



# Why Do People Create ART

爲什麼人們要創作藝術？

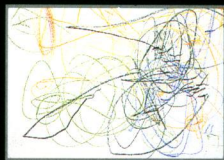
「市政局藝術獎獲獎者作品展」  
教育小冊（非賣品）

"Urban Council Fine Arts Award  
Winners Exhibition"  
Educational Pamphlet  
(Not for sale)

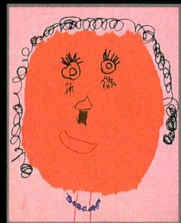
# 爲什麼人們要創作藝術？

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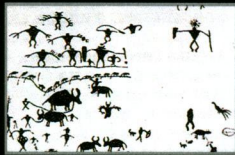
圖一：兩歲孩童的繪畫 Figure 1: Drawing by a 2-year-old boy



圖二：五歲孩童的繪畫 Figure 2: Drawing by a 5-year-old boy



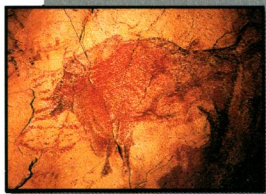
圖三：雲南岩畫 Figure 3: Rock painting in Yunnan



圖四：江蘇岩畫 Figure 4: Rock painting in Jiangsu



# 序言



藝術創作是人類獨有的本能。雖然動物和人類同樣有視覺及做夢的能力，但是只有人類才會把所見所想記錄下來。兩歲的小孩會自行塗鴉（圖一），到了五歲便懂得畫大圓面了（圖二）。人類無可置疑地具有與生俱來的審美才能，而正是這特質使他們能夠創造藝術。

為什麼人們要創作藝術？除了記錄事件或裝飾環境外，藝術創作容許人們把自己及其周遭環境塑造成為他們心目中的「理想」形態，亦可讓人們傳達一些既複雜、又難以藉其他方法表達的思想。「一畫勝千言」，不單因為畫作本身的敘事及觀賞價值，更重要的是其

中所包含的寓意。

為進一步了解藝術創作背後的動機，讓我們先從最早期的藝術作品中尋找答案。早在舊石器時代（公元前30,000至10,000年），人類已開始在居住的洞穴內繪畫。現存最早期的洞穴繪畫（絕大

部分以動物為題）分佈於法國西南部及西班牙北部，估計已有二萬至三萬年歷史。近代研究指出這些繪畫不單是壁上的裝飾，而且是早期人類神秘法咒的一部分，目的是祈求狩獵豐收。

考古學發現，這些洞穴繪畫所在地與當時人類棲止行息的地方存在一段距離。要到達這些繪有圖象的穴室通常要匍匐爬行以穿過狹長的通道，甚或要越過地下溪澗。而洞中所描繪的動物品種未必是這些穴居者的主要食物。事實上，牠們大部分在當時的環境下很難被找到。所以，這類型繪畫並不單是當時人類日常生活的寫照，它們實際上代表早期人類渴求狩獵成功的神秘力量圖象。

隨著地球氣溫上升與冰川溶解，早期人類開始由穴居生活過渡至新石器時代（約公元前10,000至8,000年）的農業社會。人類開始種植穀物和飼養牲畜。在中國我們發現了一些屬於這個時期的有趣岩畫。圖三是在雲南發現的例子。畫中的人物與牲畜有排列成行的，



也有隨意放置的。部分人物造形與常人異：有獸頭人身、草頭人身或無頭、無手、無足的。他們實際上代表大自然的神靈精怪，而早期人類相信他們能帶來豐收。

圖四是另一個在江蘇發現的岩畫例子。畫中再找不到人形，只有長著人面的禾苗。和圖三相似，它們代表植物的精靈，能為人類帶來好收成。從這兩個例子看來，我們更進一步相信早期人類的藝術創作不單為了紀錄他們的日常生活或裝飾環境，而是表達他們複雜的幻想與理念的媒介。通過藝術創作，人類可於有限的物質空間中實現其渴求。



看過早年的藝術家作品後，讓我們將注意力轉到一批現代藝術工作者——六位市政局藝術獎獲獎者身上，看看他們為什麼要從事藝術創作吧！

# Preface

The ability to make art is unique to human kind. Only men can write or draw what they see or imagine, though animals can also see and dream. Children by the age of two will naturally scribble (Fig 1) and subsequently draw a moon-face when they are five (Fig 2). There is little doubt that man possesses an instinctive aesthetic faculty which enables him to make art.

Why does man create art? Besides recording an event or decorating the environment, art enables man to recast himself and his environment in an 'ideal' form. It also allows people to communicate or convey complex thoughts which cannot be expressed effectively in other ways. 'A picture is worthier than one thousand words', not only because of

the picture's descriptive value, but also its symbolic meaning.

