

國立臺灣師範大學
美術西畫組碩士論文

「陪宇宙起舞」繪畫創作專題研究

指導教授：謝孝德

研究生：叢林(Tennessee Pete)

中華民國九十八年六月

Thanks

It would be impossible to list all those who have helped me on this project. From librarians to secretaries to classmates and teachers, everyone I've met along my studies at Shr Da has been willing to go out of their way to help me. Be it with language problems or inviting me to exhibit my pictures, or giving me advice about classes to take, without the warmth and patience of the people around me I would have made little progress. I feel deeply thankful to the whole community and especially those working in the Art department.

All of my teachers have not only been understanding of my language handicap, but in many ways have helped me overcome it. Professor Chun Su Hwa 陳淑華 has been especially helpful in explaining the format for my thesis as well as encouraging me to get started and finished. Professors Du Jong Gau 杜忠誥, Sye Li Fa 謝里法, and Jun Su Liang 曾肅良 gave me a better understanding and respect of the Chinese culture that I am living in as well as inspiring and encouraging my creativity. Professor Ju You Yi 's 朱友意 positive attitude and interesting discussions have opened new doors of expression that lead into territories still uncharted. Professor Chun Jing Rong's 陳景容 energy and enthusiasm for creativity will always be a lamp unto my path. Professor Wang Chou Li' 王瓊麗 ideas about composition and art markets will surely not be quickly forgotten. Professor Hwang Jin Long's 黃進龍 assignments and thoughtful encouragements have inspired countless works in progress. Professor Shye Shau De's 謝孝德 teaching style and advice have been especially open minded and encouraged my individual strengths. As my advisor he has also spent a lot of time helping me prepare for my graduation exhibition as well as contacting friends and colleagues to help the cause.

The biggest thanks of all must go to my wife Sophia who has been patient and understanding, helping me learn and translate Chinese as well as helping me with all the arrangements for my exhibitions. Another thanks goes to my friend Tracy who helped translate my thesis when it seemed the dead line was only a couple weeks away. For all those that I have not mentioned, thank you ,too, and thank God almighty.

目次

緒論.....	3
第一章、 在藝術史上畫家如何表現波浪.....	6
第一節、 河流的表現.....	6
第二節、 湖水的表現.....	9
第三節、 海洋的表現.....	11
第二章、 衝浪美感的藝術哲學.....	16
第一節、 宗教和哲學上水的意義.....	16
第二節、 浪的探討.....	20
第三節、 浪的協奏曲.....	21
第三章、 作品分析.....	23
第一節、 感知.....	23
第二節、 街上衝浪者.....	25
第三節、 洗衣機.....	27
第四節、 陪宇宙跳舞.....	29
第五節、 綠色教堂.....	31
第六節、 和諧.....	34
第四章、 技法和材料	
第一節、 材料.....	37
第二節、 學習獨特技法之練習.....	40
第三節、 卡拉 OK 警察.....	43
第四節、 概念之洋一腦海.....	45
結論.....	47
參考書目.....	49
例圖目次.....	104



緒論

若你正在讀這篇報告，我想你要不是因職責所在而得讀這篇報告的老師，就是有許多閒空時間的人；或者你很在意某件事，也相信以下的報告內容能讓你有所收獲。如果你是因職責所在而讀這篇報告，我要在這裡先為你撥出的時間及耐心向你致謝；若你是後者，那我得先提醒你，我從不是優等生，而包括我在內的許多人都認為我反應不怎麼快。我承認我一直對寫論文，規範生計，還有造成當今社會階級劃分等概念的教育正規體制很反感。我也了解要拿到學位，就要付出許多努力及金錢；但有許多學術領域外的知識領域，卻與我們的生活更貼近、更真實。而其中一個領域，就是衝浪藝術。

大部份不衝浪的人認為衝浪是種競爭性的運動；而評審在評比每個人的衝浪動作及技巧後決定分數，最後冠軍可贏得獎盃，或許會有贊助廠商高聘代言商品如洗髮精。而在藝術世界中，畫作也有像競爭運動一樣的宣傳現象。雖然這兩種活動都適合此比賽環境，也因此更加繁盛，但無疑的，中間付出的努力一定比獲獎的榮耀重要。

