



2020

NEW TAIPEI CITY INTERNATIONAL  
METAL CRAFTS COMPETITION EXHIBITION

新北市國際金屬工藝大賽  
得獎作品專輯



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序言 Foreword

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市長序

創意、美學與在地的結合，是新北市推動文化發展的基石，鼓勵青年參與，為新北市文化注入新的活力。一直以來，我們秉持發揚在地多元文化，辦理多樣的文化活動及鼓勵藝文創作，來展現新北城市新美學新風貌。

位於新北市瑞芳區金瓜石礦業山城的黃金博物館，結合在地礦業文化與工藝美學，開辦金屬工藝大賽，吸引無數國內青年金工藝術家的踴躍參與，成為新北市展現精湛金工技藝與創意的舞臺，更是臺灣唯一與世界金屬工藝接軌的創作平臺。經過多年的努力，我們很高興看到 2020 年臺灣金工創作者的成績亮眼，展現臺灣金工創作者的實力。

未來我們將持續透過金屬工藝的推廣，提供青年創意展現場域，將臺灣金工創作推上國際舞臺，展現豐沛文化內涵及藝術創作能量。

新北市長

侯友宜

Foreword by the Mayor

The cultural development of New Taipei City relies on the ability to combine creativity, aesthetics, and locality. Through inviting our young and encouraging their participation, the culture of New Taipei City is revitalized. From the start, we have been promoting culture diversity on a local level by organizing diverse cultural activities and encouraging artistic creativity. We now have a new aesthetics and a new style of New Taipei City.

The Gold Museum is located in the mining hill town of Jinguashi in Ruifang District, New Taipei City. The museum, with its focus on local mining culture and craft aesthetics, launched a metal crafts competition, which has attracted countless young talents of metal crafts throughout the country. It has become the center stage to display the craftsmanship and creativity of metal crafts in New Taipei City and it is the only platform in Taiwan to keep abreast with international metal crafts. After years of hard work, we are delighted to see the great achievements and abilities of Taiwan's metal crafts makers.

In the future, we will continue to promote metal crafts by providing platforms for young talents to show their creativity. It is our goal to secure our metal crafts a place on the world stage, and show to the world our rich culture and strength of artistic creation.

Mayor of New Taipei City

Hou Yu-lh

局長序

新北市致力於推廣在地多元文化特色，透過多樣及豐富的文化活動，提供市民優質的藝文生活。本局所屬新北市立黃金博物館，承載過往礦業文化記憶，轉化為金屬工藝，開辦金屬工藝大賽，讓礦業文化保存開展新的枝芽。

金屬工藝大賽經過十多年的努力與比賽成果累積，已然成為臺灣金工創作者與國際接軌的重要舞台，其中更不乏青年藝術家的參與。2020 年賽事收到了來自 19 個國家，共計 152 件參賽作品，感謝來自世界各地金工創作好手的共襄盛舉，其持續不輟的創作熱情令人感動，更感謝評審團的辛苦的付出。

未來我們期待透過金屬工藝大賽的辦理，持續鼓勵青年藝術家參與，為礦山注入新元素與新風貌，讓礦業文化走入生活與當代連結，使新北市的藝文發展能夠承先啟後，更加多姿多彩。

新北市政府文化局 局長

龔雅雯

Foreword by the Commissioner

New Taipei City is committed to the promotion of culture diversity on a local level. By organizing various kinds of cultural activities, the governance provides the citizens with good-quality cultural lives. The New Taipei City Government Gold Museum preserves the memories of the mining culture and this competition is an endeavour to transform these memories into metal crafts. In this way, the competition helps to develop new spirit of the mining culture.

After ten years of accumulated results and hardwork, the New Taipei City International Metal Crafts Competition has become an important stage for Taiwanese metal crafts makers to connect with the world. Many young talents are involved. In 2020, the competition received a total of 152 entries from 19 countries. I'd like to give thanks to the metal crafts makers from all over the world for their unlimited creative enthusiasm. I also want to express my gratitude for the hard work of the jury.

In the future, we will continue to encourage the participation of young artists by organizing metal crafts competition. We hope their creativity will help to invigorate the mining industries and bring connection to our lives by injecting them with contemporary elements and features. This will also help to pass on cultural heritage as well as to foster the art and culture of New Taipei City.

Commissioner, Department of Cultural Affairs,  
New Taipei City Government

Kung Yea-Wen

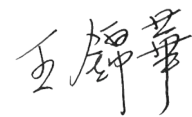
## 館長序

黃金博物館自 2007 年舉辦首屆的金屬工藝大賽以來，2020 年已邁入第七屆。歷經十餘年的努力，感謝國內外學者、專家、眾多優秀金工藝術者的參與，讓這項比賽成為全國唯一以金屬工藝為主的徵件賽事，也是國內青年藝術創作者初試啼聲，與國際好手競技的重要平臺。

2020 年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、澳等四大洲、19 個國家或地區，共計 152 件作品參賽。3 月份的初選，評審們挑選 71 件作品進入決選；4 月份的決選，最終選出 24 件得獎作品。感謝徐玫瑩老師、趙丹綺老師、江怡瑩老師、康立穎老師，以及曾永玲老師五位資深的金工界學者擔任評審委員重任，而原訂邀請兩位國際知名金工藝術家擔任國際評審委員，因為受到新冠肺炎疫情影響不克出席，實為本屆賽事最大的遺憾。

7 月 31 日起，民眾將能於博物館的特展室欣賞到這 24 件得獎作品的真實面貌，博物館也同步推出電子專刊，透過編輯精美的電子專輯，讓工藝美學走入你我的常民生活，藉由零距離欣賞作品，認識藝術創作者的發想與巧思。

新北市立黃金博物館 代理館長



## Foreword by the Acting Director of Gold Museum

The Metal Crafts Competition held by the Gold Museum has been taking place for the seventh time since 2007. Thanks to all the participants including domestic and foreign scholars, experts, and many outstanding metal crafts artists within these decades, the competition has become the only one that focus on metal crafts in Taiwan. The competition has also become a vital stage for young talents from Taiwan to meet with other prominent international artists.

The 2020 New Taipei City International Metal Crafts Competition is divided into jewelry and object category. A total number of 152 works were submitted from 19 countries or regions, all together from Asia, Europe, the Americas, and Australia. In the preliminary selection in March, the jury selected 71 works to enter the final selection stage. Then in April, 24 award-winning entries were finally selected. I would like to give thanks to the five senior metal crafts scholars, Mrs. Meiling Hsu, Mrs. Dandy Chao, Mrs. Beatrice Chiang, Mr. Lih-Ying Kang and Mrs. Yung-Ling Tseng for being the jury members. Two internationally renowned metal crafts artists had been invited to join the jury members, but were unable to attend due to the COVID-19 pandemic. This is really the greatest regret for the competition this year.

Starting from the 31st of July, the public will be able to see the 24 award-winning debut works in the special exhibition room of Gold Museum. We have also launched an electronic catalogue for the exhibition. Through a close editing, we hope to eliminate the distance and bring the aesthetics of crafts into our homes so that everyone can appreciate the works and understand the ideas and ingenuity of the artists.

Acting Director of Gold Museum,  
New Taipei City Government

Wang Chin-Har



## 評審感言 Statement from the Juries

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江怡瑩

國立清華大學藝術與設計學系 教授

總是難掩興奮又戒慎的心情，參與歷次金工大賽的評審工作。評審之前，殷殷期盼來自世界各地參賽作品的「新意」；評審之時，謹慎審閱初選圖文、仔細審視決選作品，提醒自己勿要錯失或誤解了隱含在材質肌理與形式表象之下的「寓意」。金工大賽的競賽類別雖分為首飾、器物兩類，由近年的參賽作品中，但可見二者日益模糊的界線。就創新的角度而言，喜見創作者們對於多元材質的熱衷、多樣形式的開展、多面議題的闡述；然而，就傳承的期許而論，則少見著墨與彰顯，值得再思。評審之後，總是參雜著感動與失落。評審們雖已善盡反覆審閱、充分討論之責，然而開票之後亦難免遺珠之憾。故而在此抱憾之餘，仍然要鼓勵跨世代的金工創作者們能夠再接再厲，參與詮釋、共同呈現當代金屬工藝的多元面貌。藉此，亦向多年來戮力接續承辦「新北市國際金屬工藝大賽」的黃金博物館所有先進們致上無限謝意與敬意，並期許自己能與金工先進們共同在工藝的文化傳承與美學創新中並進。



Beatrice Chiang

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

I am always full of cautions and excitement when I serve as a juror for the Metal Crafts Competition every time. Before the selection process, I waited eagerly for the new ideas in the entries from around the world. During the preliminary selection process, I carefully studied the pictures and accompanying texts, and for the final selection, I closely examined each piece of work, reminding myself not to miss or misinterpret the hidden meanings in the textures of the materials and the presentations of the forms. Although the Competition is divided into the Jewelry and Object categories, we can see the blurry line between them in the entries of the recent years. From the perspective of innovation, I am happy to see the passion of diverse materials, the presentations of forms, and the exploration into multifaceted issues by the artists. However, in terms of a wish for passing down tradition, few works meet the anticipation, which is worthy of our reflection. After the selection process, I always feel a blend of inspiration and disappointment. Despite exercising diligence in deliberation, A feeling mixing with touch and loss always comes after judging. Although the judges have reviewed and discussed for several times, it is inevitable that there are some regrets remaining.Regrets aside, I still encourage the generations of metalwork artists to persevere and contribute to the collective interpretation and presentation of the diverse landscapes in contemporary metal crafts. I would also like to take this opportunity to extend my utmost gratitude and respect for everyone at the Gold Museum for their commitment to the Metal Crafts Competition through the years. I also hope to advance with all fellow metalwork artists in the continuation of craft traditions and aesthetic innovations.





