

CHAMPION

以前我都不能理解為何藝術家畫家做自畫像，不是只一張兩張用來練習，而是有不同的時期裏一張張同樣的五觀，我當時覺畫自畫像就是浪費時間。以後當我做過一些創作，開始意識到去認識自己，而畫自畫像是認識自己的過程，在這幅創作中有我的自畫像，在畫的一角，我跟畫中的我凝視，畫中的我就在凝視地鐵車窗我的倒影，用時我的手在另一處玩手机。日復日生地鐵，每個人都看着手機，狀態簡直如火如荼，我每日都如是玩手机坐地鐵，有一次我從頭到尾都看着車窗，在窗的倒影看車裏人的一舉一動，人們的眼裏都沒有誰，只有手機的屏幕。從這些人裡看到自己，我而我又時不時凝視自己，當時的心情沉靜，畫就從我那時想出來。



意譯 Paraphrase:

My painting depicts the calm, self-reflective moment during one particular journey on the MTR, as I put down my phone and stared into the reflection through the train window instead. I observed the other passengers' behavior from their reflections – all they would care about were their phones while I saw my usual self among the crowd.

I used to think that it is just a waste of time for artists to produce self-portraits, but gradually I started to believe that what the process amounts to is a journey of self-discovery. I put my self-portrait in one corner: I saw my own reflection on the glass window without noticing the 'me' in real life who looks right through both myself and the reflection in the painting.

Kowloon City District 九龍城區	HKICC Lee Shau Kee School of Creativity 香港兆基創意書院	Cheung Man Yi 張敏怡	Form 5	Almost Self-portrait 半自畫像
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評審的評語 Adjudicator's Comment

作者在日常生活中細心地觀察我們身邊的生活細節，有所感觸和思考，衍生創作靈感。他運用平實的描繪手法將內斂的感情表現，呈顯在作品中的冷漠疏離感，更能傳達要觀者反思的人際問題。

The painting, despite its plain and realistic techniques to expose the inner world of its creator, has been achieved through careful observation of our everyday details in a pensive and inspirational manner to dissect the isolated interpersonal conditions and invite reflections on our personal lives.

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