



|香|港|傑|出|學|生|藝|術|家|獎|
THE OUTSTANDING STUDENT ARTIST AWARD OF HONG KONG



第三屆「香港傑出學生藝術家獎」2019

**THE 3RD OUTSTANDING STUDENT ARTIST
AWARD OF HONG KONG (OSA AWARD) 2019**

學生藝術家聯展 Student Artist Group Exhibition

artatall

網頁 Website: artatall.org

前言

Foreword

感謝各位蒞臨二零一九年度「香港傑出學生藝術家獎」。本獎項由二零一五年成立，今年已是第三屆，參賽者眾多，總共有 250 所院校參加，學生藝術家提名人數更超過 600 名。

由於第一屆香港傑出學生藝術家的成員將於本年度大學畢業，使今年的獎項別具意義和特色。他們畢業後將投身社會，為自己的職業生涯揭開序幕。本人對每個今年大學畢業的傑出學生藝術家有百分百的信心，因為這幾年間他們凝聚在一起互相交流學習，對不同藝術開放了眼界及廣闊了思維，絕對是難能可貴。而這正正是本獎項希望達到的主要目標及特色。我們知道獎金和獎盃並不是最重要，本獎項最主要是希望為學生藝術家提供探索全球最重要的藝術展覽之機會，以及透過「OSA 學生會」籌辦不同的藝術活動，藉此培育他們，為他們繼續提供學習的機會。

「香港傑出學生藝術家獎」可以說是一個活生生的旅程，使一些有潛質的年輕藝術人才，能在真真切切的生活經驗中不斷改進，塑造他們成為創意及藝術業界最耀眼的新星！

本人 謹代表籌委會，衷心感謝各位專業評審、贊助機構及其他單位對我們的協助和支持。特別的是能邀請義大利駐港總領事 孔德樂先生，在百忙之中抽空擔任是次頒獎典禮的主禮嘉賓，以及得到義大利文化機構 Italian Culture Institute 的大力支持，本人深表榮幸。希望日後能在香港和義大利建立共同平臺，使香港和威尼斯的藝術和文化交流得以更上一層樓。

最後，本人再次恭喜 17 位入圍的傑出學生藝術家，以及其校長和老師。非常歡迎你們加入「香港傑出學生藝術家獎」的大家庭。希望各位喜歡這個展覽！

I am very delighted to welcome you to The Outstanding Student Artist Award of Hong Kong (OSA Award) 2019. This is the 3rd series of the award and over 600 students from 250 schools have participated in this meaningful event since its establishment in 2015.

This is a very special year for OSA Award as the students from the 1st OSA Award are going to graduate, who will soon enter the society and open a new page in their career development. I have 100% confidence in them as they are all well trained with a much wider perspective and exposure throughout these years. This is exactly what we want to do which makes the OSA Award so special: we are not only presenting cash prizes or trophies, but instead we give the student artists a chance to explore one of greatest international art exhibitions and provide on-going opportunities to groom and develop them under a strong cohesion of the OSA Alumni.

OSA Award is in fact a real life-time experience which nurtures young promising talents to shape their dreams in becoming future stars in arts and creative industry!

On behalf of the Organizing Committee, I would like to present my heartfelt thanks and appreciation to the professional judge panel for their unconditional support, as well as the generous contributions from the donors. In particular, we are very honoured to have Mr. Clemente Contestabile, the Consul General of Italy in Hong Kong, as the Guest of Honour of this Prize Giving Ceremony and the support of Italian Culture Institute to this event. I look forward to establishing a mutual platform with the Italian community in Hong Kong and in Venice for art and culture exchange.

Lastly, may I congratulate all 17 finalists, their teachers and principals. We welcome you becoming a member of the OSA community. Hope you enjoy the exhibition!!

胡海光先生 Mr. Jason Woo

OSA Award 籌委會主席 Chairman of OSA Award Organizing Committee
Art-at-all 主席及聯合創辦人 Co-Founder and Chairperson of Art-at-all

意大利一直以來致力推廣世界各地的不同文化，作為世界主要文化大都會，它一直宣揚著它豐富的傳統文化，並於世界藝術及文化上佔有舉足輕重的地位。

本人很高興可以接觸到本地的藝術慈善團體 Art-at-All。Art-at-All 一直致力推廣藝術欣賞，並希望提供不同的機會讓年輕藝術家們踏足國際的大舞台，從而令本地藝術及其文化得以發展及進步。

為了反覆實驗而鼓勵學生們發展自己的獨立風格及創意，「傑出學生藝術家展覽」成為了一個多元的平台，讓不同學校的學生可以在其中交流靈感。

透過「香港傑出學生藝術家獎」，學生有機會到世界最大型的國際藝術展覽之一的「威尼斯雙年展」，從而豐富學生對藝術的靈感及想像力。

這是一個香港與意大利多元化文化交流的最佳例子，而採取此積極的做法正正能迎合公眾對文化的渴求，並應受到其他藝術組織的關注、支持與合作。

由於香港藝術及文化一直以多元化，並且融合著中西文化見稱，我們期待著像 Art-at-All 這樣的創意業界及非牟利團體能致力推廣並鼓勵更多香港藝術家、老師、學生及藝術愛好者們探索這個城市多元的藝術文化。

Being a cultural hub throughout centuries, Italy is a staunch promoter of cross-cultural relations, celebrating the abundance and significance of its traditions.

I am very glad to be in touch with the Hong Kong-based charity art organization Art-at-All which promotes art appreciation and aims to enhance the development of local art and enrich the culture of Hong Kong by introducing young talents to an international audience group.

In order to encourage students to develop their individuality and creativity by putting an emphasis on experimentation, the Outstanding Student Artists Group Exhibition has created a vibrant platform where pupils from different schools are able to participate in the exchange of ideas.

Thanks to the prestigious The Outstanding Students Artist Award of Hong Kong, students are also able to visit Venice Biennale, one of the greatest international art exhibitions dated back from 1895, and enrich their imagination by viewing art first hand.

This is an excellent example of dynamic cross-cultural exchange between Hong Kong and Italy; this proactive approach meets the growing cultural needs of the public and should be supported for future collaborations with other art institutes and organizations.

As arts and culture in Hong Kong are well known for their diversity as well as embracing both East and West, creative industries and non-profit organizations such as Art-at-All strive to promote and encourage more Hong Kong-based artists, teachers, students, and art aficionados to explore the vibrant art scenes which surround the city.

孔德樂先生 Mr. Clemente Contestabile

意大利駐港總領事 Consul General of Italy in Hong Kong



Consulate General of Italy
in Hong Kong



香港傑出學生藝術家獎

The Outstanding Student Artist Award of Hong Kong

「香港傑出學生藝術家獎」(OSA Award) 於 2015 年成立，並於每兩年舉辦一次。今年 2019 年將舉行第三屆「香港傑出學生藝術家獎」。

獎項由藝術業界跨界共同創辦，分別得到教育、設計、收藏及藝術推廣界等支持。其目的是鼓勵學生對創作主題、媒介、藝術史有更深刻的理解及運用，並呈現個人的能力及風格。獎項頒予在學的青少年藝術家，強調藝術家的個人能力、風格及創作歷程；同時邀約藝術業界人士及大專院校教授出任評審。

獎項試圖跨越不同學校體制，讓接受不同藝術課程的學生，甚至非修讀視覺藝術科的學生一同參與，製造學生在創作上互相切磋學習的機會。同時，獎項希望由上一屆獲獎學生藝術家的帶領下，延續創意交流。

The Outstanding Students Artist Award of Hong Kong (OSA Award) was established in 2015. This year is the third series of the award, with each series taking place once every two years.

The OSA Award was founded by a diverse group of professionals in the art industry. The aim is to encourage students to develop their individuality and creativity by putting an emphasis on experimentation and the process of creating. Student portfolios are an integral part of the selection. The jury panel consists of art practitioners and educators from a variety of creative fields.

The Student Artist Group Exhibition creates a platform where students from different schools are able to participate in the exchange of ideas. Eventually, this creative exchange can continue through the OSA Alumni community.