To further understand the reasons behind art creation, let us first turn to some earliest works of art for answers. During the Old Stone Age (30,000-10,000 B.C.), people began to draw in the cave they lived. The earliest cave paintings (most of them are images of animals) were found in the South-western France and Northern Spain which existed 20,000 to 30,000 years ago. Recent investigations



suggest that these paintings are more than just decoration on wall, but represent part of early man's magic ritual for a successful hunt.

According to archaeological findings, most of these cave paintings are

found at a distance from the portions of the caves where early man lived and cooked. These painted chambers are often accessible only by crawling through a long passage or even by crossing underground streams. Moreover, the species of animals represented in these caves might not be the principal food of the cave dwellers and most of them were in fact not easily found at that time. Therefore, this type of cave painting is not just a record of people's daily life at that time, but a kind of magic picture which shows early man's wishes and desires for a better hunt.

Gradual rise in global temperature and recession of glaciers brought early man out of caves and progressively transited the primitive society to the farming society of the New Stone Age (c.10,000

- 8,000 B.C.) Wild grains and animals were eventually domesticated by human beings. In China, we can find some interesting rock paintings of this period. Figure 3 is an example from Yunnan. People and animals in the picture are either lined up in a row or randomly placed in different positions. Some figures are very different from normal people: some with horns or plants on their heads and some without heads, legs or arms. They are in fact representing spirits or ghosts of nature which early man believed that they could bring harvest to people.



Figure 4 is another example of rock painting from Jiangsu. In this painting, we can no longer find any human figures but just plants with human faces. Similar to figure 3, they represent spirits of plants which can guarantee

a good harvest. From these two examples, we further believe that art creation of early man is not just a record of their daily life or a kind of wall decoration, art is a medium through which people can convey their complex imagination and thought. From the creation of art, people can fulfill their desire within a limited physical space.

After looking at our earliest artists, let us turn to the modern artists - the six Urban Council fine arts award winners - to see why they create art!

#### Reference 參考:

- (1) Janson, H.W., *History of Art*, Thames and Hudson, 1986.
- (2) Hartt, F., *A History of Painting, Sculpture, Architecture*, Abrams, 1989.
- (3) 馮作民: 《西洋繪畫史》, 藝術圖書公司, 1993。
- (4) 王振德: 《華夏五千年藝術不能不知叢書—壁畫集》, 天津楊柳青畫社, 1993。



我深信藝術為歷史悠久的人類活動，亦是一種永恆的表現方法。要全面了解任何主流的藝術傳統便需要明瞭其造型、形態、紋理、色彩及傳統技法背後的意義。

從事藝術創作的人往往比較靈活，因為創作本身不單是一種探究途徑。舉例來說，沒有機械、電腦及任何工具，儘管你只有一片從火中取來的木炭，你還可以創造藝術。牆上留下的一個手印——可能闡釋著藝術家的創作。

版畫是一種具創意的創作方法，由藝術家對於意念、想像、題材與及媒介的可塑性相互關係的感覺和探索衍生出原創作品。

## 劉國輝<sup>(1966生)</sup> LAU Kwok-fai

(b.1966)

夢者

絲網印刷布本

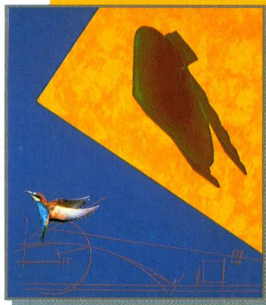
106 x 106 厘米

Fantasia

Serigraph on canvas

106 x 106cm

(1994)



Art is a very long-standing human activity which I have total belief as a perpetual means of expression. To fully understand any major art tradition, it is necessary to know the meanings behind the forms, the patterns, the colours and the techniques of the traditions.

People who can draw really well are in a much better position to be more flexible in their main discipline. It is not just a means of investigation. For example, take away all the machinery, all the computers, every conceivable mechanical device and you can still make art, even if it is with a piece of charcoal pulled out of the fire. The mark of a person's hand on the wall - that is what an artist is about.

Printmaking is an inventive and innovative way to make original works that come from a sensitivity towards the relationship between ideas, imagery, subject matter and the creative potential in the printmaking medium.

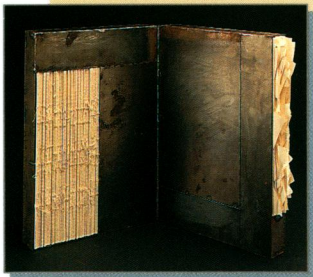
藝術家之所以創作，其中一個原因就是心底裡有些感覺，言語未能說出全部，以致不能說服人，也不使人感動。所以藝術家通過各種形式創作，把東西表達出來。當作品完成時，就好像一個啞巴，突然能開口說出一句心底的說話，快樂之處是無可比擬。我是這種人，當然別人是否聽得懂，又是另一個問題。

One reason behind artists' creation is that there are some feelings in their mind that cannot be fully expressed through language and thus cannot possess convincing or motivating power. Therefore artists turn

to express their feelings and sentiments through varieties of artistic creations.