徐玫瑩

國立臺南藝術大學應用藝術研究所 副教授

如果將競賽視為一個專業領域的櫥窗，那麼 2007 年開始，由黃金博物館主辦的「金屬工藝大賽」，不失為觀察台灣近十餘年當代金工發展進程的重要參考。這項競賽從早期的全國性演變至國際性，其所擴延的不僅僅是參與人數、地域與文化背景，更深的意義在於開拓視野與接軌國際和進步價值的意圖。檢視歷屆參賽與得獎作品，隱隱然可以覺察並呼應前述發展軌跡所呈現出的層層現象。可喜的是創作人口、作品質地與包容度不斷上升，與此同時，卻也提醒我們一個專業快速成長後所需面對的瓶頸，尤其當代金工與首飾創作所涵蓋的美學和結構性問題非常繁複，在台灣仍有諸多亟待釐清、論述與研討的課題，努力的空間無限寬廣。



Hsu Mei-Ing

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

If we see a competition as a display window to a professional field, the Metal Crafts Competition, first held in 2007 and organized by the Gold Museum, can serve as a key reference to the progress of contemporary metal crafts in Taiwan for the last decade. Going from a national event in its early years to an international one, this competition has grown not only in the number of participants but also regions and cultural backgrounds. The deeper meaning that lies in this fact is the purpose to expand visions and to connect with global and progressive values. Examining the entries and winners of past competitions, we can perceive the multitudes of subtle phenomena that reflect the aforementioned progression. It is delightful to see the growing number of artists, better quality developed, and inclusiveness in the creations. Meanwhile, we are also reminded of the bottleneck facing a rapidly growing specialty, particularly due to the highly complex aesthetic and structural problems within contemporary metalwork and jewelry craft. In Taiwan, there are still numerous issues waiting to be clarified, discussed, and investigated, which leave us vast room for improvement.



趙丹綺

國立臺灣藝術大學工藝設計學系 副教授

今年 2020 人類感受到生命無常的威脅，身體、意志的脆弱在這次疫情中被凸顯出來，在這個時刻全球很多活動都已經停止舉辦，然而 19 個國家的創作者 152 件作品還是在許多的困難之下完成運送至黃金博物館，在這麼多人的意志之下，圓滿達成的競賽評審別具意義並讓人感動。

如同以往，今年首飾組作品展現複合媒材的實驗創作，呈現多元的當代首飾面貌；器物組則運用不同技術及表現方法展現各種器物面貌。隨著時代演進，各種藝術形式像是音樂、戲劇、舞蹈等皆向下一個新形態邁進，因應多元迅速的 4.0 時代，金工也以融合科技影像的形貌出現，在紛沓不定的變化當中，要如何能與時俱進並且更精確地掌握金工作為一門珍貴工藝的本質？十分期待當代金工能夠在保存珍貴的技藝之下，邁向新世紀。



Chao Tan-Chi

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

In 2020, humanity has felt the threat of impertinence upon life. The frailty of mind and body is accentuated during this pandemic. Many events around the world are currently canceled. However, 152 works from artists in 19 countries still made it through the many difficulties to arrive at the Gold Museum. It is particularly meaningful and moving to have accomplished the jury process successfully with the will of so many.

Same as before, this year's jewelry category exhibited experimental creativity with multi-media and presented the diverse landscape of contemporary jewelry. In the object category, different techniques and expressions were employed to create various forms of objects. As time goes by, forms of art such as music, drama, and dance are evolving into new expressions. In response to the age of Industry 4.0 - one of diversity and speed - metal crafts have also incorporated visual technologies. In a world of constant change, how do we advance with the times and more precisely capture the essence of metalwork as a precious area of craft? I fondly anticipate contemporary metalwork heading towards a new era while preserving precious techniques.



康立穎

國立臺南藝術大學材質創作與設計學系 助理教授

作品的匯聚是力量的來源。

看見好作品內心會異常欣喜，此種被觸動的感受可能源自於個別作品當中所具現的美學形式，也可能來自於群體作品當中所匯聚的複數的多樣性，當然更可能是切身感受到了創作者們的熱情與初衷；所有這些因著追求理想的動力與目的，都被混合雜揉進了金工與首飾創作的形式與質料，構築起臺灣當代金工與首飾發展的動態面貌。

很感謝黃金博物館的邀請，讓評審老師們以及國內外的金工與首飾創作者有機會聚集一起，經由作品彼此分享交流。也要勉勵所有的參賽者，無論得獎與否，回溯自身具有差異性的創作脈絡才是重要的，因為有妳你們所展現出來的差異，才構築起整體創作面貌的豐富，我們也才有機會持續提問當代金工與首飾創作如何可能。



Kang Lih-Ying

Assistant Professor, Department of Material Arts and Design, Tainan National University of the Arts

The congregation of creations is a source of strength.

I feel ecstatic whenever I see a good piece of work. This sense of being inspired may come from the aesthetic form presented in an individual work as well as the diversity in the confluence of numerous works. Of course, it may also directly come from the passion and visions of the artists. All motivations and purposes in pursuit of ideals are woven into the forms and materials in metalwork and jewelry craft, constituting the dynamic faces of contemporary metalwork and jewelry development in Taiwan.

I am grateful for the invitation from the Gold Museum and their efforts that brought metalwork and jewelry artists in Taiwan and from abroad together with the jurors, and for exchanging experiences through the creations. I would like to encourage all participants by saying that, winning or not, the most important thing is to pursue individuality in one's creative process because it is the differences they exhibit that form the creative diversity that we see. It is thus that we have the opportunities to continue exploring the possibilities in contemporary metalwork and jewelry.



曾永玲  
朝陽科技大學工業設計系 助理教授

新北市立黃金博物館辦理的國際金屬工藝大賽是一個專屬於金工藝術的獎項，有其國際性與開創性的重要指標意義，因此受邀參與評審的工作也就格外的期待。興奮的是能在第一時間見到優秀的作品，但同時也因如何評比來自不同文化背景的作品與多元的創造形式而感受到一點壓力。

金屬工藝表現發展至當代二十一世紀，已經有太多的面相可以探討。它跳脫過往對於實用性、裝飾性與貴重性的界線，而成為一種創作形式。可以是個人風格的呈現或是形式的詮釋，可以是對於素材的語法或材質的實驗，也可以是配戴的想像與探討。許多的參賽作品都需要一點點的時間被閱讀作品中挾帶的訊息，因此評選工作也就相對的困難。

此次得獎作品，首飾組作品表現差異極大，但同樣的給予感官很直接的衝撞，而器物組的作品不論是在造型或是表面肌理、質感色彩等都展現了技術的純熟度。我認為比賽是用來切磋創作的平台，因此參賽就是在此平台上展現自我，並會會各方英雄好漢，對於不同的派別武功不需要拳打腳踢而是互相欣賞，而得獎者就是今年暫時得到評審的青睞，往後還得持續的練功，畢竟金工是可以游藝一輩子的，也期許未來的這個金工平台高手雲集！

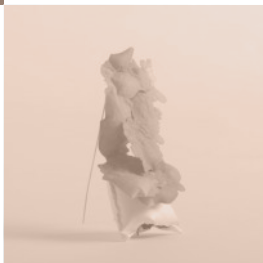
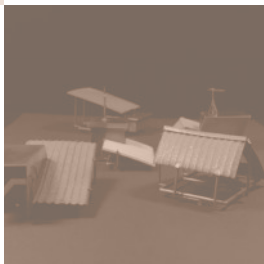
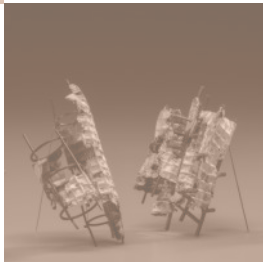
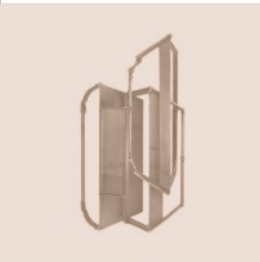
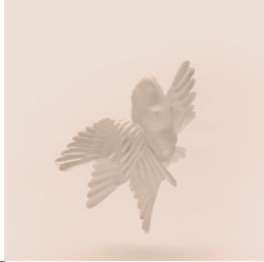


Zeng Yong-Ling  
Assistant Professor, Department of Industrial Design, Chaoyang University of Technology

The International Metal Crafts Competition organized by New Taipei City Government Gold Museum is an event dedicated to the art of metalwork. It holds international and groundbreaking significance; I am therefore extra expectant when I was invited to be the juror. What excited me was that I was able to see outstanding works first time. Meanwhile, having to judge works from different cultural backgrounds and in diverse creative forms was a source of stress to me.

Developing into the 21st century, expressions of metal crafts have presented a multitude of facets worthy of discussion. Metal crafts have transcended traditional definitions of practicality, ornamentation, and value, to become an artform. It can be a presentation of personal styles or interpretation of form. It can be experimentation on the arrangement of materials and textures. It can also be the imagination of ways of wearing and exploration into the act of wearing something. Many of these entries require a little time to read for the messages in them, which makes the judging process relatively difficult.

I see among the awarded entries this year, particularly those in the jewelry category, differ greatly in their expressions yet make a direct impact on our senses with same force. Those in the object category, on the other hand, exhibit technical refinement in form, surface texture, and color texture. I believe that competitions are platforms for creative exchange. Therefore, participating in one means presenting oneself and meeting other excellent artists. Among different schools of metal crafts, attacking is not needed but mutual appreciation. Winners have the jurors' favor this year, but they have to continue to improve themselves. After all, metal crafts can be a lifelong career. I hope to see one day this platform is crowded with masters of metal crafts.