策展人的話

Curatorial Statement

時間如光速一樣，轉瞬即逝。「香港傑出學生藝術家獎」(OSA Award) 自 2015 年成立，今年已舉行第三屆「香港傑出學生藝術家獎」。OSA Award 一直致力於發掘有潛力的新生代藝術家，為未來的香港藝術發展出一分力。這次入圍的學生藝術家們，正代表著香港藝術發展裏一股新力量。今年的主題「易·移」，便是意旨這股觸勢待發的新勢力，同時，也是一種不斷流動轉換的發展方向。香港藝術發展需要新的血液不停流動，學生藝術家們正是這活力的根源。

此外，OSA Award 也提供了一個很好的平臺，讓學生藝術家們能舉辦展覽，讓更多大眾或對藝術感興趣的你們，能看到這些香港藝術最年青一代的發展開端。或許，你們現在看到這次參展的入圍學生藝術家們，將來會成為一顆顆耀眼的明日之星，大家拭目以待！

Time is just like the speed of light, which is transitory. The Hong Kong Outstanding Students Artist Award (OSA Award) was established in 2015. This year is already the third series of the award, with each series taking place once every two years. OSA Award has been devoting itself to exploring potential new generation artists and contributing to the future development of Hong Kong art. The selected student artists represent a new creating force in Hong Kong's artistic development. This year's theme "Shifting Force", it means the power which is made up of parts that are continuously moving and changing position in relation to others, Shifting Force reveals an explicit intention to be a new force awaiting development. At the same time, it is also a non-stop changing direction of growth. The development of Hong Kong's art needs new blood to keep flowing. Artists from OSA Award, is just like the source of this vitality.

In addition, OSA Award also provides a good platform for students artists to hold exhibitions, for letting more people or those who are interested in art can see the beginning of the youngest generation of Hong Kong art. Perhaps, the selected student artists in this exhibition, one day, would become a rising star in the future. I look forward to and let us wait and see!

方敏兒女士 Ms Janet Fong

移動美術館總監及獨立策展人

Director of Moving Art Museum and Independent Curator

評審團的話

Comments from the Judges

我很榮幸獲得 Art-at-all 的邀請，與來自不同專業的精英一起參與 2019 年度「香港傑出學生藝術家獎」的評審工作。這十多份入圍同學的作品集，給我留下深刻印象，當我瀏覽每一份作品集時，就好像重溫一片他們在創作過程中的喜與憂。他們在創作過程中對作品主題、技巧運用、表現方式都進行了大量的資料搜集和反覆思考，使我驚訝他們年紀輕輕，卻有如此毅力和能耐。而同學們在會面時的特出表現和對藝術創作的無比熱誠，更教我和其他評審喜出望外。同學們各自的學藝背景和經驗縱有差別，但都無阻他們發揮創意潛能。雖然，入圍者未必都能獲獎，但我認為同學們能跨出這步，挑戰自我，已是成長階段的一次勝利。我衷心期望各同學都能從這次活動中互相觀摩，從而更認識自我，讓自己更堅定地開創前路，為理想、為未來而奮進。我衷心感謝 Art-at-all 對有志於藝術發展的同學的勉勵，並為香港藝壇帶來新動力。

I am so glad to be invited by Art-at-all to join the jury panel of the Outstanding Student Artist Award of Hong Kong (OSA Award) 2019 with professionals from different fields. I must say that I was greatly impressed by the 17 selected student art portfolios. When I read through every portfolio, it was as if I have experienced the happiness and frustration that they felt in their creations. It was also surprised me by the resourcefulness and perseverance of these young art students that they have done some in-depth research on their topics and carefully examined the techniques and skills they applied on their works. All members of the jury were also overjoyed with their outstanding presentation and passion to art demonstrated in the interview. Their genuine potential and creativity have not been hindered by the differences in their training background and resources. Although it is not possible for all candidates to receive the awards, I believe that they have achieved a victory in their formative years when they joined this challenging programme. I sincerely hope all the candidates could take this opportunity to exchange their experiences and ideas and to learn from one another, looking forward to and striving for a bright and exiting future. I would also like to express my heartfelt gratitude to Art-at-all for their efforts in nurturing high potential talent and providing new impetus for the thriving art scene in Hong Kong.

鄧民亮博士 Dr Raymond Tang

香港藝術館館長(現代及香港藝術)

Curator (Modern and Hong Kong Art), Hong Kong Museum of Art

我非常榮幸能夠參加是次第三屆 OSA Award 的評審團。而作為眾多傑出的評審的其中一員，於面試當天觀賞及討論學生們的藝術品，及後要選出得獎作品時，確實令我們評審團相當頭痛。我對學生們作品的質素，背後的思考過程，於比賽中的成就都留下深刻的印象。而於每次討論過後，都能夠激發我的思考，每一件作品都令我非常欣賞，因為每一件作品都反映了學生於藝術中一直以來累積的造藝，而又同時反映新一代的主流思想及他們的世界觀。我為此對他們的未來充滿信心。Art-at-all 一直致力培育並啟發新一代於藝術上的觸覺，及鼓勵他們為自己的夢想努力。因為要成為一個出色的藝術家，單靠天分是不夠的，他們很需要裝備自己以激發自己的潛能。而堅持追夢，甚至啟發身邊的人都需要無比的勇氣和毅力，我在此代表評審團衷心祝福他們往後追夢的路途順利，發光發熱。

It is my pleasure to join the Art-at-All 3rd Outstanding Students Artist Award (OSA Award) this year as one of the judges in a panel of distinguished fellow judges. It has been the most difficult Saturday spent listening and discussing the works of art created by these young teenagers. I am impressed with their quality of work, insightful thought process and achievement during this competition. The end result is at times thought provoking and certainly impressive. Each of the 17 finalists expressed their journey of how they came to their artist statements. Their work reflects the current state of mind of the next generation. In many ways, it will be a zeitgeist of the youth living in Hong Kong and how they see their place in this world. I have great hopes for their future and I hope they will see the same.

The Art-at-All organisation is conducive in nurturing and supporting the young to aspire and be inspired to keep furthering themselves. It takes more than talent to be a great artist. We have to equip our young with a set of skills that takes them beyond their natural gift. It also takes grit to persevere and to believe in themselves before they can shine and inspire their peers around them. We wish them great learning experience in life and wish them nothing but the best in their future journey ahead.

李京娥女士 Ms Candice Lee

香港亞洲藝術週創辦人及總監

Founder and Director, Asia Week Hong Kong



評審團的話

Comments from the Judges

這次參加 OSA Award 的學生算是千禧一代藝術家了，很高興有機會參與比賽的初賽至複賽之評審過程，大部分作品兼具創意和社會責任，作品報告的資料收集和自我評估都很客觀，可見老師們以引導為主的教育方式對學生起化學作用。這次入圍的作品風格體現香港的國際都會之特色，結合藝術界各國前輩的腳印。年輕人們對當代藝術史的認識已接近大學生的水準，由週邊環境的啟發，再配合自身體會和觀念出發，準備功夫充足，手段豐富——繪畫，裝置，攝影和映像等，有能力為作品選擇適合之手法，尤為可喜。看到年輕藝術家們漸露頭角，對本港的藝術發展更見信心。

I am very glad that I am given the chance to participate in the judging process in the first and second stage of this year's OSA, and I am certainly impressed with the artworks done by participants this year, whom are mostly millennials. Most of the artworks have shown a great deal of social responsibility and creativity, I can also see the objectivity shown in the data collection as well as the self-reflections in the portfolios. This displays that the teachers behind these amazing student artists have done a very good job in guiding students to think and reflect on their artworks. The artworks have also shown the features of Hong Kong as a cosmopolitan, and by blending characteristics of artists from all around the world, participants have shown an undergraduate level of knowledge in the history of contemporary art. From inspiration from surroundings, and merging it with their self-reflections, sufficient preparations and using various forms of expressions, they are able to use a suitable art form to create stunning works of art. I am very glad to see that the future generations coming strong to the contemporary art scene at such a young age, and I hereby sincerely wish them the best journey in pursuing a career as an artist or art-related professional.