我還在唸文法班時，我的母親寫了一首歌，歌中描述一片落在溪中、隨水流漂走的小葉子；每次小葉子被河中樹枝或岩石擋住去向，溪流總會幫它重獲自由、繼續向前。而這股驅使我不斷深入鑽研繪畫的力量，就是愛。對萬物存在的關懷這讓我有毅力去豐富生命意義及存在的價值。這就類似蘇格拉底於《自辯篇》(Apology)中所解釋，我行自認所當行，一樣的道理。我像一般大眾一樣，相信所有存在的事物都是由我們無法了解的力量所造；但在了解這股力量的過程中，

我們可能會找到離目的不遠的真相。因此就我目前了解，上帝是造我們萬物的創造者；而雖然我不確定祂造我們的目的，但祂也賦予我們欣賞及感恩的能力，而我亦然。藝術可以是對這份感恩，及渴求與造物主親密對談的真誠表達。

我獨自坐在海邊，此時夕陽漸漸隱沒山頭，入夜的涼風開始吹向岸邊，岸邊的石塊被海浪來回沖刷，發出低沉的震動聲，讓我心情無比平和。一股如肩高的海浪彎身捲出一抹優雅的弧線，呼喚著我下海衝浪。每個人無時無刻不在宇宙運行中，但極少人能有感受這份律動的機會。在眾星、月亮及腳底地球的推動下，滑行在水上的感覺是種純然的自然美；而心靈更欲與水舞上下畫出的優美弧線融為一體。這場大膽演現，無需見證才能歡喜慶祝，但你能感覺得到造物主立刻圍繞在身邊。之後，潮浪過去，我們一起划回海中等下一波浪；只是我不知道這波浪會在何時或何處襲來。在水中等待的同時，我們更能從不同湧浪方向、風況，開始感受到浪可能捲起的地點，而與大海的和平關係也隨之滋長。

我發現衝浪是個有創意又極具心靈層次的消遣活動，也因此我找到另個嗜好，繪畫。我相信創意點子就像能量波一樣可穿透牆及心靈，如果我們決心要抓到這些能量波，就一定要緊緊跟隨其後，以免這些能量波從身邊擦身而過，徒留我們在靜水中悵惘。衝浪少不了練習；而有時海浪沒有強大到讓我們衝得夠遠，但其他浪卻可能將我們重重拋下，讓頭部重創。我們畫得越多，對繪畫懂得越多，在創意上的努力就會得到更多收獲，並反映在我們日益茁壯的愛上。

因此我要在此對衝浪者、衝浪藝術，以及讓衝浪成為可能的大海及海浪致敬。每個人都在基督教、道教、東方的象徵主義及西方的神話中接觸到水的宗教層面。在審視藝術史的過程中，我們將會討論一些與水、浪相關的重要畫家，並仔細分析其作品及對畫壇的影響力。之後，我們將會討論到衝浪的源起、次文化，以及文化形態的全球化，並同時檢視藝術活動、感受、動力及哲學。最後，我們將透

過本人的藝術創作，討論臺灣衝浪的誕生，並與一兩位可能對衝浪划水有點子的臺灣衝浪先驅對談。雖然許多資料搜集都來自台大或師大圖書館，但在海中練習衝浪技巧及記錄動作及感覺的過程，也是無價的寶貴經驗。從其他衝浪者的訪談中提供相關主題，也更進一步認識可能成為題材的衝浪者。

我的目標，在於對大海及與海共舞的衝浪者有更佳的了解，與創作由海浪哲學、動作及衝浪者精神啟發的藝術作品。我希望能從幾個看起來對立的角度，接近此項目的繪畫面。不斷重覆練習各種筆觸，直到創作形態的動作呈現自然順暢，有如中國書法中的一氣呵成，但我也在探索一些西方傳統構圖及寫實主義畫派技巧，建立自己獨特的畫風。

第一章

在藝術史上畫家如何表現波浪

如果從海裡取一桶水，那桶水已不是海。我們還是仍想試圖了解河流、湖泊、大海及大洋這些水域間的關係，。密西根湖在歷史中有時被定義為海，有時又被定義為冰河。所有的水域互相連接，並尋求從小至大、更密切的關係。事實上，所有的事物均有類似的吸引定律。人們在各城市、大小路、甚至墓園和婦產科病房中，都如這些水域一樣以類似的型式環環相扣。這大概就是”人海”這個用語，用在台北這種城市如此貼切的原因。