## 首飾組得獎作品 Jewelry



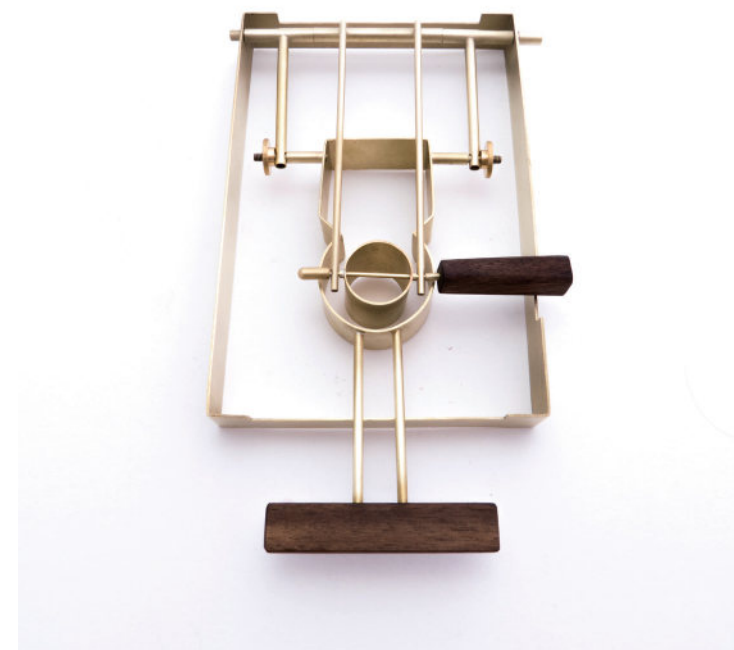
## ◆ 金質獎 Gold Award

呂佳靜 Lu Chia-Ching

基本配件 Basic Accessories

羊毛氈、黃銅、胡桃木 Wool Felt, Brass, Walnut

最大展示範圍 Maximum 45×45 cm



### 創作理念 Statement

作品《基本配件》有如從出生的那一刻就落入的許多框架，像是性別、外貌、學歷…等，都有如何是「好」與「壞」的定義。我製作黃銅模具代表社會期待，用模具大量製作相似模樣的概念，談論因社會眼光而產生的絕對標準，使人與人之間的異同，趨向單一而索然無味。

“Basic Accessories” are like the many constructs we fall into when we are born, such as gender, appearance, and education, which all come with definitions of “good” and “bad”. The brass casts that I made represent societal expectations. The concept of mass production associated with the casts explores the absolute standards resulting from social opinions, which homogenize the differences among people and make the population monotonous.

◆ 銀質獎 Silver Award

葉方瑾 Yeh Fang-Jin

Hide and Seek

銀、描圖紙 Silver, Tracing Paper

6 件 6 Pieces, 12×7.5×4 cm



創作理念 Statement

炎炎夏日，結實纍纍的果樹詩意瀰漫，點點白花襯托的枝葉，夾雜著枯褐的葉片與懸掛在側的餘繭。隨著生命遺留的訊息，追尋自然的蹤跡。生物蛻變的擬態偽裝令人滿懷驚嘆，相似的特徵與形態，使自己隱形於環境之中，悄悄傳遞著我不在此的訊息。漸漸的，藏匿與尋找，變成種植之外的另一種樂趣。

On scorching summer days, the fruit-bearing trees look poetic. The branches dotted with white flowers also feature withered leaves and hanging cocoons. With messages from life, I trace the footsteps of the nature. The mimicry and camouflage of organisms' transformations are awe-inspiring. The ability to simulate shapes and colors help them hide in their environments, quietly sending the message that they are not there. Gradually, hiding and searching among the trees become a delight in addition to planting.

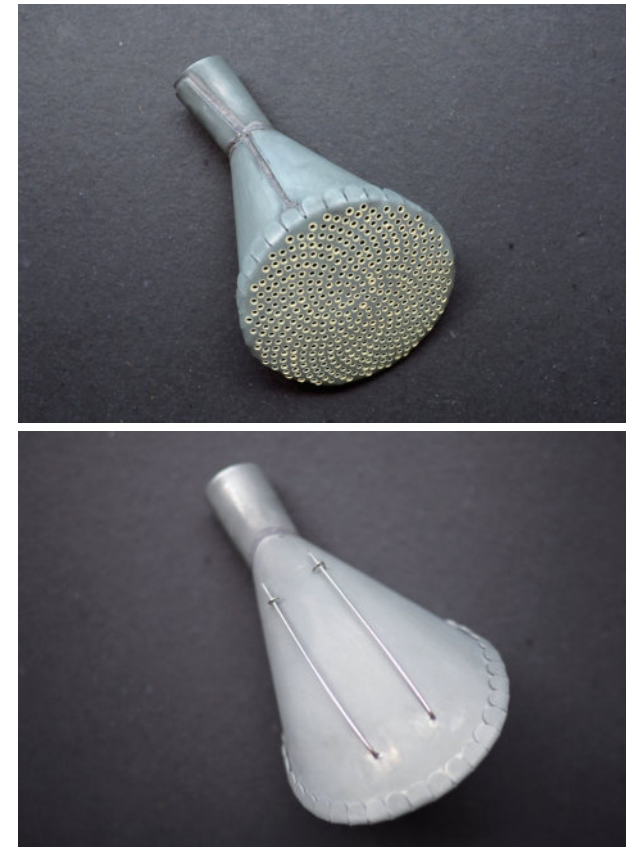
◆ 銅質獎 Bronze Award

Gitte Nygaard

ReZink

鈦鋅 Titanium Zinc

16×9 cm



創作理念 Statement

ReZink的靈感來自「我們生活在人類史上最富裕、科學最發達的時代」－這個令人困惑又不安的概念。我們的世界日益都市化，在這些科技進步、高度依賴資源的文明搖籃裡，同時聚集了金融、科技、文化及創意資本，同時也散播著貧窮、經濟不平等、犯罪和汙染。然而因為我們對生物圈的需索以指數成長，我們打亂了「水」(H<sub>2</sub>O) 這個對生命最重要的化合物的動態平衡。

ReZink is made with the puzzling and somewhat disturbing notion that we live in the wealthiest and most scientifically advanced era of human history. Our world has become increasingly urbanized and dominated by the city, the technologically sophisticated, highly resource dependent cradles of civilization that simultaneously concentrate financial, technological, cultural and creative capital while propagating poverty, economic inequality, criminality and pollution. Yet, our demands on the bio-sphere are growing at such an exponential pace we have disrupted the dynamic equilibrium of the compound most integral to life: water (H<sub>2</sub>O)





# ◆ 優選 Merit Award

Holland Houdek

Device 57A (Nebulizer)

紅銅、穿刺、噴霧器、塑膠管、水晶、蝕刻、粉體烤漆、化學染色

Hand-Fabricated Copper, Pierced, Nebulizer, Plastic Tube, Swarovski Crystals (134), Etched,

Powder Coat, Patina

11×18×13 cm

## 創作理念 Statement

這套手工製作的醫療器材，將這類令人毛骨悚然的裝置作為藝術品來探索，反映「珍奇櫃」的傳統。

This series of hand-fabricated medical instruments explores these macabre devices as objects of art, reflecting the tradition of cabinets of curiosity.





◆ 優選 Merit Award

Kim A-Rang

A Long-awaited Letter

925 銀 Sterling Silver

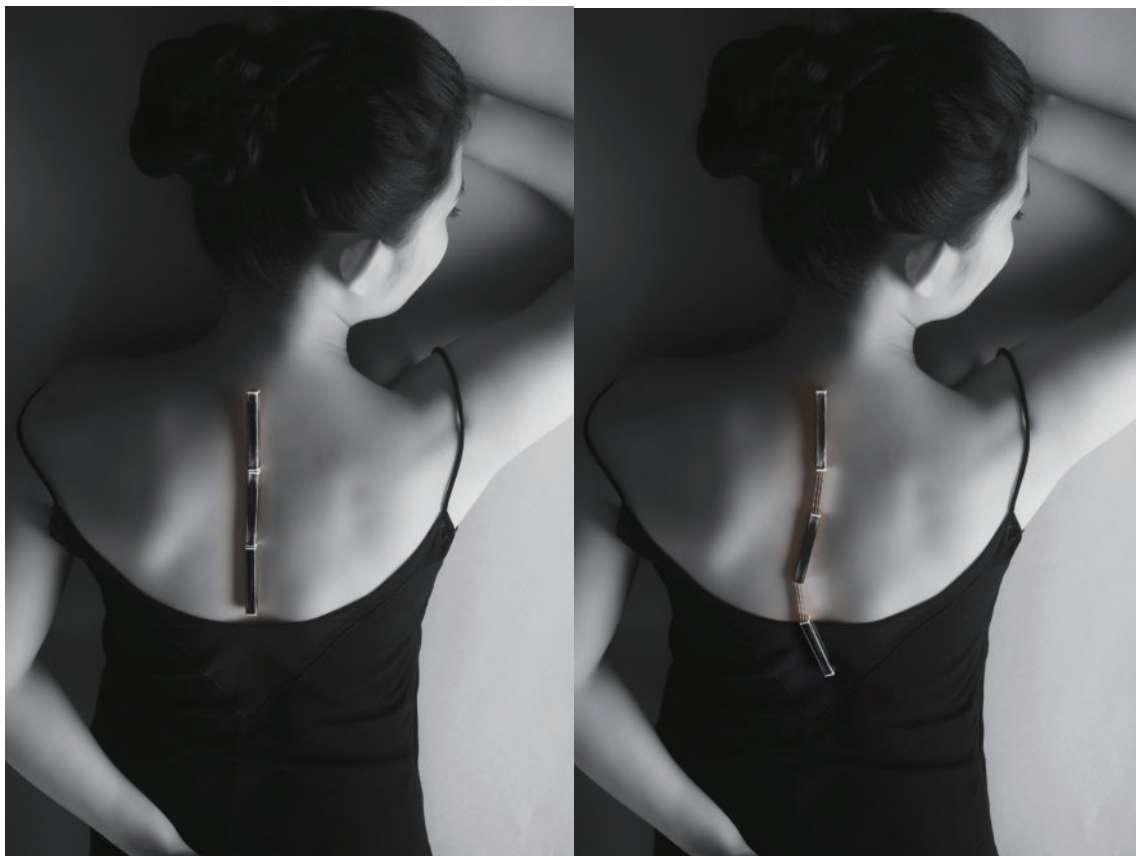
14.4×9.2×5.5 cm

創作理念 Statement

身為人類，我們一直忌妒著鳥，因為重力讓我們的腳離不開地球表面。由於鳥能飛到任何地方，牠們的翅膀成為能觸及天神的超自然力量象徵。鳥被視為人與天神之間的信差，能傳遞人們的想法和帶來上天的啟示。

As Humans we are always envious of the birds, because gravity from the earth always trapping our human feet. As long as the birds can fly anywhere, their wings become a symbol of supernatural power to reach to the deities. They imagined the birds to be a messenger to the gods, to delivering their ideas and to receive revelations.