莫偉康先生 Mr Gary Mok

藝術探索及發展顧問

Art Discovery & Development Consultant

香港傑出學生藝術家學生會

OSA Award Alumni (OSAA)



展覽籌備工作後的生日派對（2019年7月） Birthday Party after exhibition preparation workshop (July 2019)



與第三屆入圍學生藝術家一起打保齡球（2019年7月） Bowling Night with 3rd OSA students (July 2019)



參觀 2019 年的香港巴塞爾藝術博覽會 Visiting Art Basel Hong Kong in 2019



參觀 2017 年的香港巴塞爾藝術博覽會 Visiting Art Basel Hong Kong in 2017

有別於其他的學生藝術獎，我們重視才華洋溢的學生藝術家在藝術路上的成長。在第一屆獲獎同學的帶領下，組成了「香港傑出學生藝術家學生會」。學生會目的是凝聚及培育各屆獲獎及入圍的同學，希望能透過參與及籌劃不同形式的活動，延續及激發藝術交流，繼續支持「香港傑出學生藝術家獎」，並互相扶持及鼓勵各人在藝術方面的發展。我們期望他們未來能在藝術、設計、文化及相關的範疇獨當一面，為香港未來培養更多藝術及創意的明日之星。

自學生會於二零一五年成立，他們組織了不同藝術活動和舉行聯誼活動。除了參與大型藝術盛事巴塞爾藝術展和藝術中環外，我們亦有參加不同藝術家講座，以及藝術展覽。學生會成立後，我們十分期待在不久的將來籌劃更多有趣和別具意義的活動：到訪更多的展覽、講座、甚至是人體寫生和同輩藝術評賞及分享會。

Unlike many other student art awards, OSA values the artistic growth of the talented student artists. The OSA Alumni (OSAA) was founded in 2015 under the leadership of the 1st OSA Alumni. The OSAA aims to unite, groom and develop outstanding students shortlisted from past OSA Awards, who will have the opportunities to participate and organize a wide variety of art related events and activities. Through the strong bonding among the student artists from all years, they will promote, encourage and inspire artistic exchange by supporting one another's in their career. We sincerely hope to nurture these young promising students into future stars and champions in arts, creative and cultural related industries. OSA Award is a real experience which gives outstanding talents to shape their dreams!!

The alumni have been actively participating in different art events since 2015. Besides going to exhibitions and art fairs, such as Art Basel and Art Central, we were able to meet local artists from artist talks and art exhibitions. As the Alumni Committee is finally launched, we look forward to organizing more interesting activities in the future; this would include more exhibition visits, gatherings and even life drawing sessions and peer gatherings.



在「INDEX 工創空間」討論藝術（2019年5月） Talk about arts at "INDEX" (May 2019)

舊生成就

OSA Alumni's Achievements

廖諱衡 Liu Wai Hang, Ticko

OSA 2015 Alumni

於 2019 年畢業於香港浸會大學視覺藝術院
Graduated from Academy of Visual Arts,
Hong Kong Baptist University in 2019

他於 2018 年 10 月獲得「The Sovereign Art Foundation Student Prize(University Category)」。2017 年第一次個人展覽後，在同年的 Affordable Art Fair 和 2018 年的水墨博覽中也有機會展出不同的作品

Ticko won the Sovereign Art Foundation Students Prize (University Section) in Oct 2018 with his artwork "A portrait of a girl that someone tell me I should love". After his 1st solo exhibition in 2017, Ticko showcased his works again at 2018 Affordable Art Fair & 2018 Ink Asia Hong Kong.

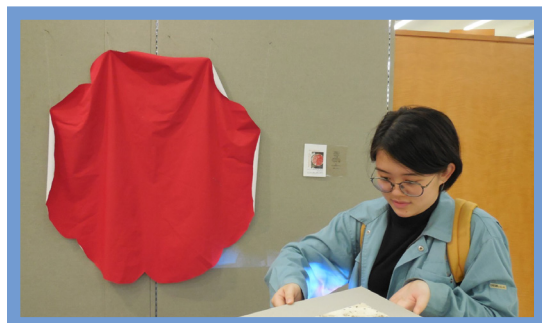


"A portrait of a girl that someone tells me I should love". 2017. Inking on paper. 101cm x 66cm.



她於 2018 年 11 月在中文大學完成第一個個展：「不要叫醒夢遊先生」。

Bethany launched her 1st solo exhibition at CUHK in Nov 2018: "Don't Wake the Sleepwalker".



"木棉花 Kapok". 2018. Installation. Size Variable.

黃嘉怡 Wong Ka Yi, Bethany

OSA 2015 Alumni

於 2019 年香港中文大學藝術系畢業
Graduated from Fine Arts in Chinese University of
Hong Kong in 2019



她在 2019 年 3 月時參與了倫敦藝術大學香港學會 Variety show 的製作，進行了第一次公開表演。

Rose curated her 1st public performance at the Variety Show in March 2019 with the University of the Arts London Hong Kong Society.



魏焯 Wei Ruo, Rose

OSA 2017 Alumni
現於倫敦藝術大學中央聖馬丁學院修讀純美術
Studying Fine Arts at University of Arts London,
Central St. Martins

林文婷 Lam Man Ting, Vanessa

OSA 2015 Alumni
於倫敦大學金匠學院修讀純藝術
Studying Fine Arts at Goldsmiths,
University of London

梁瑞焯 Leung Shui Huen, Athena

OSA 2015 Alumni
於 2019 年畢業於倫敦密德薩斯大學
(設計技術) Graduated from Middlesex
University London (Design Crafts) in 2019

Vanessa, Athena 及 Rose 於 2018 年與一班在英國留學的香港學生藝術家創立「鹹水薑」，一個致力於支持相互在藝術的發展的藝術組織。在 2019 年 8 月，組織在香港視覺藝術中心舉行首次展覽

Vanessa, Athena, Rose & other UK-based HK art students founded a self-initiative collective "Goeng1 Collective" in early 2018. It aims to support each other's artistic practice and expand the network. In August 2019, they held their first home-coming exhibition, "Haam4 Seoi2 Goeng1" at Visual Arts Centre.



Vanessa. "Untitled (Moon)". 2019.
Single channel video. 3'00".



Athena. "工作間 My Room". 2019.
Porcelain, wax, wood, plaster, sugar
and salt. Size Variable.



Rose. "What Cannot be Seen". 2019. Wooden
Framed Digital Prints on Polyester Film.
90 x 65 x 36 cm (a set of three).

入圍學生藝術家

Selected Student Artists

	歐宛汶 Albino Rene Esther Wu	藍田聖保祿中學 St. Paul's School (Lam Tin)
	陳曉楹 Chan Hiu Ying, Janet	中華基金中學 The Chinese Foundation Secondary School
	陳嘉瑜 Chan Ka Yu, Cathy	英華女學校 Ying Wa Girls' School
	陳諾 Chan Nok	民生書院 Munsang College
	陳鹿華 Chen Luhua	李寶椿聯合世界書院 Li Po Chun United World College of Hong Kong
	張明霞 Hodgson, Jasmine	德瑞國際學校 German Swiss International School
	甘朗然 Kam Long Yin, Brian	民生書院 Munsang College
	林焯峰 Lam Wai Fung	可道中學 Ho Dao College
	林穎 Lam Wing	馬鞍山崇真中學 Ma On Shan Tsung Tsin Secondary School
	Lindman, Alice	啓歷學校 Kellett School
	文凱盈 Man Hoi Ying	恩主教書院 Valtorta College
	吳清鴻 Ng Ching Hung	梁文燕紀念中學 (沙田) Helen Liang Memorial Secondary School (Shatin)
	伍家惠 Ng Ka Wai, Moon	李寶椿聯合世界書院 Li Po Chun United World College of Hong Kong
	岑朗軒 Shum Long Hin	英皇佐治五世學校 King George V School
	謝旻葭 Tjia Man Yan	民生書院 Munsang College
	王學沂 Wong Hok Yi	協恩中學 Heep Yunn School
	楊仔仔 Yeung Tsin Tsin	仁濟醫院王華湘中學 Yan Chai Hospital Wong Wha San Secondary School