第一節

河流的表現

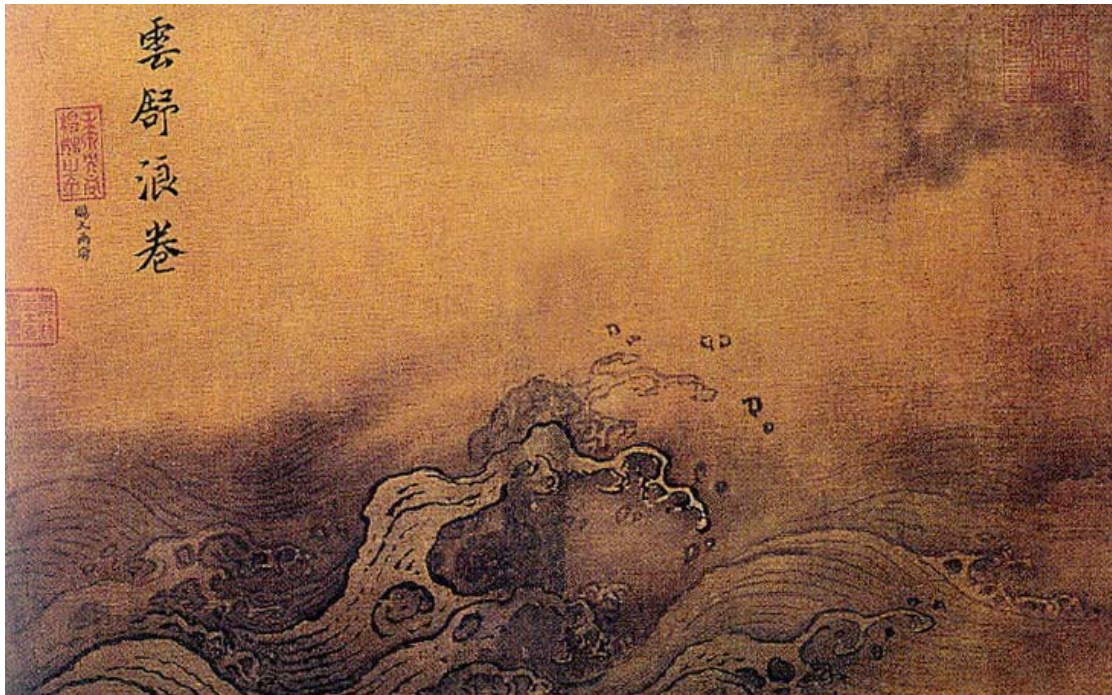


圖 1 宋代馬遠 雲舒浪卷 水墨 縱 26.8cm，寬 41.6cm 北京故宮博物院。

河流是整個水循環中的高速公路。”河流”這個字讓人聯想到流動、尋求相同目的地的大量水流。河流在長時間中，於尋找阻力最小之路徑的過程中塑形大地。河流中的水波由流動的水力、河床起伏形成，較不直接受到天體及大氣壓力影響，與海洋中的海浪形成不同。某些河流中的水流及岩石，會共同形成駐波（standing wave）。這些駐波表面看起來不動，以不斷落下的狀態保持平衡。而有可能就是這種現象，啓發了中國畫家馬遠的創作靈感。

馬遠的畫作為留存下來最早期的海浪畫作，亦為一千多年前人們尊崇水之力量的明證。馬遠擅於各種畫作，其中包括山、水、花、鳥及人物畫；但山水畫則是讓馬遠大放異彩的關鍵。在南宋早期前，山水畫雖普遍，但基本上當時畫中的重點都放在對山岳的描述上。通常畫作中山岳與水流的比例可算天差地別，而山峰更常是畫作的焦點。而到南宋早期時，山水畫已趨成熟。無論是畫作的主題、姿態及整體佈圖等，都與早期作品不同。而其中最重要的改變，則明顯展現在畫作空間比例的分配中。此時期畫作中山岳所佔的比例減少，而急流及動態水的比例則大幅增加。¹

由於馬遠對急流山水畫的熱愛，他在該主題的畫作描寫上花了許多時間。他不只留給後人豐富的畫作，更發展了許多讓後世藝術家研究的繪畫技巧。而關於大河的動線及有力的彎線、急流的快速水流、深溝及地下水流的快速移動、山泉、怒吼噴射的飛瀑、壯麗的水流及高浪等，馬遠對各種水的形態的仔細觀察，都在其作品的獨創性中表露無遺。

