件時間為 2018 年 1 月 1 日至 2 月 2 日，共計有來自亞、歐、美、大洋洲等 22 國、首飾組 116 件，器物組 94 件，共計 210 件作品參賽。初選以照片評選，於 3 月 9 日辦理，計有首飾組 43 件，器物組 39 件，共 82 件作品進入決選。決選以實體作品評選，於 3 月 26 日至 4 月 10 日辦理收件，4 月 28 日進行決選，經過 6 輪投票、討論後，共計選出首飾組 16 件、器物組 17 件，總計 33 件得獎作品。並於 6 月 28 日辦理頒獎典禮。

配合國際評審來臺期間，於 4 月 29 日假新北市立圖書館總圖 3 樓演講廳辦理「國際金工大師專題講座」，國內金工界學者、專家、相關系所學生皆踴躍參加。

本屆賽事成果展於 6 月 28 日至 10 月 28 日於本館煉金樓一樓特展室及金水特展室展出，同步發行本專輯電子版供民眾免費下載，期望以此推廣臺灣金屬工藝，並向國人介紹臺灣傑出的金工藝藝術家。



This year's International Metal Crafts Competition comprised the Jewelry and Object categories. Entries were accepted from January 1 to February 2, 2018. There were 210 entries - 116 in the Jewelry category and 94 in the Object category - from 22 countries in Asia, Europe, the America, and Oceania. The preliminary selection was conducted on March 9 based on photographs. 82 entries were selected for the final selection - 43 in the Jewelry category and 39 in the object category. Entries were accepted for the final selection from March 26 to April 10, and the selection process was conducted on April 28. After six rounds of voting and debate, 33 entries were awarded - 16 in the Jewelry category and 17 in the Object category. The awards ceremony was held on June 28.

To take full advantage of the international judges' visit, the "International Metal Craft Master Lecture" were held on April 29 at the auditorium on the third floor of New Taipei City Library New Main Hall. The Lecture were attended by enthusiastic metal craft researchers, experts, and students.

The selection from this year's competition is displayed from June 28 to October 28 at the Special Exhibition Hall on the first floor of the Gold Museum's Gold Refining Building and the Jin-shuei Special Exhibition Hall. This exhibition catalogue is released simultaneously online in digital copies for free download. It is our goal that through our efforts, more people can appreciate Taiwan's metal craft and outstanding metal artisans.





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

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01 葉方瑾 Yeh Fang-Jin
Homeward impressions pickled in the sea

02 柯婷婷 Ko Ting-Ting
澀·摺 The faded youth

03 柯宜芸 Ko Yi-Yun
迷藏 Hiding Place

04 許淳瑜 Xu Ivy
空白式的祝福 Blessing

05 Makoto Hieda
Wavering Organism -2

06 劉家銘 Liu Chia-Ming
重拾 Resume

07 王奕傑 Wang Yi-Jie
事件後的不完整 Incomplete after the incident

08 Chao-Hsien Kuo
October

09 Lee Yeazu
At the hospital, in 1994

10 Jung Ryungjae
The Motion

11 林宏彥 Lin Hung-Yen
秩序系列 Back To Rule

12 葉璇 Yeh Hsuan
花非花－髮飾系列 I、II、III、IV
Flower in the Haze- I, II, III, IV

13 廖婉純 Liao Wan-Chun
攜帶式樂園 Portable paradise

14 Sharon Massey
Strangers Brooch

15 Hadas Levin
Road Marks

16 李周晔 Lee, Ju-Hyun
MAL-LANG MAL-LANG



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01 王以安 Wang I-An
殘響物— IV ~ VII
Object of Reverberations-IV~VII

02 馬凱莉 Ma Kai-li
白果— I、II The Lunar

03 江郁航 Chiang Yu-hang
蜷曲 Curl up

04 許臻秦 Hsu Chen-chin
虛實之間 The Illusional Being

05 Holland Houdek
Intestinal Apparatus (Intestines Replacement)

06 鄭亞平 Cheng Ya-ping
堆褶體 Corrugation

07 歐立婷 Ou Li-ting
靜默 IV Silence IV

08 David Clarke
Baroque Beauties

09 Jong gook, Jun
Architecture Kettle

10 Ho Oi Ying Valerie
Clanking

11 楊宜臻 Yang Yi-chen
憶起，一起 Re-member

12 陳怡汶 Chen Yi-wen
次方 II — #2⁵ · 7、#2⁶ · 3
The Power SeriesII-#2⁵ · 7, #2⁶ · 3

13 Hasong Lee
Trophy for 'Georges Rousse'

14 Lim Jisu
Birth

15 劉宜婷 Liou Yi-ting
集體意識 Consciousness

16 黃煒鈞 Huang Wei-Chun
光·摺
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17 Aimee Howard-Clinger
Cost Benefit Analysis