## 創作理念 Statement

形變是純真的。這件小首飾蘊藏了人類想不斷改變的欲望。動態首飾的精髓並非能活動的首飾本身，而是代表配戴者想改變的欲望。不論竹子有多直，它都能軟化。看似堅硬的金屬同樣也能軟化。我們人類總是矛盾的，在極端之間擺盪，追逐相反的事物。隱蔽的事物能被揭露，而總有理由再次把它們隱藏。我們總有想要隱藏生命點滴的時刻。此刻正是展現你喜愛事物的時候了。

Transformation is innocent. The human desire to change constantly is contained in a small Jewelry. The essence of Kinetic Jewelry is to represent not the moving Jewelry but the desire of the person who wears it to change. No matter how straight and straight bamboo is, it can be soft. Metals that look tough can be as soft as ever. We humans are always ambivalent. Extreme and extreme. And pursue the opposite. The hidden pieces can be revealed and there is a reason for them to be hidden again. There are time when you always want to hide the pieces of life. It's time to show the pieces when you love them.



## ◆ 優選 Merit Award

Kim Ji-Young

Between the Line

925 銀 Sterling Silver

10(16)×1×1, 20(32)×1×1 cm



◆ 佳作 Honorable Mention

Lee Nam-Kyung

Memory

銀、水晶、照片 Silver, Crystal, Photograph

10.2×5.3×3 cm



創作理念 Statement

對我而言，從有窗的空間看出去的景象會成為記憶的場景，就好像照片一樣。窗的記憶是回憶的象徵，蘊藏著特定空間與相連情感的結合，使它們在此層面上成為一種媒介，不僅串聯內在、外在的世界，更接起過去和現在。從窗戶向外望時產生的情感和記憶會成為心中的景象。此外，記憶產生的每個場景都透過曲折和層疊成為永存的追憶。

For me, spaces with windows and the views through them remain as images from memories, like scenes from photographs. Memories of windows exist as symbols of recall and contain a mixture of specific spaces and their connected feelings, in this sense they are a medium, connecting not only the inner and outer world, but also the past and present. The feelings and memories aroused by gazing through windows stay with us as images. Furthermore, each scene generated by memories remains a perpetual reminiscence through distortion and layering.





## 創作理念 Statement

創作對我來說是一種實踐自我的方式，由內而外產生互動，進而發展到創作的作品上；作品為自我創作過程中的模糊地帶，藉由外包覆的朦朧感，來表現內在那個猜不透的自己，在尋找核心的自我意識時，總是會被曾經經歷過的情感結構以及環境因素所影響。

Art is a way of self-actualization for me, creating interactions from the inside outwards and, in turn, extending into my works. The artistic work is a murky part of the artistic process. The enveloping fuzziness represents the impenetrable self that lies inside. When searching for the core self-consciousness, I am always influenced by the emotional structures and environmental factors that I have experienced.

## ◆ 佳作 Honorable Mention

王奕傑 Wang Yi-Chieh

構 Structure

銀、紅銅、黃銅、不鏽鋼 Silver, Copper, Brass, Stainless Steel

8×4.5×5 cm



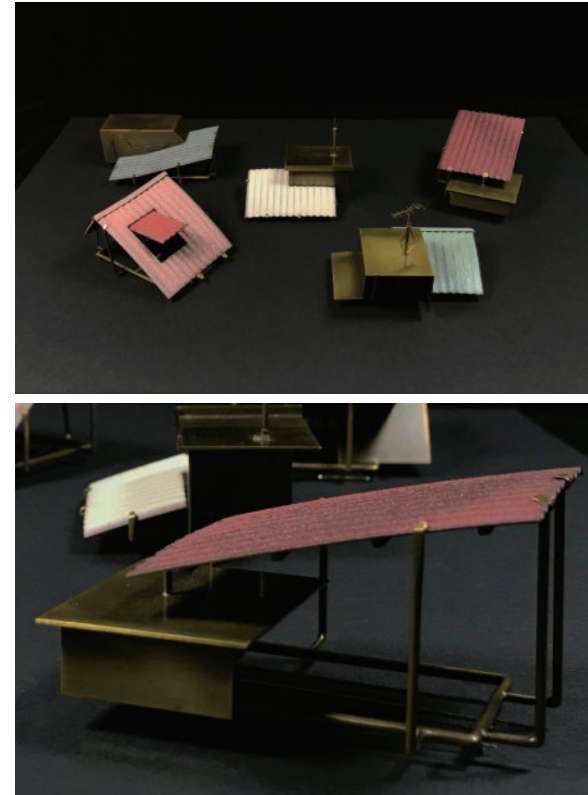
## ◆ 佳作 Honorable Mention

吳宜臻 Wu Yi-Chen

那些被我們遺忘的風景 Forgotten Sceneries

黃銅、紅銅、不鏽鋼、琺瑯、漆 Brass, Copper, Stainless Steel, Enamel, Lacquer

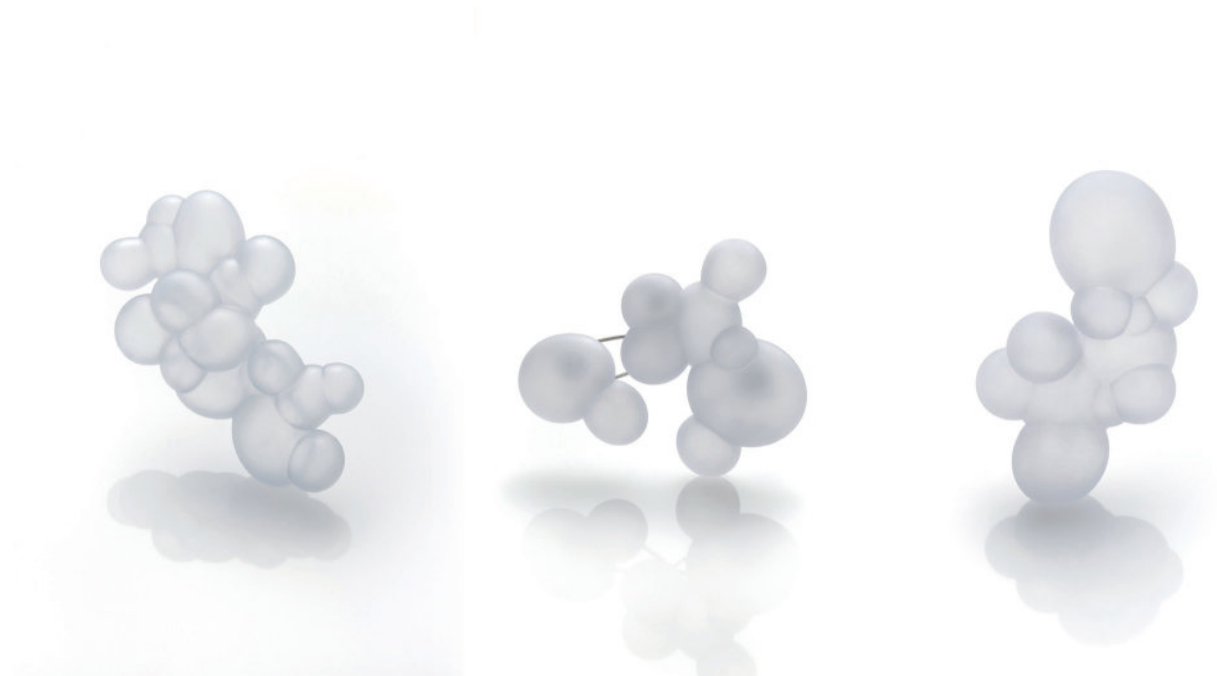
5 件 5 Pieces, 單件約 Each Piece 8×7×5 cm



## 創作理念 Statement

我們生活周遭藏有許多美的畫面，隨處可見的彩色鐵皮屋頂、屋子和屋子間高低有層次的畫面、天線與避雷針型隨機能的線條……。這些景物，走過台灣的街道，便能一覽無遺。我將這些「美」透過首飾記錄下來，藉由作品引領觀眾，在車水馬龍的城市中停下腳步，細細欣賞那些被我們遺忘的風景，別有一番趣味。

We are surrounded by scenes of beauty. Colorful corrugated iron roofs are everywhere. The different heights of houses create separate levels weaved together by the functional lines of antenna and lightning rods. One can take in all this scenery by just walking down a street in Taiwan. I capture these kinds of beauties with jewelry. With my works, I entice spectators to pause amidst the hustle and bustle of the city and carefully appreciate the unique charm of the scenery we have forgotten.



## ◆ 佳作 Honorable Mention

Choi Yoon-Jung

Breath Series

壓克力、925 銀 Acrylic Plastic, Sterling Silver

3 件 3 Pieces, 13×7.5×4.5 cm, 11.5×9×4 cm, 14.7×8.5×4.5 cm



## 創作理念 Statement

我的作品運用了彈性曲線和渾圓形體表現出蘊含氣息的生命體。

作品中的渾圓形體象徵著大自然中生命演化的精髓。呼吸的氣息使它們變得有如氣球一般的圓潤平滑。

小狗睡著時蜷曲的身形、小孩鼓脹著的雙頰、運動員起跑時的喘息。在此，我嘗試把生物的動態描繪成像是會呼吸的氣囊。

我的作品嘗試創造有著溫暖呼吸和親切外貌的新意象。

The flexible curves and round forms of why sculpture represent a living thing containing the breath.

The round forms in work have the essential meaning of nature: life and evolution. These round and smooth pieces fill the breath like balloons.

The sight of a dog sleeping with its body curled up, the face of a child whose cheeks are inflated, the big breath of an athlete starting the race. In these, I tried to draw the movements of creatures like pockets that fill in their breath.

My work is trying to create a new image with warm breathing and friendly looks.