在文上標題為《雲舒浪卷》的畫作中，馬遠傳達出雲朵的柔和高貴，以及卷浪快速移動間的神祕關係。其畫作的觀點將觀賞者引領至水平面，賦予人一種幾近被急流吞沒的感覺，似乎有種必然的狂暴恐慌對著我們，讓我們對死亡及平靜的未

¹高輝陽 〈西元 1978 年〉 馬遠繪畫之研究 台北: 文史哲出版社

知困惑投降。馬遠傑作中色彩明暗度的細微變化，以及線條中的多樣化及清晰度，不但深入人的心靈，也喚起人類所有自生至死的經驗情感。這讓人對他的畫作可流傳近千年之久，一點都不意外。

第二節

湖水的表現



圖 2 林玉山 蓮池 絹. 重彩 147.5x215cm 1930

一座湖泊僅只是河流在慢下腳步後，聚集而成的一部份。在湖岸上常找得到許多生命，而這些生命的腳步佔據並放慢每時每刻。水流的溫和讓沉積物不斷堆積，而各種動植物則互相支撐起整個環境。二零年代畫家林玉山於一幅畫作中，建立起之後成為臺灣學院風格的最佳榜樣。²

此畫作內容為一座金色湖中的泥水。「台展三少年」為日據時代由日本東洋畫部選出及表揚的青年畫家，而林玉山就為其中一名。為了創作這幅「蓮池」，林玉山騎了一個半小時的腳踏車到「牛斗山」，因為當地有個長滿蓮花的小池塘。而他

²陳瓊花〈西元 1994 年〉自然寫生林玉山 台北:雄獅圖書股份有限公司

也在此地做了花、魚及鳥類的預備學習。

林玉山看到湖水的厚重黏稠感，辨識不出的流動方向，而湖水透明度也隨著湖深而變化。我們只注意到最接近表面的部份，其他全都被層層的沉積物掩蓋住，而這些沉積物也隨著深度不斷呈現單一色彩，完全是個負面空間。

風景畫中物體在距離或大氣增加時漸漸褪為單色的效果，稱為「大氣透視法」，此種流傳已久的技法，遠在達文西年代就有畫家採用。仔細觀察畫作中題材及色彩的設計，就會發現林玉山展現像睡蓮葉一樣漂浮水面，或像花朵翻滾飄落而下的存在平衡。

第三節

海洋的表現

所有的河流及湖泊流向大海，在此地交集、混合各大洲的不同風味。很少有藝術家能不被大海感動，而這些曾將大海做為題材的畫家更是不計其數，但其中有幾位出色畫家在歷史上受到注目。其中一位就是透納(J.M.W. Turner)，另一位則是葛飾北齋。我們將在此進一步討論這兩位畫家，並探索他們獨鐘海洋的原因。



圖 3 透納, 海上漁夫, 油彩, 畫布 170.5x241.5cm, 1805

透納生於 1775 年，為當時最具革命性的畫家。他大膽的抽象用色在歷史上掀起巨浪，影響到所有畫家。有人說他的作畫法是在畫布潑上不同色彩，再加以塗抹混合。透納於 1796 年於皇家學院展出其第一幅畫作，「海上漁夫」。這幅畫展現透納表現特殊效果、光及大氣微妙的愛好，以及其捕捉夜晚及大海喜怒無常特性的出色能力³。



圖 4 透納, 諾拉姆城堡日出, 油畫, 91x122cm, 1835-40, 泰特畫廊, 倫敦

有個關於透納的故事；他在一陣暴風中將自己綁在船頭，以體驗、並將暴風的狂暴深深印在記憶想像中，畫作才能有更真實的表達。雖然透納常寫生大自然，但他也常以想像作畫；他最出色的油畫作品就為由記憶及想像完成的半真實畫作。藉由這種方式，他得以著眼在自己想創作的情緒及色彩和諧上，而非單一記錄自然景象。

身為倫敦皇家學院一員，透納一直都有參與該學院的展出；一開始畫廊讓畫家只花一天的時間掛畫及做最後修飾，後來延長至 5 天。透納為這些展覽準備好幾十幅一般色彩、明暗配合、卻沒有細部描述的油畫；之後他再從中選幾幅，並在開

³ Martin Butlin, (1980) *Turner at the Tate*, London: Turner Gallery.