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2018 新北市國際金屬工藝大賽 比賽簡章

2017 年 6 月 23 日修訂

壹、主旨

新北市立黃金博物館為提升國內金屬工藝創作風氣，自 2007 年起賡續舉辦 五屆全國金屬工藝大賽，推動金工發展之成果有目共睹，儼然已成為國內外金屬 工藝創作者展現藝術夢想的舞台。2018 年除了延續歷屆金屬工藝大賽扶植青年 藝術家的理念外，亦辦理「2018 新北市國際金屬工藝大賽」向國際徵件，提供 國內外金工創作者相互競藝的平台。而為厚植藝術紋理，綻放金工創作多元面 向，本屆賽事期盼青年新秀勇於超越自我、發揮巧思，激盪出金工創作新火花。

2018 新北市國際金屬工藝大賽將邀請國內外金工或相關領域專業人士擔任 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；所有得獎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『2018 新北市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 | 106 年 6 月 | 依網站公告為主 |
| 初選徵件 | 107 年 1 月 1 日 0 時至 107 年 2 月 2 日 24 時 | 收件時間至臺北時間 24:00 (GMT+8) 為止，逾期恕不受理 |
| 初 選 | 107 年 2 月 26 日至 107 年 3 月 09 日 | 依網站公告為主 |
| 初選結果公布 | 107 年 3 月中旬 | 初選結果將以書面通知參賽者 |
| 決選收件 | 107 年 3 月 26 日至 107 年 4 月 10 日 | 收件地點：新北市立黃金博物館指定地點 收件時間：每週一至週五上午九時至下午五時（國定假日與政府公告停班日不受理收件） |
| 決 選 | 107 年 4 月底 | 依網站公告為主 |
| 入選得獎名單公佈 | 107 年 5 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 |
| 頒獎典禮及記者會 | 107 年 6 月 28 日 | 典禮時間及地點另以專函通知 |
| 成 果 展 | 107 年 6 月 28 日至 107 年 10 月 28 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：

- （一）從事金屬工藝創作之國內外人士皆可參加。
- （二）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。
- （三）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之特徵（例如：姓名、品牌符號與作者肖像等）。

（四）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、冒名頂替他人作品者。
- 2. **曾在國內外公開徵件美展或比賽中得獎（入選以上，含入選）之作品。**

（五）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. 請於規定時間內至 2018 臺灣國際金工大賽官網線上報名，並依表單指示上傳指定規格之作品照片 JPG 檔，詳細報名流程請詳附件 2018 臺灣國際金工 大賽初選線上報名流程示意圖（附件 1）。
- 2. 作品照片格式：請提供已完成創作之作品實體正、背、左、右、俯視角度， 各方向圖片至少 1 張清晰作品圖檔，拍攝背景可為黑或白或灰單色，每張圖 片畫素須達 **3000x2000(pixel) 以上**，檔案大小為 2MB-10MB 之 JPG 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。

※ **報名表單請確實填寫，若因格式或資料不符規定影響審查，主辦單位有權取消參加資格。**

※ 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。

（四）決選：

- 1. 進入決選者，請先於大賽官網下載決選表單（附件 2 送件標籤表、附件 3 個人聲明及授權書），並將作品標籤表黏貼於實體作品包裝上，並連同 個人聲明及授權書正本於指定時間內（以郵戳為憑）將作品親送或郵寄送 達指定地點。寄件後至大賽官網填寫送件資料。詳細線上報名流程請詳 2018 臺灣國際金工大賽決選送件線上報名流程示意圖（附件 4）。
- 2. 實體作品請於指定時間內郵遞或親送新北市立黃金博物館指定地點，詳細地點以網站公告為準。
- 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. 國際收件若因運送而衍生税金、規費等入關費用，由主辦單位負擔。

6. 賽後，主辦單位將依決選表單內之返還作品調查結果，通知創作人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）。
7. 獲獎作品（入選以上）將於成果展實體展出，約需耗時 6 個月，展示結束 後將由主辦單位配合專業包裝運送及保險廠商，將作品交還原作者。