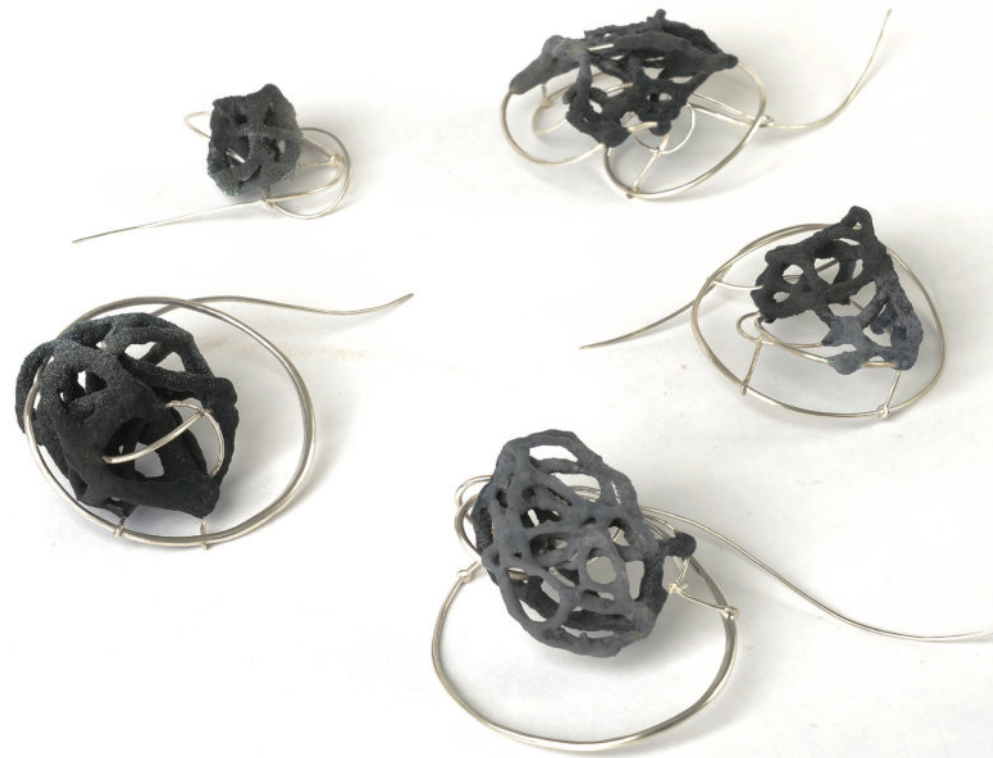
◆ 佳作 Honorable Mention

梁紫祺 Liang Chi-Ci

思絮 Thoughts

銀、無胎體琺瑯 Silver, Enamel without Body

5 件 5 Pieces, 20×20×5 cm

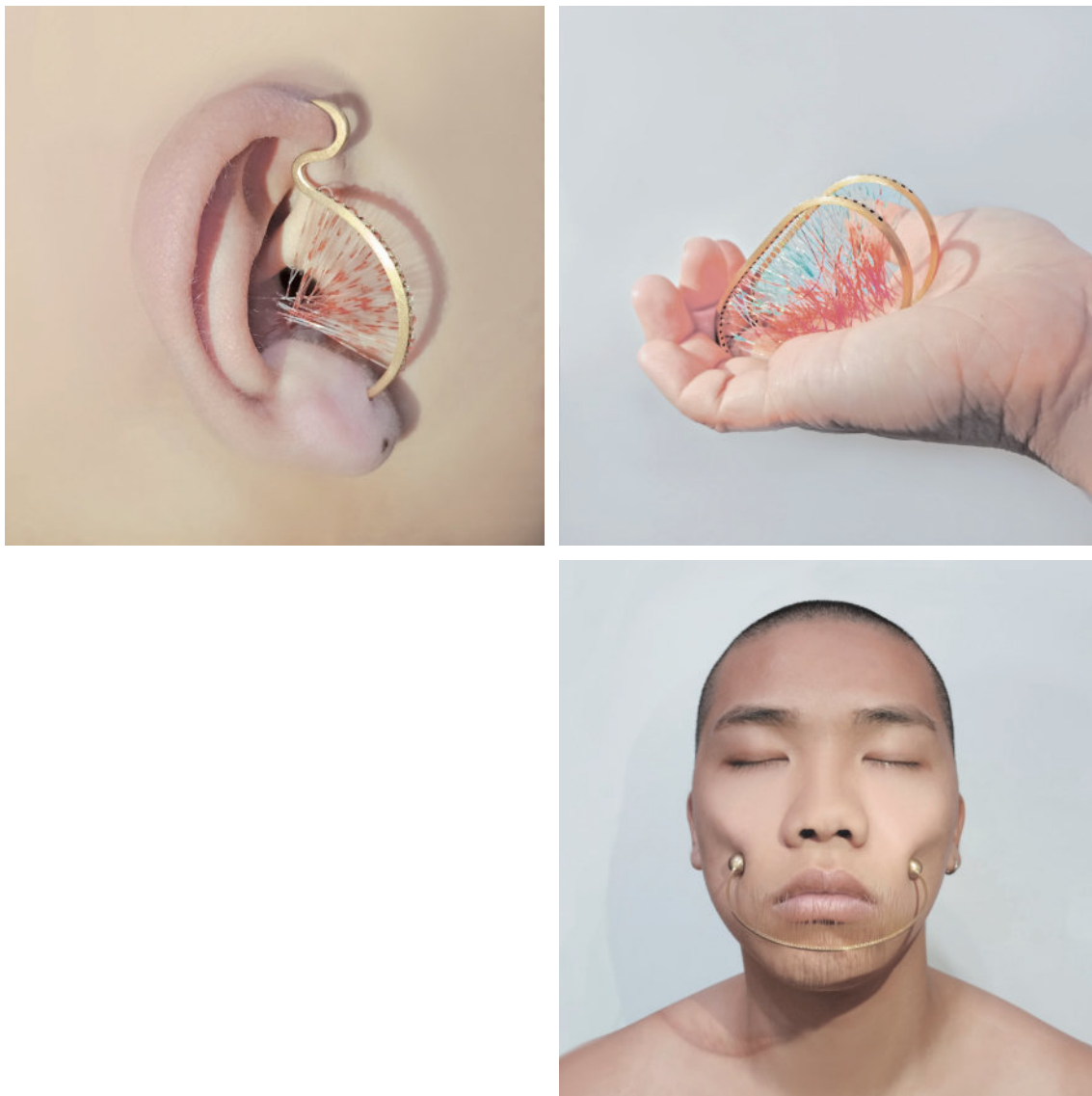


創作理念 Statement

思緒，猶如絲綢光澤般的溫暖棉絮。情緒轉變出不同的思考方式，呈現內心對事物感受的模樣，時而清晰時而錯綜複雜。透過作品將繁複的心緒轉變為純粹，並擷取生活中的溫暖，將所有的情緒體驗變成美好感受。

Thoughts are like warm threads with a silky sheen. The emotion converts to different modes of thinking and reflects the shape of the feelings inside the heart - sometimes clear and sometimes complicated. Through these works, I transform complicated thoughts into purity while capturing the warmth in life - turning all the emotional experiences into pleasant feelings.





#### ◆ 佳作 Honorable Mention

郭靖雯 Kuo Ching-Wen

癢 Itch

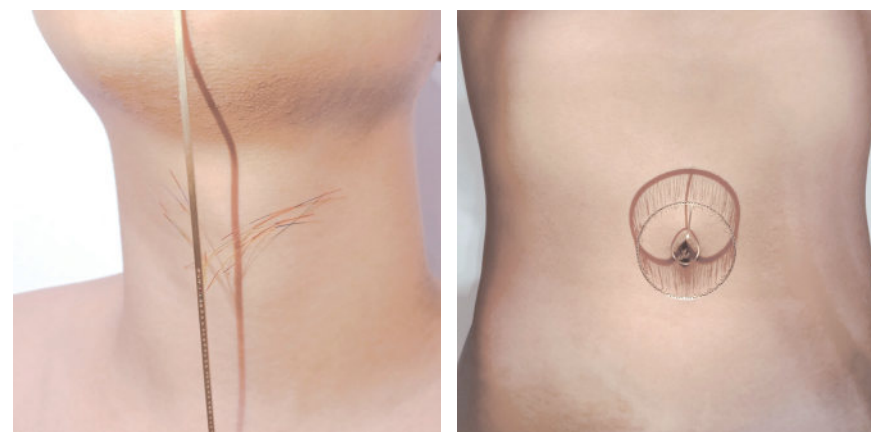
黃銅、塑料 Brass, Plastics

5 件 5 Pieces, 30×30×30 cm

#### 創作理念 Statement

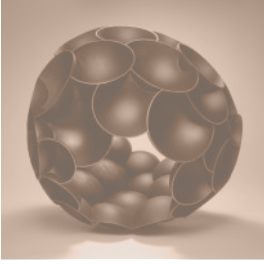
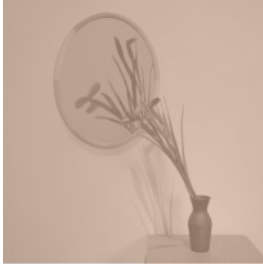
日常中遍布微小的感觉，细细地切割著人，将我们「抽离」眼前的事务，带往远处的回忆之境或迷幻的想像空间。皮肤，当这层人体最大面积器官薄弱，造成肉身相对敏感，似乎也使人的性格随之「敏感」。痒，使意识松散，触发个体的经验回顾，坠入思绪的骚动之中。此系列源于生命中的种种感觉现象，呈现其与情绪交织的图式面貌。

The subtle feelings throughout our everyday lives finely cuts us, removing us from the tasks at hand, and taking us to the realms of distant memories or the fantastical spaces of imagination. Skin, the largest organ in human's body, is delicate and makes our bodies rather sensitive, while seeming to do the same for our personalities. The Itches loosen our consciousness and triggers retrospection in the individuals, plunging them into the commotion of thoughts. This series is inspired by the various feelings in life and presents their pattern interweaving within the emotions.