排名按英文姓氏序 In Alphabetical Order



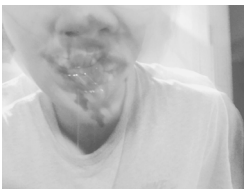
歐宛汶 Albino Rene Esther Wu

藍田聖保祿中學
St. Paul's School (Lam Tin)

「我希冀生活像揮灑在畫布上的顏料，感性的一面卻又出人意料，打動人心。」

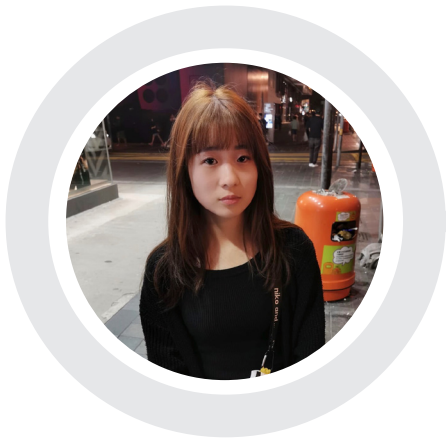
“I aspire to live a life like running paint on canvas – expressive, spontaneous and moving.”

“Appallment”. 2018. Digital print on paper, installation. 150 x 213 cm.



一隻由 180 張照片形成眼的影像。似曾相識又讓人心寒，也莫名的滑稽可笑。恐懼對我而言是無色、顫抖、不安... 更是我不可或缺的一部份。懇請你也努力接受自己活在在光裡的影子。

A hundred and eighty photographs form the shape of an eye. Some shots might be eerily familiar and some silly. A hundred and eighty photographs form the shape of an eye. Some shots might be eerily familiar while others to be silly. This is how I see fear - colorless, trembling, uneasy, haunting, breathless...and partially me. Acknowledge your shadow as you stay in the light.



陳曉楹

Chan Hiu Ying, Janet

傑出藝術學生領袖
The Outstanding Student Art Leader

中華基金中學

The Chinese Foundation Secondary School

「一位渴望在高中修讀藝術的學生，但她不能。」

“The one who desires to study Visual art in her senior secondary elective, but she couldn’t.”

這份作品源自本人一個較離奇和超現實的夢境。不照鏡子，自己的肖像仍歷歷在目。自畫像表達自己也顯得如斯無趣。因此我希望利用畫作表達夢境，表達自己的「虛」。

This painting is related to a surreal dream of myself. During those times when we grow up, I believed that everyone, including myself, is familiar with their own faces. In order to present a character in an interesting way, I choose to use a painting to depict the thoughts in my dream, bringing a “virtual” representation of the persona, me.



“思想帶領夢還是夢帶領思想 Thoughts Lead Dream or Dream Lead Thoughts”. 2018. Oil on canvas. 80 x 60 cm.



“母親·陌生人·女兒 Mother, Stranger and Daughter”. 2018. Dual-channel digital video with sound. 4'50", 0'28".

抽離女兒身份成為陌生的訪問者，帶出歷史事件的「實」。再以另一段片段重塑女兒的想法，展現「虛」。二人三個身份，使人物表達「實」、「虛」並重，更為完整。

Jumping out from being a daughter of my mum, I became an interviewer, bringing in some historical facts in a “realistic” way. While the other video rearranges the feelings of daughter and presents her thoughts in a “virtual” way. Facts plus thoughts between two characters but three identities makes the presentation of characters more complete.

陳嘉瑜 Chan Ka Yu, Cathy



英華女學校 Ying Wa Girls' School

「通過藝術創作，我可以文字以外不同的方式來表達自己。藝術對我來說就像是一個基於我想傳達給觀眾的概念和信息的另樣世界。」

“Through art creation, I can have means to express myself in different ways that go beyond words. Art is like an alternative world to me depending on concepts and messages I want to deliver to the viewers.”



對於幼孩，「抓緊學習的機會」又是否剝奪他們「自由」的理由？

In this modern world, education is crucial for people. The trapped baby in the book symbolizes the chained situation, telling a story of parents pushing their children to study while freedom is deprived. Whether it is more beneficial to grasp “knowledge” or “freedom” at this stage of life?

“Learning to grasp”. 2018. Ceramics and found object. 45 x 30 x 15 cm.



“Striving for a Living Life”. 2018. Cardboard and hemp rope. 70 x 60 x 40 cm.

金錢掛帥的城市中，港人永遠背負無形的經濟壓力。富戶人家享受著繁華光景的同時，低下階層卻只能力爭上游，為生活奔波。

Even money has so much to do with how we live our lives, does it really matter if we have no money? Backpack symbolizes heavy pressure and struggles from the lower class. At the back, contrast is created by depicting the leisure life of the rich to emphasize indifference of the superiors towards the homeless people.



陳諾 Chan Nok

 最傑出學生藝術家
The Best Outstanding Student Artist

民生書院 Munsang College

「我喜歡觀察生命中的被忽略的一面。它們的細節十分吸引我：那些情感，光與影，植物的脈搏。觀察使我進入反省和思考的狀態。我希望可以給這些小細節一個轉變及新的意義。」

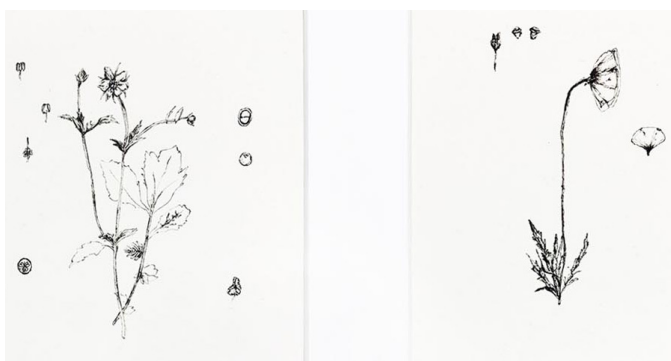
“I love to observe the unnoticed and overlooked ones in life. It is the small details that attract me the most: the emotions, light and shadows, plant details. Observing them leads me to a deep thinking and questioning process. I would love to give these precious pieces a transformation and a new meaning.”



我觀察著人類的存在。事實上，儘管大家都在人群中，每個人都是一個孤獨的個體。

I observe people's existence. Each individual is in fact lonely and exists in solitude even though we are in a crowd.

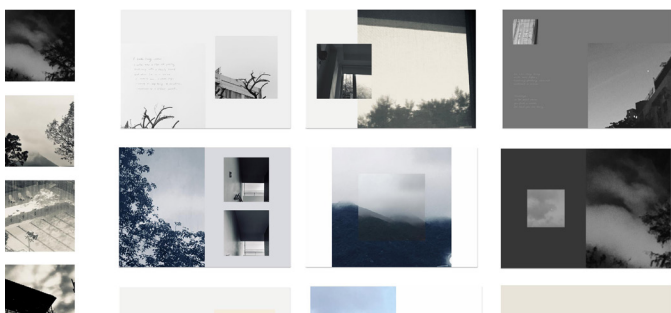
“Crowd”. 2018. Chinese ink on paper. 25.5 x 38.5 cm (a set of four).



觀察並描繪出植物的花紋及脈搏使我進入一個孤獨的狀態。我喜歡在分析和分解植物結構時提出不同的問題，它們提醒著我所有的思想都源自於根底。

Observing and drawing the plants' detailed patterns and networks lead me to a solitude state. I like to think and raise questions while observing and deconstructing the plants; they reminded me that all thoughts originate from the root.

“Deconstruction”. 2018. Chinese ink on paper, digital print on paper. 18 x 13 cm (a set of nine).