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. 造形技法 (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，且由參賽者自負相關法律責任；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. 作品經評定為入選以上殊榮者，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，均有授予各傳播媒體 報導刊載之權利，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、獎金新台幣 15 萬元（含稅）。
- （二）銀質獎：1 名，頒發獎狀乙面、獎金新台幣 9 萬元（含稅）。
- （三）銅質獎：1 名，頒發獎狀乙面、獎金新台幣 6 萬元（含稅）。
- （四）優選：1 名，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、獎金新台幣 15 萬元（含稅）。
- （二）銀質獎：1 名，頒發獎狀乙面、獎金新台幣 9 萬元（含稅）。
- （三）銅質獎：1 名，頒發獎狀乙面、獎金新台幣 6 萬元（含稅）。
- （四）優選：1 名，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。

※ 備註

1. 前項各獎若經評定無入選作品時，該獎項得從缺。
2. 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，且居住地在國外者，請提出相關證明文件，主辦單位將補貼台幣 30,000 元（含交通膳雜費）居住於臺灣離島或偏遠地區者，亦請提出相關證明文件，主辦單位將酌情補貼部分費用，至多台幣 5,000 元。
3. 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。
4. 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 #2862

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

2018 New Taipei City International Metal Crafts Competition Guidelines

Revised Date: June 23rd, 2017

I.Purpose

Gold Museum of New Taipei City Government is dedicated to promoting a creative environment for metal arts in Taiwan. The Museum has made evident achievements by holding five National Metal Crafts Competitions since 2007 where metal craft artists, domestic and abroad, fulfill their artistic dreams. It will carry on the spirit of incubating young artists and encouraging diversity in metal craft arts for the 2018 New Taipei City International Metal Crafts Competition. Now, It is calling for entries worldwide and looking forward to young and emerging artists going above and beyond with creativity and innovation in metal craft arts.

The Museum, by inviting domestic and international professionals in metal craft arts and related sectors as jurors of the 2018 New Taipei City International Metal Crafts Competition, aspires to bring about more interactions among Taiwanese and international metal craft artists and more art creations with a sense of contemporaneity and distinctive cultural characteristics. The competition contains two categories: Jewelry and objects. All entries submitted to the competition have to be original works created by the entrants solely, with metals as their core material. All winning entries will be presented in the competition's online eBook exhibition, and all award-winning artwork will be exhibited in the 2018 New Taipei City International Metal Crafts Competition Exhibition.

II.Timeline (Based on local time in Taiwan)

| Event | Date and Time | Note |
|--|--|---|
| Release of Competition Guidelines | June, 2017 | As published on the website |
| Open for Submissions | 0:00, January 1st, 2018 to 24:00, February 2nd, 2018 | Applications must be received by 24:00 (GMT+8) Taipei time. All applications received after the deadline will not be accepted. |
| Preliminary screening | February 26th, 2018 to March 9th, 2018 | As published on the website |
| Announcement of Preliminary | Mid-March, 2018 | Notification of preliminary screening results will be sent via post. |
| Entry Submission for Final Selection | March 26th, 2018 to April 10th, 2018 | Entry submitted to: Gold Museum of New Taipei City Government Office hours: 9:00am to 5:00pm, Monday to Friday (Office will be closed on Taiwan's national holidays and when the government announces of office closure) |
| Final Selection | Late April, 2018 | As published on the website |
| Announcement of Award Winners | Early May, 2018 | The actual announcement date will be shown on the Museum's website. Award winners will be officially notified in writing. |
| Award Ceremony and Press Conference | June 28th, 2018 | Award winners will receive official written notification regarding the date, time and venue of the award ceremony. |
| Exhibition of Competition | June 28th, 2018 to October 28th, 2018 | Exhibition venue: Gold Museum of New Taipei City Government |
| Note: The Organizer reserves the right to change the schedule of the competition. Any changes to the competition timeline will be updated on the dedicated website in a timely manner. | | |