器物組得獎作品 Object





## 創作理念 Statement

胎體與原存在內在的本體再度相遇，以雙足方式展開了一段漫長的空間探索和呼吸，型體一種向外一種向內，金屬反覆推擠、碰觸、變化，隨著調動與形塑變化重新拼裝，隨著每次的波動，腦海出現了新的疆域，直到這個過程被靈魂盈滿。胎體上的琺瑯，彷彿時間被層疊、抹平、摧毀又迸裂而去，將思緒溫柔、沈靜地封存在錘打痕跡裡。

The body meets the inner inside again. The two embark on a long journey of spatial exploration and breathing by two feet. One of the bodies extends outwards and the other inwards. The metal has been repeatedly pushed, touched, and transformed, reassembling as it is adjusted and shaped. With each undulation, a new territory of the mind is discovered. The enamel - sealing gently and silently with thoughts in the traces of hammering - seems like time is stacked, flattened, annihilated, and then cracked.



## ◆ 金質獎 Gold Award

王以安 Wang I-An

沒有開始也沒有結束 - I, II Where does the ball begin? - I, II

紅銅、琺瑯 Copper, Enamel

21×21×18 cm, 30×32×24 cm



◆ 銀質獎 Silver Award

Song Ga-Hee

Such a Moment

紅銅、黃銅 Copper, Brass

23×30×30 cm

創作理念 Statement

「煙霧」是我作品中的關鍵要素。煙傳達的是一種存在但沒有實質的概念。本作品的主題來自所有人共通的感受。

有時我和人們開心地交談著，但突然間我感到只有軀殼坐在那裡。我雖然在那裡，但卻不存在。這些是我想要具現的感受。

本作品聚焦於內在與外在之間、以及從立體到平面的模糊地帶。

An important factor in my work is 'smoke'. The smoke expresses a notion that exists but has no substance. The theme of the work starts from the universal feelings that everyone feels.

I talk happily with people, but suddenly When I feel only my own shell is sitting I am there but it no longer exists. And I embodied what I felt then.

The main focus of the work is the ambiguity between inside and outside, and from the volume to the thin plate.





◆ 銅質獎 Bronze Award

吳孟儒 Wu Meng-Ju

填碎 Broken Plate

金屬合金、銅、銀、金 Metal Alloy, Copper, Silver, Gold

6 件 6 Pieces, 12~15×12~14.5×1.5~2 cm



創作理念 Statement

探索裂縫內部的靜止時間，並感覺破裂間的脈動。每條痕跡都是靈性的，並伴隨著紋理的多樣化，去保留了盤子的形式，並轉換了盤子認知中既有的表面及材質，選擇去創造了不同於既定認知中物件所擁有的平滑外表，意圖使觀者能夠在視覺上擷取這些訊息，這些源自於質地之間所傳遞的獨特語彙。

Exploring the still time and feeling the pulses between the cracks. Each trace is spiritual and comes with diverse patterns. I preserve the form of the plate but changed the presupposed surface and the material, choosing to create an unsmoothing surface that differ from the preconceived notion of the object. It is my intent for spectators to visually capture the unique vocabulary transmitted between textures.



◆ 優選 Merit Award

張建瑋 Chang Chien-Wei

One after Another No.3

銀，青銅，仿金金屬 Silver, Brass, Gilding Metal

25×15×37 cm

## 創作理念 Statement

創作過程中的儀式感，驅使我以金屬為主要媒材：先用火軟化，再用榔頭敲打成型，最後浸到水裡清洗。尤其是我把銀放進酸液，當它瞬間漂白時，彷彿我已完成一次心靈上的洗禮。

我嘗試集合東方的美感與西方的藝術語彙，以敘事的手法來進行創作。每一件作品名稱，暗喻著我以一位異國的藝術家，獨自旅居英國奮鬥的階段性體驗。

The rituality of my creative process compel me to use metal as the main medium, as I first soften it with fire, then hammer it into shape, and finally wash it in water. In particular, when I place silver in acid, the instant the metal whitens, I feel like I have completed a spiritual cleansing. I try to combine Eastern aesthetics and Western artistic vocabulary and create art with a narrative element. The name of each work is a metaphor grown out of my experiences of working alone in the United Kingdom as a foreign artist.



◆ 優選 Merit Award

許臻秦 Hsu Chen-Chin

虛實之間 II False or True II

紅銅、鉛、粉彩、鏡子、木、石墨 Copper, Lead, Pastel, Mirror, Wood, Graphite

30×25×50 cm



創作理念 Statement

這組作品延續系列一的概念，試圖將靜物的真實虛構化，猶如畫面般美好卻不可觸。鏡子裡的黑影，與靜物反射在鏡子上的影像重疊交錯，反映出一種矛盾的心境，而靜物本身與鏡像和黑影三者之間的層疊關係，呈現曖昧且虛實微妙的視覺感受。

This work builds on the concept of the previous series, trying to fictionalize the reality of still life, as if the beautiful scene is intangible. The shadow in the mirror overlaps with the image of the object reflected on the mirror, representing a conflicted mindset. The object itself, the reflection, and the shadow create a layered relationship that is visually ambiguous and subtle between existence and non-existence.





## 創作理念 Statement

精神解離時，精神與肉體的分離、自我感消失，成為的另外一種非我、非真實活著的存有，也非死亡衰敗之物的樣貌。

When the spirit becomes disembodied, the spirit and the flesh separate, and the sense of self disappears. The individual becomes a kind of non-self - an unreal, living existence, decaying object.

## ◆ 優選 Merit Award

張惠竹 Chang Hui-Chu

自我消弭 Dissociative Disorder

紅銅、胚布、鋁線、黃銅線、棉花、鋪棉 Copper, Grey Fabric, Aluminum Wire, Brass Wire, Cotton

2 件 2 Pieces, 25×32×26 cm, 34×53×35 cm







## 創作理念 Statement

經年累月下的樹皮，掉落於地上，最終被如同擬態般與環境相融，但仍不失其本質，保有著一股時間累積下而產生的美。創作者對於在當下的環境產生迷惘，對相似的生活感到麻木，覺得自身如同樹皮相容於空間中的狀態，被環境所相容了，透過轉化這樣的自然物件，直覺的創作出自己與真實物件的差別，重新反思自身與環境的關係。

Weathering through the years, the bark finally falls to the ground. As the bark finally merges with its environment like mimicry, it does not lose its essence, but retains the beauty that accumulated through time. The artist is lost in the current environment and is numbed by life's repetitions, feeling as if the body were merged with space like the tree bark and accepted by the environment. By transforming the natural objects, the artist instinctively captures the difference between the self and real-life objects and reflects the relationship between the self and the environment.

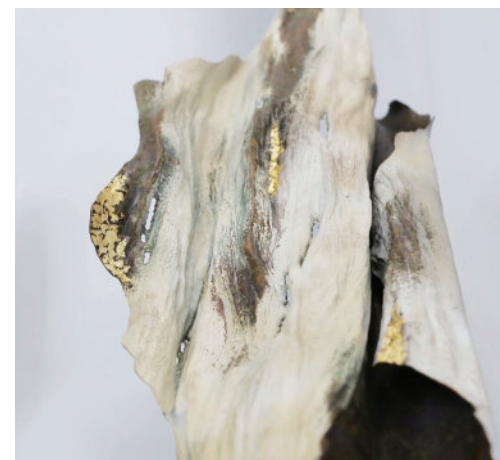
## ◆ 佳作 Honorable Mention

劉家銘 Liu Chia-Ming

植覺 Plant Instinct

紅銅、噴漆、金箔 Copper, Spray Painting, Gold Leaf

36.5×5×4.5 cm, 55.5×10×5 cm, 25.5×6.5×4.5 cm, 41×5.5×5 cm





## 創作理念 Statement

Stitched 探索的是女性在工藝和社會中不斷改變的角色，評論著對女性執行工作和她們真實潛力的認知。透過結合銀飾工藝這項傳統上由男性掛帥的工藝和手織，本作品嘗試挑戰工藝和社會中根深蒂固的性別角色，同時向前人致敬。

Stitched explores the changing roles of women in craft and society, commenting on the perception of what women do versus what we are actually capable of. By combining the traditionally masculine craft of silversmithing with hand stitching, this work endeavours to challenge the entrenched gender roles within craft and society while paying homage to those before.



## ◆ 佳作 Honorable Mention

Gretal Ferguson

Stitched-Cross Stitch III & Border Stitch

紅銅 Copper

10×10×7.5 cm, 10.5×10.5×13.5 cm



◆ 佳作 Honorable Mention

洪寶國 Hong Bao-Guo

Prometheus - M & B

黃銅 Brass

20×22×24 cm

創作理念 Statement

世間萬物皆由點、線、面、體所構成，小至一個原子的形狀也可能僅僅是一個極小的圓球。

我以圓形做為單位，嘗試以最單純的形體，在線與面、內與外之間，建構一個多重空間的腔體。透過複製與排列組合的循環過程，一方面探索物件在重複建構下所產生的可能性，一方面也挑戰自我與金工的極限。

Everything in the universe is composed of points, lines, planes, and bodies. Even the shape of an atom can be merely a tiny sphere.

With the circle as a unit, I attempt to construct a cavity of multiple spaces between lines and planes, between the inside and the outside. Through the repeated process of replication, permutation, and combination, I explore the possibilities of objects in repetitive construction while pushing the limits of my skills as well as metalwork as an artform.







#### ◆ 佳作 Honorable Mention

Kazuhiro Toyama

Biophilia; magma II, aa lava

軟鋼、不鏽鋼、紅銅、黃銅、鋁、銀箔、金箔

Mild Steel, Stainless Steel, Copper, Brass, Aluminum, Silver Leaf, Gold Leaf

37×37×70 cm

#### 創作理念 Statement

自然世界是各種生物共存的地方，充滿驚喜與感動。所有生命都支持著彼此，生活在同一個星球。

然而，在現代社會，居住在人造的環境裡，被建築物圍繞著的同時，盯著智慧型手機已經成為常態。我們正在遺忘自然之美。本作品中，有七種金屬混合共存著。我們要重新思考這個正在破壞與毀滅的現代社會，因為人類仍然想要與自然共存。

The natural world full of surprises and emotions where various creatures coexist. All creatures live on one planet while supporting each other.