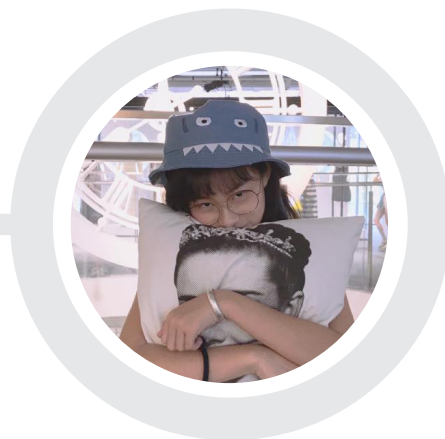


抬起頭，去發掘那些生命中不被注意，被忽略的細節。這些細節令我想到空間之間的聯繫。

Look up and observe the unnoticed, overlooked details in life. Seeing these details reminds me of the connection between spaces.

“可見，不可見。 Seen, but Unseen”. 2018. Digital print on paper. 15 x 15.7 cm (a set of forty), 14 x 19.5 cm (18 pages).

陳鹿華 Chen Luhua



李寶椿聯合世界書院 Li Po Chun United World College of Hong Kong

「我深深地被顏色和形狀，以及藝術可表達的力量吸引。我希望能成為一個平面設計師，因此作品多數都是平面的，並且重點敘述身為青少年的個人經歷和掙扎。」

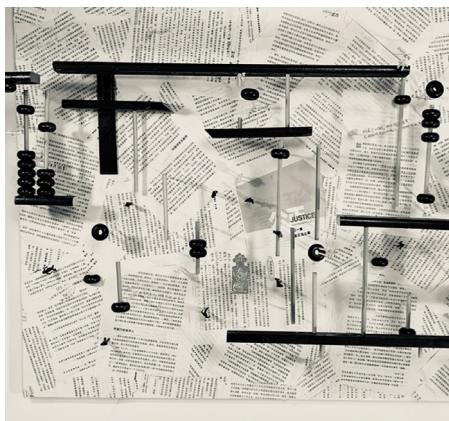
“I am a young artist that is attracted to colors and shapes, and the power of art to convey message. With a hope of being a graphic designer in the future, my works are mostly two dimensional, and highly focusing on my personal experiences and struggles as a teenager.”



“福建 2018”. 2018. Oil on canvas. 55 x 70 cm.

「福建 2018」源於我參觀福建傳統村落的經歷。我看到現代西方建築如何取代傳統土樓建築，以及青年人如何不願意留在村里繼承傳統技藝。在現代化的侵略下，我為逐漸失去的土著文化而感到悲傷和無能為力。受到包豪斯運動、德國藝術家奧斯卡施萊默的啟發，我以圖形和機械的方式描繪了村里的日常活動，傳達出一種獵奇和格格不入的感覺，這正是我去那裡時所感受到的。

Fujian 2018 is drawn from my experience of visiting a traditional village in Fujian. I saw how modern, western architecture are replacing the traditional Tulou style of building, and how youth are unwilling to stay in the village to inherit traditional skills. I felt really sad and powerless about the loss of indigenous culture under the invasion of modernization. Inspired by German artist, Oskar Schlemmer, who was part of the Bauhaus movement, I depicted the daily activities in the village in a graphical and mechanical style to convey a sense of bizarreness and awkwardness, which were exactly what I felt when I visited there.



“算命 Calculating Life”. 2019. Wood, bamboo, plastic figures, paper, foamboard and brass. 75 x 14 x 12 cm.

我受到電車問題和其矛盾的道德概念所啟發，思考著數學和生命的重要性的關係：我們是否可以用數字去計算生命？這個作品用一個立體，抽象的方式去表達這個問題，但它依舊是一個開放的闡釋。這是因為我個人並沒有有一個準確的答案，也質疑是否會有一個「正確」的答案。因此，我用了拆散的算盤作為數學計算的象徵，塑料人像代表生命，去呈遞了兩者之間的關係。

I was inspired by the conceptual ethical dilemma of the trolley problem, which questions about the relationship between mathematics and significance of life: whether we can use numbers to count lives. This piece addresses this problem in a 3D abstract way, but it is also open for interpretation. Because personally I don't have an answer and I doubt if there is a so-called “right answer”, therefore, I merely presented the dilemma and pointed out the conflict with decomposed abacus as symbol of mathematical calculation and human figures as life.



張明霞 Jasmine Hodgson

德瑞國際學校 German Swiss International School

「我對香港住房條件著迷，並因而刺激我的藝術作品。我試圖通過這種透作方式表達生活空間如何塑造我們的生活，無論好壞。」

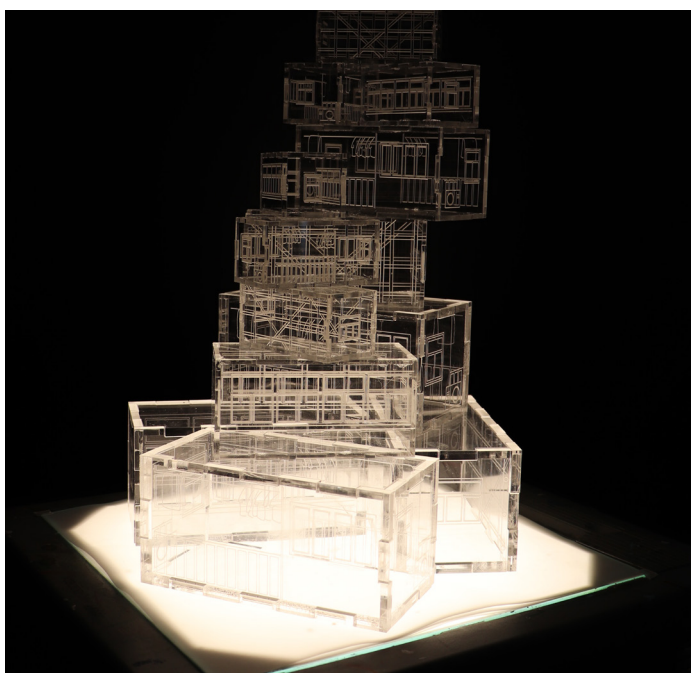
“My fascination with housing conditions in Hong Kong acts as a stimulus for my artwork, through which I try to portray the ways in which our living spaces shape our lives, for better or for worse.”



石膏製作的房子探索了香港的居住性質。雖然香港大規模生產的房子導致了長期冰冷和空虛的氣氛，但是玩具屋內的不完美表明家庭應該是一個不完美和個性的地方，因為這是令生活變得個人及獨一無二的原因。

Plaster houses explores the nature of residence in Hong Kong. Although Hong Kong's culture of mass-producing houses leads to an atmosphere of coldness and emptiness, the imperfections within the dollhouse casts express that home should be a place of imperfection and individuality, because that is what makes it personal to those living in it.

“Plaster Houses”. 2018. Plaster, wooden board and spray paint. 210 x 30 cm.



「Stack」是對香港住房短缺的評論。為了最大限度地利用土地，城市的每個角落都已經被高聳的住宅樓所包圍。由於缺乏土地，過渡性低層住房的想法已經被放棄去向高處發展。這通過亞克力盒子遞減的尺寸來顯示，亦表達了大規模生產房屋的影響。

“Stack” is a sculptural commentary on Hong Kong's shortage of housing and how. In order to maximise the use of land, every corner of the city has been saturated with towering residential buildings. Because of the lack of land, the idea of transitional low-rise housing has been abandoned to build upwards. This is shown through the decreasing scale of acrylic boxes, which displays the impact of the mass production of homes.

“Stack”. 2019. Acrylic board, light Installation. 30 x 30 x 40 cm.

甘朗然

Kam Long Yin, Brian

民生書院
Munsang College



「小時候，我喜歡觀察身邊一切能令我了解世界的基本。每次坐在巴士上，我透過玻璃窗欣賞著不同區域的風景。這些觀察容許我更一層地幻想著城市的開端以及它的建築。自此，我開始建立我對發掘『城市』的興趣。」

“When I was in primary school, I liked to observe everything around me that is fundamental for us to understand the world. Every time I sit on a bus, I look through the windows, and appreciate the landscapes in different districts. These kinds of observations allowed me to imagine more about a city from where it forms to the architecture there. Since then, I have developed my passion in exploring the topic ‘city’.”