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

- Eligibility:
 - Artists, domestic and international, engaging in metal crafts are eligible for this competition.
 - Artwork (hereinafter referred to as "Entry") must be original works created within two (2) years by the submitting artist (hereinafter referred to as "Entrant") solely. A maximum of two (2) entries per category per artist may be submitted.
 - Entry must not contain any personally identifiable information, including but not limited to artist's name, image of brand, and portrait of artist, for the purpose of the fairness of anonymous contest judging.
 - Entry will be disqualified and Entrant will be banned from participation in any future competition within the next four (4) years in case of any of the following violations.
 - Entry is not original to the Entrant, copied, counterfeit, or created by someone else.
 - Entry has previously been recognized or granted any awards/prizes (as a finalist or winner) in any other domestic or international exhibition or competition.
 - By submitting Entry to the Organizer, the entrant accepts and agrees to comply with all the competition rules.
- Categories:
 - Jewelry
 - Objects
- Submission requirements:
 - Materials of entry: Metals must be the core material for the Entry and all materials used should be easily preserved. Dangerous, environmentally protected, and unstable materials, which may be difficult to handle or move, fragile, or prone to deterioration or deformation, must not be used.
 - Dimensions of entry:
 - Jewelry: The sum of length, width and height of Entry (base included) must not exceed 90 cm.
 - Objects: The sum of length, width and height of Entry (base included) must not exceed 150 cm.
 - Preliminary screening:
 - Register on the dedicated website for the 2018 New Taipei City International Metal Crafts Competition prior to the specified deadline and upload images of the Entry in JPG format in accordance with the specified size. Please refer to Appendix 1 (Online Registration Process for the 2018 New Taipei City International Metal Crafts Competition-Preliminary Screening) for more details.
 - Format of image of entry: At least one (1) clear image file of completed Entry with black, white or grey monochrome background from each of the following angle: Front, rear, left, right, and bird's eye view. Each image must be no less than 3000 x 2000 pixels, between 2MB to 10MB, and be saved in JPG format. Image editing is not permitted. The name of the files must include the name of Entrant, the name of Entry, and the angle of the image taken, e.g. John Smith-Fruitfulness-Front, John Smith-Fruitfulness-Back, and etc. Entry will be disqualified in case of any discrepancy between the submitted images and the actual Entry without further notification.
- For entries entering the final selection phase, the submitted images will be posted on the competition's online eBook exhibition.
- The entry form must be filled out completely and accurately. The Organizer reserves the right to disqualify any applicants who submit an incorrect or incomplete form.
- For award winners, the submitted images will be edited and used free of charge for competition advertisement, touring exhibition, patent publications or educational purposes.

3.4 Final selection:

- 3.4.1 Entrant entering the final selection phase needs to go to the dedicated website for the competition, download appropriate forms for final selection (i.e. Appendix 2 –Label Form and Appendix 3 – Declaration and Authorization Form), stick the label form on the package of the actual Entry, and personally deliver or send via mail the Entry together with the declaration and authorization form to the specified address before the specified deadline. (Mailed entries must be postmarked no later than the deadline specified.) After sending the Entry, Entrant needs to go to the competition website to fill out the mailing information. Please refer to Appendix 4 (Online Registration Process for the 2018 New Taipei City International Metal Crafts Competition-Final Selection) for more details.
- 3.4.2 Actual Entry must be personally delivered or sent via mail to the specified office of the Museum within the specified period of time. Please refer to the competition website for the mailing address.
- 3.4.3 Entrant is responsible for clearly writing down the address and name of the recipient, the name of the sender, the name of entry, and etc. on the outside of the package of the actual Entry.
- 3.4.4 Entry needs to be packed well with packing materials in a sturdy box or crate. Entry which is arrived in a broken or damaged box/crate or which is damaged due to poor craftsmanship or in shipping will not be accepted and indemnified by the Organizer.
- 3.4.5 Organizer will be responsible for all applicable import customs duties, taxes, and charges incurred for international shipping.
- 3.4.6 Entrant will be notified in case of Entry not selected as a winner. Entrant may choose to retrieve the Entry in person or via courier. If Entrant chooses to retrieve the Entry via courier, applicable costs of professional packaging, shipping and insurance will be covered by the Organizer.
- 3.4.7 Winner's entry will be exhibited in the competition exhibition for a period of six (6) months. When the exhibition is ended, the Entry will be returned to the Entrant via courier with professional packaging, shipping and insurance.

4. Judging criteria:

- 4.1 Interpretation of concept (30%): This includes the originality of and the connection between design and concept.
- 4.2 Forms and techniques (40%): This includes completeness, textural presentation, technicalities and uniqueness of entry.
- 4.3 Use of materials (30%): This includes innovation, ingeniousness and coordination of use of materials.

5. Jury members:

A jury committee comprised of three (3) to five (5) domestic/international professionals in metal crafts and related areas will be authorized by the Organizer to assess each entry in accordance with the judging criteria set out by the Organizer. The names of jurors will be made public on the website of the Museum.

※ The decision of the jury committee is final.