However, in modern society, living in an artificial environment while looking at a smartphone surrounded by buildings has become commonplace. We are forgetting the beauty of nature. In this work, seven kinds of metals are mixed and coexist. We want to reconsider the modern society that is going into destruction and devastation, and once again, we humans also want to coexist with nature.

◆ 佳作 Honorable Mention

黃冠傑 Huang Kuan-Chieh

Rosetta

紅銅 Copper

2 件 2 Pieces, 29×27×24 cm, 29×15×26 cm



創作理念 Statement

柱子後有一台販賣機，早上上課來不及去買早餐時我都會去投幣。弔詭的是紅茶、綠茶和奶茶都亮著燈，卻只有綠茶的按鈕會有反應。所以我養成了每天早上都會去把除了綠茶以外的口味都按一次，直到確定沒有其他選擇，才會按下綠茶那發著紅光的按鍵。

直到有一天趕著去上課，我仍堅持要把全部選項按過一次，然後奶茶就掉出來了。

Behind the pillar there was a vending machine, when I did not have time to buy breakfast before class, I always used the machine. It was curious that though the indicator lights for black tea, green tea, and milk tea were always on, only the button for green tea was responsive. Therefore, I made it a habit every morning to push all the buttons other than green tea. And I push the red, glowing button for green tea only after making sure that I had no other choice.

Until one morning, as I was rushing to school, I still insisted on pushing all the buttons, and the milk tea came out.



# ◆ 佳作 Honorable Mention

林凱媚 Lin Kai-Mei

生命之花 Flower of Life

黃銅、纖維 Brass, Fiber

15×15×25 cm



## 創作理念 Statement

模糊的過去漸漸交織著現在。忘記不代表不存在，那些不再清晰的記憶滲透進細胞內，由內而外的改變一個人。像是被埋進脊椎骨裡的種子，慢慢的發芽，偶爾可以感受到它穿透血管、鑽出骨骼、劃開皮層。

The blurry past slowly weaves into the present. Being forgotten does not mean something did not happen. Memories that are no longer clear seep into cells and change a person from the inside out. They are like seeds sown in the spine, sprouting slowly. Occasionally, we feel it permeate blood vessels, break out of bones, and cut through skin.



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 2020 年 1 月 1 日至 1 月 31 日，共計有來自亞、歐、美、澳等四大洲 19 個國家、首飾組 100 件，器物組 52 件，共計 152 件作品參賽。初選以照片評選，於 3 月 6 日辦理，計有首飾組 41 件，器物組 30 件，共 71 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 25 日進行決選，經過委員們審慎討論後，共計選出首飾組 12 件、器物組 12 件，總計 24 件得獎作品。並於 7 月 31 日辦理頒獎典禮。

本屆賽事成果展於 7 月 31 日至 11 月 1 日於本館煉金樓一樓特展室及金水特展室展出，因應疫情規劃線上展示，並同步發行本成果專刊電子版供民眾免費下載，讓民眾能夠零距離地欣賞本次大賽成果，藉此推廣臺灣金屬工藝，向國人介紹臺灣傑出的金工藝藝術家。



This year's competition comprises the Jewelry and Object categories. The entry admission window was from January 1 to 31, 2020. A total of 152 entries with 100 in the Jewelry category and 52 in the Object category come from 19 countries, including Asia, Europe, the Americas, and Australia. The preliminary selection was conducted on March 6 based on photographs. Seventy-one entries - 41 in the jewelry category and 30 in the utensil category - were admitted into final selection. The final selection was based on the physical works. Submissions were accepted from March 26 to April 10, and the selection process was conducted on April 25. After careful deliberation by the jurors, a total of 24 winning works were selected - 12 in the jewelry category and 12 in the utensil category. The award ceremony will be held on July 31. The winning works from this year's competition will be displayed in the Special Exhibition Hall on the first floor of the Museum's Gold Refining Building and the Jin-shuei Special Exhibition Hall, from July 31 to November 1. Because of the pandemic, online exhibitions will also be offered, with downloadable album, so that the public can appreciate the outstanding works with no physical barrier. With our efforts, we hope to promote metal crafts in Taiwan and introduce excellent metalwork artists to the public.



初選 | Preliminary Screening



決選 | Final Selection











圖錄 | Gallery

首飾組 Jewelry

- 01 呂佳靜 Lu Chia-Ching  
基本配件 Basic Accessories



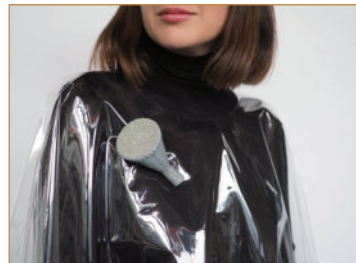
01 / p26

- 02 葉方瑾 Yeh Fang-Jin  
Hide and Seek



02 / p28

- 03 Gitte Nygaard  
ReZink



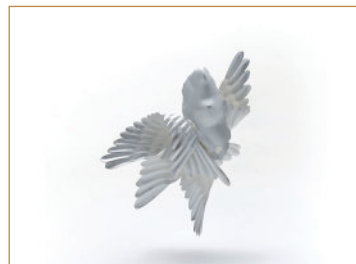
03 / p30

- 04 Kim A-Rang  
A Long-awaited Letter

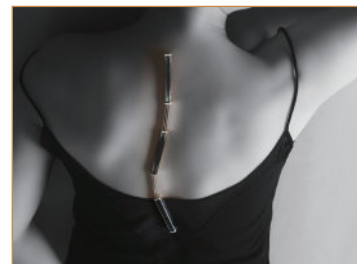


04 / p32

- 06 Kim Ji-Young  
Between the Line



05 / p34



06 / p36

- 07 Lee Nam-Kyung  
Memory



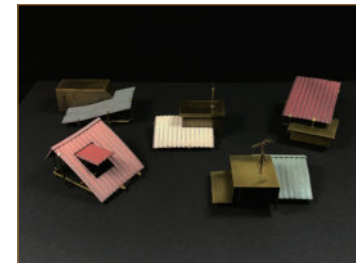
07 / p38

- 08 王奕傑 Wang Yi-Chieh  
構 Structure



08 / p40

- 09 吳宜臻 Wu Yi-Chen  
那些被我們遺忘的風景  
Forgotten Sceneries



09 / p42

- 10 Choi Yoon-Jung  
Breath Series



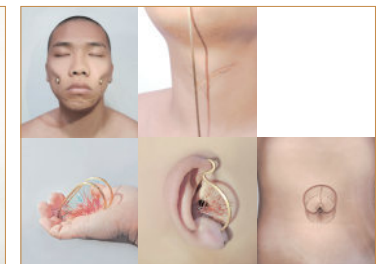
10 / p44

- 11 梁紫祺 Liang Chi-Ci  
思絮 Thoughts



11 / p46

- 12 郭靖芃 Kuo Ching-Wen  
癢 Itch



12 / p48

圖錄 | Gallery

器物組 Object

- 01 王以安 Wang I-An  
沒有開始也沒有結束 - I, II  
Where does the ball begin?  
- I, II



01 / p52

- 02 Song Ga-Hee  
Such a Moment



02 / p54

- 03 吳孟儒 Wu Meng-Ju  
填碎 Broken Plate



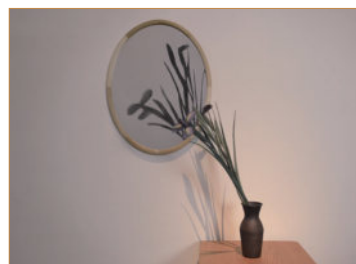
03 / p56

- 04 張建璋 Chang Chien-Wei  
One after Another No.3



04 / p58

- 05 許臻秦 Hsu Chen-Chin  
虛實之間 II  
False or True II



05 / p60

- 06 張惠竹 Chang Hui-Chu  
自我消弭  
Dissociative Disorder



06 / p62

- 07 劉家銘 Liu Chia-Ming  
植覺 Plant Instinct



07 / p64

- 08 Gretal Ferguson  
Stitched - Cross Stitch III &  
Border Stitch



08 / p66

- 09 洪寶國 Hong Bao-Guo  
Prometheus - M&B



09 / p68

- 10 Kazuhiro Toyama  
Biophilia; magma II, aa lava



10 / p70

- 11 黃冠傑 Huang Kuan-Chieh  
Rosetta



11 / p72

- 12 林凱媚 Lin Kai-Mei  
生命之花 Flower of Life



12 / p74



得獎者通訊錄 | Winner's Contact List

首飾組 Jewelry

呂佳靜 Lu Chia-Ching	設計師 dearlike0318@gmail.com
葉方瑾 Yeh Fang-Jin	學生 srightwish@gmail.com
Gitte Nygaard	Jewellery artist and teacher mail@gittenygaard.com
Holland Houdek	Assistant Professor & Art Gallery Director at Nazareth College, Rochester, New York, USA hollandhoudek@gmail.com
Kim A-Rang	Contemporary jewelry artist darkchild01@naver.com
Kim Ji-Young	Contemporary jewelry artist suviann@hanmail.net
Lee Nam-Kyung	Jewellery Artist nkjewelrystudio@gmail.com
王奕傑 Wang Yi-Chieh	學生 s9933456@gmail.com

吳宜臻 Wu Yi-Chen	行政及銷售人員 abibbiwu@gmail.com
Choi Yoon-Jung	Jewelry Artist cyoonj0407@gmail.com
梁紫祺 Liang Chi-Ci	琺瑯工藝創作者 liang.chi.ci@gmail.com
郭靖芝 Kuo Ching-Wen	學生 kcw10410481@gapp.nthu.edu.tw