幕前將畫作完成。可以說透納是最早期的著名行動畫家之一，但真正讓人不解處，是透納未完成油畫的出色抽象美，無論在住家，或當今任何現代藝術館都很適合；事實上，這些畫作的確影響，也啟發許多全球各地抽象派畫家如旅法的杜德群。創造調配比例、色彩明暗及對比抽象畫的趨勢，精通繪畫技巧，在拍賣會上大放異彩成爲拍賣家的最愛。

透納的天賦、抽象明暗色彩，很可能歸功於他對水及移動水面上扭曲倒影的觀察。達文西在他其中一本有關記憶與創作活動有關的小品集中提到，最早期的人物畫就是由勾勒牆上陰影而來⁴。此處與記憶及繪畫相關的意思不是讓人一聽就很清楚，但我們可假設，靈感深植在記憶篩選過的感知中。透納在不同的動態階段觀察水的行爲，主要受到水流隨機中的和諧而來；他想以潑灑油彩、不斷摩擦及旋轉到理想狀態的方式，重現水的狀態。

雖然透納年輕時，其獨創、充滿讓人激賞之色彩詮釋的畫作，就已讓他展現驚人的天份，但他還是不斷研究過去畫家的傑作及色彩繪畫理論，以改善繪畫概念。他所讀的其中一本著作，爲歌德的《色彩論》；歌德就於該書中解釋以色彩表達情緒的力量。他另一個概念，則是從泡泡中可觀察到整體色譜。有關泡泡的這個概念讓透納很感興趣，而這也可能對其畫作「大洪水的翌晨」造成影響；爲了這幅畫，他還寫了以下這首詩：

方舟穩立於亞拉拉特山上，再度東昇的日頭
散發出地球潮濕的水泡，及光的好勝
映照出她失去的外形，呈現多彩的外表
希望的先兆、短暫生命在夏日飛逝時

⁴ 《達文西畫作文學集》(The Writings and Drawings of Leonardo Da Vinci)，Robert Zwijnenberg 著，劍橋大學出版，1999 年，第 11 頁。

升起、飛過、展開，逝去⁵



圖 5 Turner, *The Morning After the Deluge*, Oil on canvas, 31x31", 1843, Tate Gallery, London

葛飾北齋與透納為同時期畫家；雖然當時他與透納位於地球兩端，但他卻創作出或許是古今最爲人所知的海浪畫作。北齋描繪富士山景系列中一部份爲雕版印刷。學者認爲北齋的透視法技巧，及在海上滿船的人像風中鳥羽般被海浪顛簸吞沒的描述，來自於西方繪畫技巧的影響，以及北齋對當時由德國商人引進版畫的認識。這也許是事實，但北齋畫中的海浪仍保有東方風格，但也與宋代畫家馬遠的海浪畫作極相似。「神奈川海浪裡」格式化的海浪帶有鋒利邊緣，其強烈的明暗對比描繪出大海的力量。北齋在畫作中以透視法，讓海浪看似比富士山高大許多，就有如水形成的高大危險山岳一般。

⁵ Walker, J., (1983) *Turner*, New York: Harry N. Abrams Inc. Publishers,



圖 6 Hokusai, Woodcut, 1826

第二章

衝浪美感的藝術哲學

在本章中，我們將一起探索衝浪之美，並審視其元素與文化及藝術間的關係。水是衝浪的基本要素，它在生理及心靈層面上充滿了豐富的含意。衝浪者、水以及衝浪板之間的關係具有不但抽象，也極確實的重要性。海浪本身就是一種美，注視著海浪可引起人無限想像，並引人進入遠古的思想境界。衝浪者的動作及海浪，兩者一起合為言語無法形容、激起人情感及激情的詩歌。

第一節

在宗教和哲學上水的意義

水這種獨特的化學複合物一直在人們心中佔有一席特別之地，這不只是因為人體大部份為人類生存必需的水份，更由於水的多用途及我們可從中學習到的一切。所有的宗教都認同水的重要性，而大部份的宗教也將水融入努力賦予我們存在意義的文化儀式。從遠古時代至今，水的循環及作用都是世界地形學，以及人類學的最佳塑造者之一。因此，水在世界各地的文化中扮演一個中心角色，而其重要性連幼童都能了解。