6. Responsibilities:

- 6.1 Entry must be original to the Entrant. In case of any violations of copyright or other laws reported and verified by the jury committee, the title, award and any other gains awarded to such entrant will be withdrawn. Such entrant will be banned from participation in any competition held by the Organizer within the next four (4) years, and shall take full responsibility for the violation. In case of any third-party intellectual property claims, Entrant shall take full and legal responsibility.
- 6.2 Entrant (hereinafter referred to as the Creator) will hold all moral rights in his/her winning entry while both the Creator and the Museum will be entitled to the rights of disclosure. The Creator agrees to grant a royalty-free exclusive license to the Museum for public advertisement, touring exhibition, patent publications or educational purposes.
- 6.3 Materials and media contained in the Entry shall be created by the Creator or be licensed for use.

6.4 The Organizer holds the distribution rights to all winning entries and their information provided by the entrants for the competition. The Organizer holds the usage rights to all winning entries during the period of the competition and any competition-related events. The Organizer holds the rights to modify, advertise, and publish in digital and printed forms the images of all winning entries without additional compensation or royalty.

6.5 Entrant must read the Competition rules carefully. Failure to comply with the Competition rules will result in disqualification and Entrant shall accept, without objection, such result.

6.6 The Organizer reserves the right to decide on all matters not covered herein.

7. Insurance:

- 7.1 The Organizer offers the Entry a maximum coverage of NTD250,000. The Entrant may secure additional insurance if desired.
- 7.2 The period of insurance policy begins on the date the Museum receives the Entry and ends on the date the Museum returns it. In case of the Entrant not able to receive the returned Entry, the Organizer will not bear any legal responsibility to the Entry when the return deadline is passed.
- 7.3 Discoloration, deterioration and deformation of the Entry will not be covered by the insurance policy.
- 7.4 All terms and conditions are stated in the insurance policy signed by the Organizer.

VII.Awards

1. Jewelry:

- 1.1 Gold Award: One winner. The winner will be granted one commemorative certificate and a cash award of NTD150,000 (before tax).
- 1.2 Silver Award: One winner. The winner will be granted one commemorative certificate and a cash award of NTD90,000 (before tax).
- 1.3 Bronze Award: One winner. The winner will be granted one commemorative certificate and a cash award of NTD60,000 (before tax).
- 1.4 Merit Award: One winner. The winner will be granted one commemorative certificate.
- 1.5 Honorable Mention: Six winners. The winner will be granted one commemorative certificate.
- 1.6 Finalist Award: Several winners. The winner will be granted one commemorative certificate.

2. Objects:

- 2.1 Gold Award: One winner. The winner will be granted one commemorative certificate and a cash award of NTD150,000 (before tax).
- 2.2 Silver Award: One winner. The winner will be granted one commemorative certificate and a cash award of NTD90,000 (before tax).
- 2.3 Bronze Award: One winner. The winner will be granted one commemorative certificate and a cash award of NTD60,000 (before tax).
- 2.4 Merit Award: One winner. The winner will be granted one commemorative certificate.
- 2.5 Honorable Mention: Six winners. The winner will be granted one commemorative certificate.
- 2.6 Finalist Award: Several winners. The winner will be granted one commemorative certificate.

※ Notes

1. There may be no winners in any given category at the discretion of the jury committee.
2. Creators of entries granted Gold Award, Silver Award and Bronze Award in each category are obliged to participate in the competition's award ceremony and press conference. Those creators who reside outside of Taiwan and actually participate in the above mentioned events may request for reimbursement for travel (including transportation, meals and miscellaneous costs) of NTD30,000 against relevant documentation. Those creators who reside in remote areas or offshore islands of Taiwan and actually participate in the above mentioned events may request for reimbursement for travel up to NTD5,000 against relevant documentation.

3. All cash awards are subject to withholding tax in accordance with applicable laws of the Republic of China.
4. Entry entering the final selection phase may not necessarily be granted Finalist Award.

VI.Contact Details

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

Tel: +886-2-24962800 ext. 2862
Office Hours: Monday to Friday: 9:00am - 12:00pm, 1:30pm - 5:00pm
Fax: +886-2-24962820
Website: www.gep.ntpc.gov.tw
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**2018 新北市
國際
金屬工藝大賽
得獎作品專輯**

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Organizer : New Taipei City Government

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Preparatory Commissioner : Wang Mei-Jen, Lih-Luen Aaron Jou, Hsu Mei-Ing, Chao Tan-Chi

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