得獎者通訊錄 | Winner's Contact List

器物組 Object

王以安 Wang I-An	藝術工作者 anner95@gmail.com
Song Ga-Hee	MetalSmith grusy@naver.com
吳孟儒 Wu Meng-Ju	學生 moruwu0423@gmail.com
張建瑋 Chang Chien-Wei	Metal Artist chienweichang@hotmail.co.uk
許臻秦 Hsu Chen-Chin	自由業 chenchin84@gmail.com
張惠竹 Chang Hui-Chu	學生 jobiq0510@gmail.com
劉家銘 Liu Chia-Ming	自由業 as758453@gmail.com
Gretal Ferguson	Silversmith gretalferguson@yahoo.com.au

洪寶國 Hong Bao-Guo	兼職金工創作 baodi0077@gmail.com
Kazuhiro Toyama	Research Associate toyamakazuhiro616@gmail.com
黃冠傑 Huang Kuan-Chieh	學生 hgjay86@gmail.com
林凱媚 Lin Kai-Mei	學生 kaimei0534@gmail.com



2020 新北市國際金屬工藝大賽 比賽簡章

壹、主旨

新北市立黃金博物館（以下稱本館）為提升國內金屬工藝創作風氣，自 2007 年起廣續舉辦六屆金屬工藝大賽，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參賽者展現藝術夢想的舞台。本屆賽事向國際徵件，提供國內外金工創作者相互競藝的平台。

本賽事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工藝術界之交流，催生出具時代感及不同文化特質的創作。比賽組別分為首飾組與器物組兩組，以個人創作為限；所有得獎作品將刊登於電子專刊，並於本館官網提供閱覽。本館並將規劃得獎作品於「2020 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	2019 年 6 月	依網站公告為主
初選徵件	2020 年 1 月 1 日 0 時至 2020 年 1 月 31 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	2020 年 2 月 24 日至 2020 年 3 月 6 日	依網站公告為主
初選結果公布	2020 年 3 月中旬	初選結果以電子郵件通知
決選收件	2020 年 3 月 26 日至 2020 年 4 月 10 日	收件時間與地點：以電子郵件通知
決 選	2020 年 4 月底	依網站公告為主
入選得獎名單公佈	2020 年 5 月上旬	實際公布時間請上本館官網查詢，得獎者並另以電子郵件通知
頒獎典禮及記者會	2020 年 7 月 31 日	典禮時間與地點：以電子郵件通知
成 果 展	2020 年 7 月 31 日至 2020 年 11 月 1 日	展覽地點：本館特展室

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參賽者相關可辨識之特徵（例如：姓名、品牌符號與參賽者肖像等）。

- （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（佳作以上，含佳作）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：包含金屬媒材。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）、具危險性或保育類材料請勿使用。
- （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）。

四、初選：

- （一）請於規定時間內至本館官網線上報名，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初選線上報名流程示意圖（附件 1: 網址）。
- （二）作品圖檔格式：請提供參賽作品實體正、背、左、右、俯視角度，各方向圖片各 1 張，每張圖片畫素須達 3000x2000(pixel) 以上，5 張圖片檔案總計不超過 10MB 之 JPG 格式，不得使用影像修圖軟體修編作品；檔名需加註參賽者姓名、作品名稱及角度（例如：王大一 - 發財金 - 正、王大一 - 發財金 - 背…等）；倘作品實體與圖片不符，該項作品即不備決選資格。
- （三）作品獲獎者，上列圖檔將無償提供本館刊登於電子專刊，並於本館官網提供閱覽。
- （四）**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。**
- （五）作品獲獎者，上列圖檔將無償提供本館修改、公開宣傳、巡迴展出、專刊出版或教育推廣等其他使用。

五、決選：

- （一）進入決選者，請先於本館官網下載決選表單（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，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決選送件線上報名流程示意圖（附件 4: 網址）。
- （二）實體作品請於指定時間內郵遞或親送至本館指定地點，詳細地點以網站公告為準。
- （三）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。
- （四）作品請以堅固包裝或木箱承裝，並加入填充物防護。如因無完整包裝箱，或作品製作不良，以致託運過程中損壞而無法進行審查，主辦單位得取消該決選資格且不負賠償責任。
- （五）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。

- (六) 賽後，主辦單位將依決選表單內之返還作品調查結果，通知參賽者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）。
- (七) 獲獎作品（佳作以上）將於成果展實體展出，自決選收件至展覽結束，約需耗時 7 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，將作品返還參賽者。

六、評審標準：

- (一) 創意表現 (30%)
- (二) 造形技法 (40%)
- (三) 媒材運用 (30%)

七、作品評審：

作品之評定，由本館遴聘 3 ～ 7 名國內外金工與相關領域專業人士組成評審團。評審名單將公布於本館網站。

八、參賽責任：

- (一) 作品限為參賽者之原創性著作，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 年內不得再次參加本館所舉辦之各項比賽，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，本館概不負責。
- (二) 作品經評定為佳作以上者，其著作人格權為參賽者持有，惟公開發表權為本館與參賽者共同持有，且參賽者同意就作品及所提供之所有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、專刊出版或教育推廣等其他使用。
- (三) 關於作品使用中的元素、肖像等材料媒介，應由參賽者所製作或係已得所有權人事前授權而為使用。
- (四) 本館對於所有佳作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；本館擁有修改、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。
- (五) 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。
- (六) 本辦法如有未盡事宜，本館保有隨時修改、補充之權利。

九、保險：

- (一) 本館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。
- (二) 本活動保險有效期間，係自本館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，本館對於作品將不負任何法律上之責任。
- (三) 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。
- (四) 本活動保險之其它規範，依本館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、獎金新臺幣 15 萬元（含稅）。
- (二) 銀質獎：1 名，頒發獎狀乙面、獎金新臺幣 9 萬元（含稅）。
- (三) 銅質獎：1 名，頒發獎狀乙面、獎金新臺幣 6 萬元（含稅）。
- (四) 優選：3 名，頒給獎狀乙面、獎金新臺幣 8,000 元（含稅）。
- (五) 佳作：6 名，頒給獎狀乙面、獎金新臺幣 3,000 元（含稅）。

二、器物類：

- (一) 金質獎：1 名，頒發獎狀乙面、獎金新臺幣 15 萬元（含稅）。
- (二) 銀質獎：1 名，頒發獎狀乙面、獎金新臺幣 9 萬元（含稅）。
- (三) 銅質獎：1 名，頒發獎狀乙面、獎金新臺幣 6 萬元（含稅）。
- (四) 優選：3 名，頒給獎狀乙面、獎金新臺幣 8,000（含稅）。
- (五) 佳作：6 名，頒給獎狀乙面、獎金新臺幣 3,000 元（含稅）。

※ 備註

- (一) 前項各獎項得從缺。
- (二) 每類別金、銀、銅質獎之作品參賽者，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，本館將補貼 1 張來回機票，1 晚住宿費（費用不超過新臺幣 3,500 元）。來回機票加上住宿費最高補助額度為新臺幣 3 萬元。本國得獎者，本館將補貼來回交通費，1 晚住宿費（費用不超過新臺幣 3,500 元）。來回交通費加上住宿費最高補助額度為新臺幣 6,500 元。請領交通住宿補助者，請出具相關證明。
- (三) 競賽獎金將依中華民國稅法相關規定，由本館代為辦理扣稅。

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

E-MAIL：goldmuseum1104@gmail.com

網址：www.gep.ntpc.gov.tw

2020 New Taipei City International Metal Crafts Competition Guidelines

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 six National Metal Crafts Competitions since 2007 where metal craft artists, domestic and abroad, fulfill their artistic dreams.

The Museum, by inviting domestic and international professionals in metal craft arts and related sectors as jurors of the 2020 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 2020 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, 2019	As published on the website
Open for Submissions	0:00, January 1st, 2020 to 24:00, January 31th, 2020	Applications must be received by 24:00 (GMT+8) Taipei time. All applications received after the deadline will not be accepted.
Preliminary Screening	February 24th, 2020 to March 6th, 2020	As published on the website
Announcement of Preliminary Screening Results	Mid-March, 2020	Notification of preliminary screening results will be sent via post.
Entry Submission for Final Selection	March 26th, 2020 to April 10th, 2020	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, 2020	As published on the website
Announcement of Award Winners	Early May, 2020	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	July 31th, 2020	Award winners will receive official written notification regarding the date, time and venue of the award ceremony.
Exhibition	July 31th, 2020 to November 1st, 2020	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 of New Taipei City Government  
Gold Museum of New Taipei City Government

IV.Rules

1. Eligibility:

1.1 Artists, domestic and international, engaging in metal crafts are eligible for this competition.

1.2 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.

1.3 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.

1.4 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.

1.4.1 Entry is not original to the Entrant, copied, counterfeit, or created by someone else.

1.4.2 Entry has previously been recognized or granted any awards/prizes (as a finalist or winner) in any other domestic or international exhibition or competition.

1.5 By submitting Entry to the Organizer, the entrant accepts and agrees to comply with all the competition rules.
2. Categories:

2.1 Jewelry

2.2 Objects
3. Submission requirements:

3.1 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.

3.2 Dimensions of entry:

3.2.1 Jewelry: The sum of length, width and height of Entry (base included) must not exceed 90 cm.

3.2.2 Objects: The sum of length, width and height of Entry (base included) must not exceed 150 cm.

3.3 Preliminary screening:

3.3.1 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.

3.3.2 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.

## **VI.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: Three winners. The winner will be granted one commemorative certificate and a cash award of NTD8,000 (before tax).
  - 1.5 Honorable Mention: Six winners. The winner will be granted one commemorative certificate and a cash award of NTD3,000 (before tax).
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: Three winners. The winner will be granted one commemorative certificate and a cash award of NTD8,000 (before tax).
  - 2.5 Honorable Mention: Six winners. The winner will be granted one commemorative certificate and a cash award of NTD3,000 (before tax).

## **※ 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 Us**

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 E-mail: [goldmuseum1104@gmail.com](mailto:goldmuseum1104@gmail.com)



2020 NEW TAIPEI CITY INTERNATIONAL  
METAL CRAFTS COMPETITION EXHIBITION

# 新北市國際金屬工藝大賽

## 得獎作品專輯

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