這作品描繪了一個城市發展：繪製於兩個木塊上，一個與主題共鳴的自然和基本建築材料。在我們的世界裡，城市發展是無止境的。通過未完成圖的紙，我鼓勵觀眾使用他們自己的創造力來繼續他們心中的場景。扭轉街區的佈局連接兩個城市，就像我們的世界是由不同的發達國家和發展中國家組成一樣。結合我之前對建築的想像，我的繪畫講述了現代主義和創造力。這張圖讓我有機會調查我們的城市和他的發展。

This artwork depicts an urban development, drawn on two wooden blocks, a natural and basic building material that resonates with the subject matter. In our world, urban development is endless. By leaving the drawings unfinished, I encourage the audience to use their own creativity to continue the scenes within their mind. Reversing the arrangement of blocks connects the two cities, in the same way that our world is formed by different developed and developing countries. A combination of my previous imagination of buildings, my drawing speaks of modernism and creativity. This drawing provides me an opportunity to investigate our city and urban development.

這作品是我針對重建維港和啟德舊區的設計。它也展示出建築，空間和運輸如何構造出一個大都市。我希望有一天我們的城市可以變得更宜居，讓所有人可以舒服和諧地一起居住。我一直都有千萬個新想法在腦海中，而這個作品容我把它們逐一紀錄成圖像。

This work depicts my design on redeveloping the Victoria Harbour and the areas near Kai Tak. It also shows how architecture, spaces and transports constitute a metropolis. It is hoped that one day our city can be more liveable, allowing everyone here to live comfortably and harmoniously with each other. I always have thousands of new ideas in my mind, and this artwork allows me to record them down one by one through pictures.



“Reverse”. 2018. Chinese ink on wood. 50 x 50 cm (a set of two).



“Cos Mo Port”. 2019. Chinese ink on wood. 45.5 x 55.5 cm (a set of two).

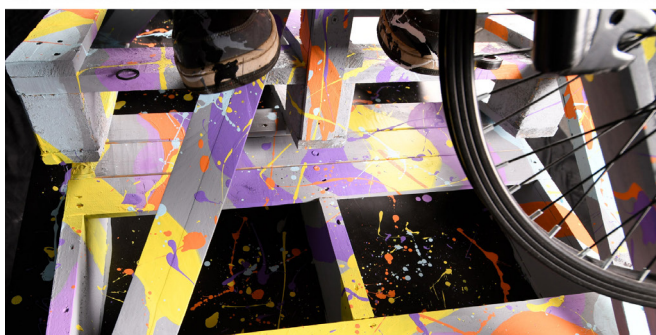
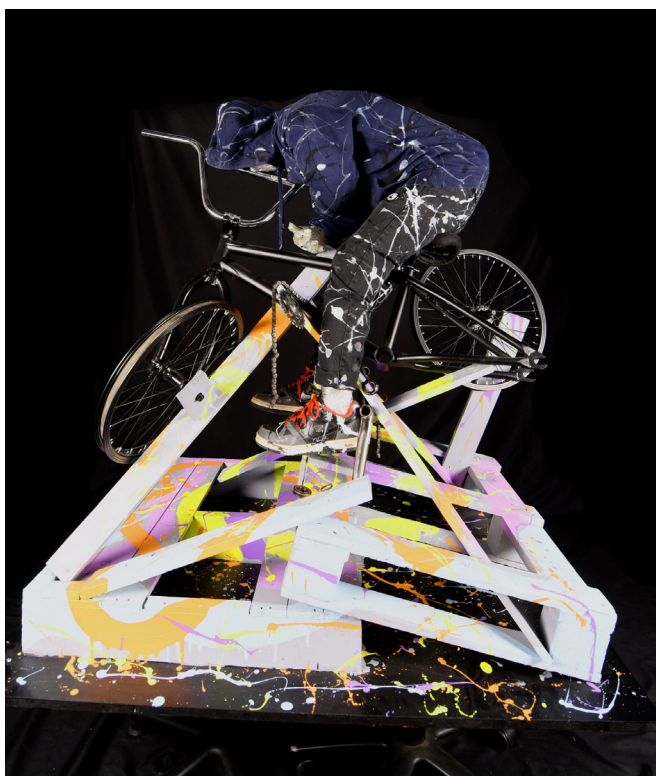


林煒峰 Lam Wai Fung

可道中學
Ho Dao College

「每件作品都是我由心創作的作品。每一筆、每一個步驟都帶着我的靈魂與喜悅。」

“I create with all my heart. Every step and stroke of my works carry my spirit and joy.”



“Respect”. 2019. Sculpture. 145.0 x 122.0 x 97.5 cm.

高難度的 BMX 運動一向被視為街頭運動。運動員不停突破難度，不停突破自己極限。希望透過這份作品向一班極限運動員致敬。

BMX is a sport with high difficulties. It has long been regarded as a street sport. This piece of work is to pay tribute to athletes who continuously breakthrough all kinds of difficulties and their own limitations.

林穎 Lam Wing



馬鞍山崇真中學 Ma On Shan Tsung Tsin Secondary School

「喜歡看動漫，想畫出各種人物形象。」

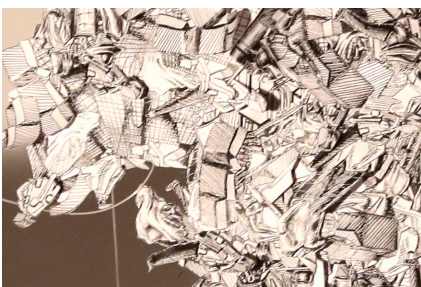
“I love watching animations.
I want to depict the lives of different types of people.”



“假像、香港社會”。2018. Installation. 75 x 85 cm.



雖然香港是一個發達城市，但是在城市的小巷或者不為人知的街頭都隱藏著人們所看不到的貧窮人士。而這個作品就是為了展示表面繁華和貧窮情況的對比，以雞籠狀井網，宣紙和一些剪出來的人物針筆繪圖製成一個香港地圖，來顯示那種反差和對比。



Although Hong Kong is a civilised urban city, there are many underprivileged people in Hong Kong. The artwork wants to show another sight of Hong Kong. It is a collage in a shape of a HK map. It is mostly made of chicken-wire, rice papers and some figurative drawings. Those figurative drawings show the daily life of HK elderly scavenger.



Alice Lindman

啓歷學校
Kellett School

「對於我來說，藝術是一種表達方式。它使我能夠深入研究自己的身份，更深一層地道出我內心的慾望和目標，以及現今社會。」

“ For me, art is a form of expression. It allows me to delve deep into my identity, conveying my inner desires and goals for myself, and society at a grander scale.

“Variations and Similarities”. 2019.
Oil on canvas. 110 x 85 cm.



我關注被收養的妹妹。她和我的家人沒有遺傳關係。但這並沒有限制我們對她的愛，反而讓我們更多地欣賞她。畫面上妹妹附近的水加強了團結的形象，因為它如何塑造了每個人體。

I care about my younger sister who, being adopted, does not share my family's genetics. However, this does not limit our love for her, instead causing us to appreciate her more. The water surrounding my sister in the painting reinforces the image of unity, due to its involvement in shaping every human body.



“Self Identity”. 2019. Chinese ink, watercolour and gold leaf on paper. 180 x 120 cm.

我相信通過肖像能夠展示一個人的自我價值。怪誕的圖像代表了我們這一代人對自己的恥辱；而將這些肖像與玫瑰的色彩和愛的象徵形成鮮明對比，我突顯了一種榮譽感，以及每一個獨特身份的重要性。

Believing in one's self worth is displayed through the portraits, with the grotesque images signifying the shame our generation has for themselves. Contrasting these portraits with the colours and the symbols of love through the roses, I highlight a sense of honor, and the importance of every unique identity.



最傑出學生藝術家
The Best Outstanding Student Artist

文凱盈 Man Hoi Ying



恩主教書院
Valtorta College

「藝術是我的家人，陪伴著我成長。生於一個不完整的家庭，繪畫和創作陪我渡過童年低落的時光。自此我的生活便離不開創作，開始發掘不同的媒介，探索不同的風格。」

“Art is my family, it has kept me company as I grew up. Raised in a broken family, drawing and creating crafts has helped me get over the downs in my youth. Since then, my life has been inseparable from creating art. I then started to discover various art medias, delve into different art styles.”