When an artist completes his work, he seems to be a dumb person who can suddenly spell out words from his mind and enjoys the momentary

happiness that cannot be expressed. I am this type of people and whether people understand my artistic vocabulary will be another matter of concern.



劉小康(1958 生)  
LAU Siu-hong,  
Freeman (b.1958)

書 II

紙及鐵

33 x 46.5 x 3.8厘米

Book II

Paper and iron

33 x 46.5 x 3.8cm

(1994)



徐子雄(1936生)  
CHUI Tze-hung  
(b.1936)

行草書  
水墨紙本橫幅  
49.5 x 86厘米  
Running-cursive Script  
Horizontal scroll  
Ink on paper  
49.5 x 86cm  
(1995)



對世界的一切有所感受，藝術家才可將世界感轉化為意志，應世觀物才認識自己的存在。創新求變才可擺脫他人的束縛，從自由中獲得自我的享受。看創意的作品才感覺出生命力，創作的快感可留給自我回味。

我的作品只是人性的表現。我要不停的從自己的藝術去發展，是要從作品中看生命。書法不是智力的產品，它來自激情、快感和個性的表現，這種自由的感受亦是自我的享受。

Only when the artist has an intimate passion and care for our world can he transform his feelings into ideas. Only

when he responds to worldly affairs and observe nature can he identify his own existence. Innovations and creativity

facilitate the artist to break away from the bondage of other people and attain self-enjoyment of freedom. The happiness in artistic creation will nurture and bring a fond memory to the artist.

My works are expressions of humanity in its broad sense. I must investigate my own life through endless explorations in art. Calligraphy is not the outcome of intellectual rationale, it comes from passion, happiness and personal identity. The freedom of this kind of artistic creation gives me much satisfaction.

人生之道，世人均有各自之學識、智慧，隨著歲月之流逝，更增進了知識與經驗。作為書法家，應將感受自然地寄情于翰墨。此乃我創作之根本，而生活乃我創作之源泉。

This is the way of life: everyone has his own knowledge and wisdom and as time goes by, he will acquire more knowledge and experience. As a calligrapher, I must show my passion and feelings naturally in my calligraphic works. This is the basic concept for me to create art, and life provides

an unlimited source for my artistic creation.

葉民任(1949生)

YIP Man-yam(b.1949)

篆書

水墨紙本方屏

52 x 52 厘米

Calligraphy in Seal Script

Square scroll

Ink on paper

52 x 52 cm

(1995)



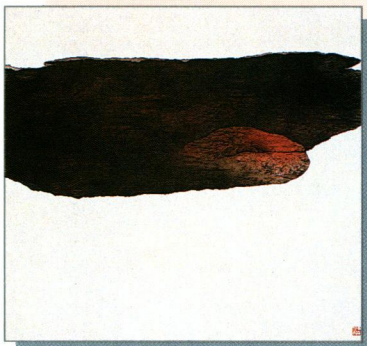
我總是在我的畫裡畫自己……我喜歡石頭山景，總是與這些題材產生共鳴。我之所以選擇它們，不因它們是「正宗」的或是「傳統中國的」，而是因為於我來說，用它們來表達自己的本質是自然不過的事。對無數中國人來說，石頭山景亦是一般的自然而然。

I have always painted myself in my paintings..... My subjects, stones and landscapes, are what I always feel for and am related to. I choose them as my expression not because they are subjects that are 'authentic' and 'traditionally Chinese'. I choose them

because they are natural to me in representing my personal being and they are as well natural to Chinese people over hundreds and thousands of years of history.

吳觀麟(1964生)  
NG Kwun-lun,  
Tony(b.1964)

存  
水墨設色紙本橫幅  
71 x 75.5 厘米  
Being  
Horizontal scroll  
Ink & colour on paper  
71 x 75.5 cm  
(1986)





中國古人將詩歌視為文章之餘，其實繪畫又何嘗不是文章、詩歌之餘？凡語言、文字所無法表達的感情，就付諸繪畫吧！



李虛白 (1940生)  
LI Xubai (b.1940)

故國春秋

水墨設色紙本立軸

246 x 65 厘米

Landscape of My Hometown

Hanging scroll

Ink & colour on paper

246 x 65 cm

(1993)

我寫山水畫是一種精神上的追求。所追求的是一種形諸筆墨之外，語言文字所不能表達的境界。

In ancient China, men-of-letters regarded poems and odes as complements of literary works. In fact, why painting cannot be seen as a complement to formal literary works, poems and odes? Let us convey the passion that cannot be expressed through the above means in the art of painting!

I paint landscapes as a kind of spiritual pursuit - a realm that goes beyond the technical repertory of ink and brush, language and words.

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