哥倫比亞的安地斯安脈中住著一個祖先為印加人的部落。這個部落在幾百年前，於西班牙宗教法庭期間逃到深山中，以躲避文化滅絕。國家地理雜誌的 **Wade Davis** 一席極具啟發性的文化演講中，就提到這個部落及其他文化面臨滅絕邊緣的話題。這些人有趣之處，在於他們與自然及環境間的緊密關係。當部落中新生兒出生時，會被帶到所居住的高山，並在山上的營地中監禁到十八歲為止。在這期間，外界就只是一個以靈性關聯討論的抽象概念。年輕男子於十八歲時離開營地，目睹高山及溪谷等部落遺產，他也深深了解到其關聯及重要性，知道那不只

是等著被人砍伐開採的土堆，而是帶著恩賜及無限美麗的靈性存在。此時男子與這片景色的關係充滿忠誠與愛，就如母與子間的關係一樣自然宜人。這個與自然十分和諧的種族，不但可由外形，更可由聲音辨別不同植物。而當然水亦是他們每日飲食的一部份，附近也有聖泉及動物飲水處，讓平日赤足的部落在攀登聖山前潔淨雙腳。當他們回到神聖禱告場所時，發現以往山谷中的森林草原，被林立的風月場所代替，但他們也只能無語問蒼天。這些人自稱為大哥，而稱其他人為小弟，因為我們完全不了解人類所做所為的嚴重性。他們每日都為我們的靈魂、土地及水源禱告，因為我們的文化正在滅亡中⁶。只要我們可以了解，做這些事的人都與我們深植於同一個世界中，而身為靈魂與創造主有關的人類，當然山川流水或海洋，都是大家看到，有表達生命及纖細恩賜的靈性存在。

基督教會中有聖水的傳統，而大部份教會執行洗禮。天主教神父將聖水輕彈在會眾身上，而寶寶的頭部則由受過祝福的物品沾聖水抹濕。在美國阿拉巴馬州溪頭市(Valley Head)的李禮拜堂(Lea's Chapel)，會眾在附近農場聚集後，涉水到站在

溪中央的牧師身旁。牧師所站的溪中水高及肚；他說著禱文，捏住受洗者的鼻子，在溪邊牛群帶著興味卻毫不驚訝的眼光中，將受洗者浸在水下幾秒鐘。對某些人來說，洗禮儀式也許看起來又愚蠢又不具意義，但洗禮內含的文化遺產及含義，可遠溯至遠古時代，也可以在全球幾乎所有文化中發現相似點。人們相信印度恆河為一名女神，而在恆河中洗浴的儀式與洗禮不同；洗禮洗去身上的罪，但恆河水則可淨化靈魂。恆河女神及溼婆神的故事為有關創造的古老故事；讀了這個故事，你會深深覺得，若一個水體沒有了靈魂，至少也是該被珍視尊重的非凡元素。

聖經創世紀中有記載遠古時候淹沒地球的大洪水故事，但全世界許多文化的神話都有類似記載；如南蘇門達臘島沿海小島上某些原住民部落建築中，也看得到類

⁶Davis, W. (2008) *The World Wide Web of Belief and Ritual*, Monterey, Cal.: T.E.D. Youtube.com

似點。位於高山的居民不住在屋中，而是住在精緻雕刻、以柱子撐高的船中；看起來就好像他們在等水漲起，引領他們到新天地⁷。玻里尼西亞航海員能在夜空中分辨並說出上百顆星星的名字，也能從水上的漣漪及表面水流的改變察覺地面線後哪有島嶼的存在；而這些人與上述原住民在語言及習俗上均有關聯。無論在什麼時候，他們都能在島嶼間數百哩海域航行，從海面渦動及巨浪辨別主要及次要海流時，辨識出作用在獨木舟上的三十種不同湧浪及水流風力⁸。也許這些人對海洋持續的觀察及研究，讓他們視大海為帶有非凡性格的靈性存在。而大洪水的故事似乎不只在文化上連結所有民族，也讓人聯想到水與神性間的關係。