每段生命的開始，我們都經歷過一段柔弱的胎期。當胎兒成長時，母親與孩子之間的免疫關係逐漸增強，現實中陰暗的一面也繼而被早熟的胎兒吸收。新人類無法避免地生存在痛楚與苦難之中。反生育主義的哲學提出人類不出世為更好的選擇。當胎兒意識到自殺是唯一可以拜託束縛的方式，它成為了一個死產嬰兒，生為死者。

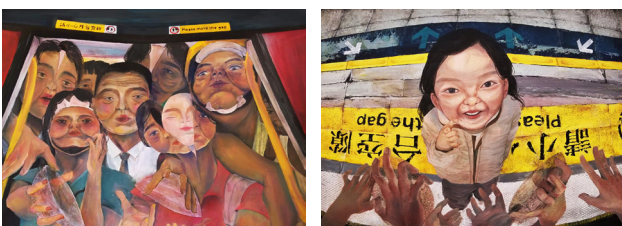
In the beginning of every life, we had all undergone a delicate fetal stage. As a fetus grows, the immunological relationship between the mother and the fetus strengthens, factual reality of the numerous dark aspects in life is continuously received by the premature fetus. New human lives inevitably contain pain and suffering. The philosophical reasoning in anti-natalism concludes that it is better for human beings not to be born. Realizing that suicide is the only way to liberate from the bondage in life, the fetus became a stillborn baby, born dead.

“胎死腹中 Stillborn”. 2018. Acrylic on glass, lichen in wood boxes, digital printing in frames, 3-D printing PLA. 21.5 x 15.0 x 7 cm (a set of five), 32.5 x 23.5 cm (a set of two).



童年是我們能肆意無懼地表達自我的無畏階段。孩子們簡單的世界裡，有著超乎想像、與眾不同的夢想：他們對未來不設限。但隨著時間推進，這些純真的孩童慢慢成為講求實際的大人。為了賺取生計，夢想被社會牢牢困住。成人現實的嘴臉，和還有希望和夢想的孩子們之間有著極大的落差。

Childhood is the boldness stage where we could express ourselves fearlessly. The simple minds of children have distinctive dreams beyond anyone's imagination: they see no limitations to what they could be. However, as time goes by the pure child turns into a utility adult. Dreams are firmly restricted by society, as people have to work for a living. The sharp contrast between the looks of parochial adults and the dreams and hopes of unthinkable children is then unfolded.



“妄想家 Delusional Dreamer”. 2018. Acrylic and clear sealant on canvas. 50 x 70 cm (a set of two).



吳清鴻 Ng Ching Hung

梁文燕紀念中學 (沙田) Helen Liang Memorial Secondary School (Shatin)

「我對藝術充滿熱愛，對雕塑和陶器的藝術活動非常感興趣。我相信自己會盡力發展想像力和創造力。」

“I am insanely in love with art, and really interested in the art activities on sculpture and pottery. I’m sure that I will try my best to develop my imagination and creativity.”



“束縛 Tie Me Up”. 2018. Acrylic on canvas. 80 x 110 cm.

作為一名中六學生，在 2019 年的公開考試面前，我的父母總是嚴格地對待我，像章魚一樣把我綁起來。

As a F6 student who are facing DSE in 2019, my parents always treat me strictly. They tie me up like an octopus.

目前，越來越多的父母過多地保護自己的孩子。很遺憾，他們沒有機會了解「現實世界」。

Nowaday, more and more parents are being overprotective to their children. It is such a pity that the children do not have the opportunity to know what the “real world” is.



“溺愛 Spoil”. 2018. Gouache on paper. 43.0 x 29.6 cm.

伍家惠 Ng Ka Wai, Moon



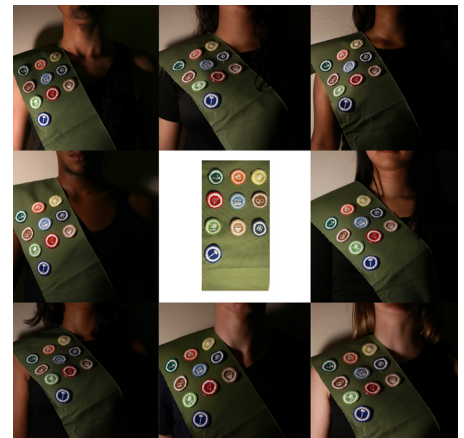
李寶椿聯合世界書院 Li Po Chun United World College of Hong Kong

「作為一個藝術家，我對於文化和全球化如何重塑政治深感興趣。通過我的作品，我希望可以挑戰和刺激觀眾的初始思想和信仰。」

“As an artist, I am fascinated by how culture and globalization can reshape the integral aspects of politics. Through my work, I hope to challenge and provoke viewers’ initial thoughts and beliefs.”

在 Lauren DiCioccio 的啟發下，我製作了徽章來代表聯合國可持續發展的目標。我希望展示現代全球體系如何不強制性地通過意識形態來賦予權力。刺繡不僅對模仿童子軍徽章至關重要，而且還體現了意識形態如何與政治權力完全融合。

With inspiration from Lauren DiCioccio, I manipulate badges to represent the UN Sustainable Development Goals. I hope to show how the modern global system allows power through ideology rather than coercion. Not only is embroidery essential to mimic boy scout badges, but it also embodies how ideology is precisely integrated into political power.



“Ideology”. 2018. Fabric, felt, embroidery and digital print on paper. 120 x 120 cm.



“Wishful Duty”. 2019. Digital print on paper. 53.2 x 42.0 cm (a set of two).

民族身分是指民族有意識地作為一個有凝聚力的整體，其獨特的傳統，文化和語言為民族的代表。然而，在這個政治的時代，人們如何確定自己的身份？這張照片系列通過觀看國家職責來解決這個問題。我希望反思的比喻可以引導觀眾質疑身份如何決定我們的生活方式。

National identity refers to a sense of a nation as a cohesive whole, as represented by distinctive traditions, culture, and language. However, in an age of identity politics, how does one determine their identity? This photograph series approaches this issue by looking at national duty. I hope the metaphor of reflection can lead viewers to question how identity determines the way we live.



當今現代資本主義社會中的超消費主義導致了非環境和無拘無束的生活方式，而這些生活方式正在損害地球和個人的福祉。我希望用視覺的效果讓觀眾了解這個全球性問題的重大影響，並反思他們在社會中的個人角色和足跡。

Capitalist society, emphasises hyper-consumerism in today’s modern, has lead to non-environmental and unrestrained lifestyles that are damaging to the earth and the wellbeing of individuals. Through my visual representation, I hope to allow the viewer to understand the grand impact of this global issue and to reflect on their individual roles and footprints in society.

“Transfixed”. 2019. Digital print on paper. 50 x 50 (a set of four)



岑朗軒 Shum Long Hin

英皇佐治五世學校 King George V School

「這一系列作品透過重慶大廈來突出描繪重要地方的過程，沒有過於抽象而被誤解，也沒有因太直接而失去的想像空間。」

“This series of works uses Chungking Mansions to highlight the process of portraying places of such importance as not too abstract as to misinterpret it, while not too literal as to be void of imagination.”

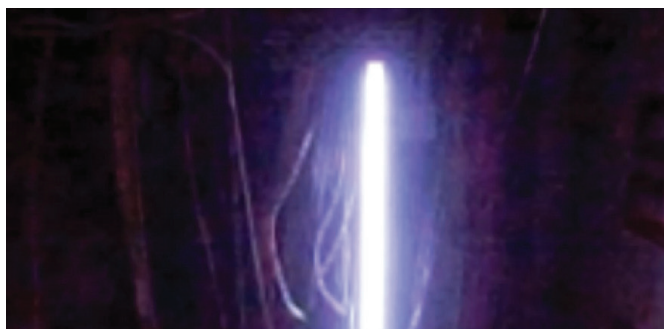
“variations”. 2019. Single-channel digital video with sound. 9'29".

與弗蘭茲卡夫卡小說的無名主角相似，「the trial」中奇異的平凡雕塑探索了重慶大廈幽靈般的性格；沒有名字，沒有文件，他們可能會消失得無影無踪。

Similar to the nameless protagonists of Franz Kafka's novels, the eerily plain sculptures of “the trial” explore people of Chungking Mansions' ghosts-like nature; without names and without papers, they could disappear without a trace.

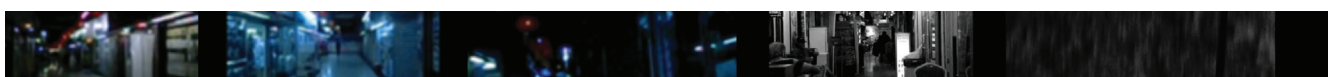


“the trial”. 2018. Ceramics. 15 x 7 x 7 cm each.



通過提供零碎的體驗：一系列的小插圖、幾個聲音片段。所有這些都經過粗略編輯，刺激觀眾的想像力，並促進他們對建築物的理解。這實際上是一個複雜的內部社會網絡的外觀和政治運作。

By providing a fragmented experience: a compilation of vignettes, several clips of sound. All crudely edited together, variations provides tools to stimulate the audience's imagination and to foster an understanding of a building. That is in fact a façade to a complicated web of inner social and political workings.





最傑出學生藝術家
The Best Outstanding Student Artist

謝旻葭 Tjia Man Yan

民生書院
Munsang College



「因為我擁有緊張和頑固的性格，使我經常強迫自己去滿足他人。生活中不同的角色和責任只會讓我極其難受。直到，我發現藝術製作是一種自我治療的過程，讓我探索自己和周圍世界的不同方面，將人們聯繫在一起。」

“Being so stressed and stubborn all the time, different roles and responsibilities in my life just tore me apart as I forced myself to satisfy others. Until I found art making as a kind of self-healing process. Art is a way for me to explore different dimensions of myself and the world around me as it bonds people together.”



“Doppelgänger”. 2018. Acrylic on canvas. 89.5 x 60.0 cm (a set of two).

「Doppelgänger」是一個德語單詞，意思是生活在同一個世界的「雙胞胎陌生人」。在我的生命中，我也遇過我的雙胞胎陌生人。這個陌生人和我有著相同的面孔，但表現得完全不同。「她是誰？」我想知道。「她從哪裡來？」我很疑惑。但沒有人回答我的問題。她日復一日地走近我。

“Doppelgänger” is a German word meaning “Twin Stranger” of a person living in the same world. I have experienced my twin stranger in my life too. This stranger shares the same face with me but acts differently. “Who is she?” I wonder. “Where does she come from?” I doubt. But there is no one answering my questions. Day by day, She walks closer and closer to me.



“Doppelgänger”. 2018. Acrylic on canvas. 89.5 x 60.0 cm (a set of two).

「請寫上你的角色，選擇一些問題來回答，一同來嘗試尋回昔日的美好回憶。」在建立個人檔案庫之後，我才發現自己與家人一直以來缺乏溝通。因此，我希望藉此修補彼此的關係，並重新連繫我們的回憶和感受。

Write down your role, pick some questions to answer, and try to retrieve our happy memories in the past. After building my archive, I found that I had little conversations with my family members. Therefore, I'd like to do a project to repair our relationships, reconnect each other via our memories, and share our feelings.



王學沂 Wong Hok Yi

協恩中學
Heep Yunn School

「作為一名舞者，我利用另一角度觀察世界。我揭露了在光鮮亮麗的舞蹈背後所存在的黑暗和痛苦。我更發現當中的刻板印象，社會規限和苛刻的審美標準與社會現今問題一致，並值得關注。」

“Being a dancer, I has explored the world from different perspectives. She has explored the other side of dance behind the glamorous façade on stage. Her feelings towards dancing are full of love and hatred. By drilling deeper into the dancing world, she has even found the resemblance between dancing and social phenomenon - the stereotypes of beauty, the cruel standard of perfect and the fading of natural beauty.”



“Stereotyped Glamour”. 2018.
Wearable art. Size Variable.

刻板的完美，一條條重疊的紅線令薄紗造成猶如高低起伏的小山丘，象徵了舞者在舞蹈生涯中遇上的高低起伏。一層又一層的紅色半透明薄紗在加疊後失去了當初的透明感，彷彿舞者為了符合大眾的標準而慢慢失去了自我。

Stereotyped glamour, with multiple shades of red cotton threads crossing over symbolises stereotypes and ups and downs in dance. Several layers of light yarn cover up the transparency of the dress which shows how dancers cover up their own uniqueness to meet standards.



“The Complexity of Dance”. 2019.
Single-channel digital video with sound,
acrylic on paper and installation.
Size Variable.



舞蹈的愛與恨，光鮮亮麗的舞蹈背後有著複雜而纏綿的黑暗面。當中的愛恨交纏和高低起伏為舞者帶來更深一層的感受。由舞衣撕下的碎布所編織而成的障眼物象徵了舞者以愛和熱誠包容了舞蹈中的不完美而從此投入和沈醉當中。生活中的人們，又被什麼所蒙蔽從而全心投入呢？

The Complexity of dance, despite the glamour and happiness of dance, love and hatred, pain and suffering do exist in dance. The blindfold is made with torn dancing costume which symbolises how dancers tolerate the imperfects with their love and passion towards dance. And you, what hide you from the reality?

楊仔仔 Yeung Tsin Tsin



仁濟醫院王華湘中學

Yan Chai Hospital Wong Wha San Secondary School

「身於 00 後，心於 80 後。獨愛老玩意、老歌兒，
更愛於創作中舊情復熾。」

“I am just a kid who is so nostalgic.
I love to draw the dated things since they are all classy and
fabulous. Don't let the age wrinkle our memory!”



“終業蹶擇 Farewell Closure”. 2018. Acrylic on canvas.
90 x 70 cm.

香港老店歲月蹉跎，飽經風雨，到頭來也敵不過市場壟斷。大財團打壓小企業，如巨人踩死蝸牛般簡單。或許某個角落又有一間老店被消失。

As the years rolled on, the metropolis development replaced the time-honored brands. An old business has its ups and downs. We can only say goodbye to the old shop. It becomes our memory after a farewell closure.

“蒲公英的心窗 Dandelion Heart Seed”. 2019. Digital print on paper.
21.5 x 24.5 cm (32 pages).



這是致給童真的故事：一群自我封閉的孩子在鐵皮鴨的引領下默默相遇。在天真爛漫的世界裡，他們能否再度找回童心？

It is an old story: a group of children were suffering in a quiet and lonely night. One day, a tin toy duck who came from Neverland has broken the silence. Something has changed from the bottom of their heart. The kids put down their mask in the end, as if putting down their sadness.



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關於我們

About us

art-at-all 創立於 2008 年，為非牟利慈善藝術團體，舉辦各類藝術活動，透過展覽、演出、講座、論壇、創意教育等，把藝術浸透在不同的層面及注入不同的空間。除了在展場、學校和廠廈外，更在大大小小的公共空間發揮創意，發揮 art-at-all 的概念。同時為本地年青的創作人提供與大眾溝通的平台，支持新一代藝術家的持續發展。自 2014 年起，art-at-all 開展了一系列藝術教育活動，包括藝術家駐校計劃、研討會及展覽；香港傑出學生藝術家獎等，期望為學校藝術教育提供一系列新觀點。

art-at-all is a non-profit charity art organisation founded in 2008. We strive to develop art-at-all levels by organising art exhibitions, performances, forums, seminars and education programs. By injecting the art-at-all concept to various spaces such as galleries, factories, schools and public spaces, we promote art-at-all forms and create platforms for emerging local creators of visual, mixed-media and interactive forms. Since 2014, art-at-all initiated a series of art education programmes such as artist residencies in school, the OSA Award, and also seminars and exhibitions, to provide a range of new ideas for arts education in schools.

artatall

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