水的性格無疑為其增添了靈性教育，而這一點常在東方哲學家的教誨中看出端倪。約兩千五百年至三千年前，有位名為老子的人，而他正是道教之父。而老聃無為哲學的一個中心象徵，即為水。「無為」常久以來一直被譯為「非行動」，但或許較適當的翻譯應為「沒有固定路徑」，或是「順應潮流」。道不斷改變，也無法給予名稱或形容；而這就好像水無色無形的特性一樣，你可以將水盛在手中，但卻無法將水緊握在手中。水的天性謙卑，永遠朝最低點而去；它雖然柔軟，但在長時間下卻可穿石，或將高山切蝕成峽谷。

杜忠誥教授教導中國書法，而他許多作品及註釋都在表達老莊哲學與藝術及書法間的關係。他會以充滿墨水的軟畫筆與硬桌面上的硬紙做對照，讓大家想到柔軟海面上乘著剛硬衝浪板的衝浪者。而陰與陽、男與女，所有事物與對立物相比較時都較明確清晰。如光在黑暗中最顯而易見。若我們在正午或大晴天時打開手電

⁷在 2001 年一趟印尼妮亞斯島及西米魯島的衝浪之旅中，我在蘇門達臘西北沿海的小島上觀察當地部落的文化及船隻製作。

⁸ Davis, W. (2008) *The World Wide Web of Belief and Ritual*, Monterey, Cal.: T.E.D. Youtube.com

筒，光的作用就極不明顯，但若晚上使用，可能就十分顯眼。對立物間的關係十分強大，對藝術家了解事物間的差異很重要，並進一步影響其作品構圖。對衝浪者來說，水的柔軟與衝浪板的剛毅能在一個循環的動作中，創造出如陰陽符號般的起伏動向，因此兩個個體間的互動關係會創造出個別獨立時無法碰撞出的能量。

第二節

浪的探討

如果我們想像一道橫越海洋數千哩的海浪，這道海浪無疑是可見媒介的能量。地球與日、月及宇宙能量互動產生風與氣候系統，而這就是海浪的起源。水的柔軟及謙遜得以讓它成為能量的一部份，並轉化為活動的獨特形式；就像指紋雖然很相像，但絕不會有兩組一模一樣指紋。這些是否為上帝可見形式的表達？

一幅畫就像一道海浪一樣，也是可見的能量運動表現。我們的身心及生命，都是能量的媒介。想法與概念都在腦中蘊釀而成，也同樣有表達的潛能。我們可以將概念及想法付諸文字、哼成旋律、喚起身體律動，當然也可將其具像為一幅畫。有時這些表達包含如此豐富的情緒，能引導觀賞者感受畫家想像世界中的律動，也因此能量可透過藝術的形式在人心中互相傳遞。許多歷史上的畫家都有一邊作畫一邊做筆記的習慣。無論閱讀、寫作或繪畫，都能帶給人情緒起伏，並進一步在想像上引發相似的神奇力量。莎士比亞被視為人類史上影響最大的作家，至今他的能量仍不斷對西方年輕思潮造成極大衝擊。但問題是，當我們在創作時，是否也同時於存在中創造出一道浪潮？能量就如其他宇宙中的力量一樣真實，而我們是否只是乘著周遭的力量，就好像宇宙牽動海洋一般？

第三節

浪的協奏曲

衝浪與繪畫都是有關連續性動的和諧，音樂也一樣。各種譜線及旋律組合的可能性，僅只受限於音樂中下個音符或衝浪的下一個動作和上個音或動作所展現的平衡。衝浪時，我們看得到線條及曲線，而得以做出像畫家選擇色彩線條，以尋求畫作和諧一樣的動作。法國畫家德加及安格爾的畫作線條中帶著優雅，就如台北市的地平線或黃宣明⁹的書法一樣。調色盤、畫筆選擇及作畫技巧等，都賦予畫家下一筆，或下個用色的無盡選擇；而衝浪者為了動作優美而保持平衡也是一樣的道理。因此過於嚴謹的畫家或音樂家會發現自己很難創作出帶有強大能量的作品。

噪音加上節奏就成了音樂。一起玩音樂的音樂家，就像衝浪者乘著浪一樣，也乘著旋律與和弦的浪。旋律雖然新舊不一，但一串音符及音樂流暢度，取決於過去人們認為存在腳步及卻洛奇¹⁰印第安勇士心跳中的節奏。這些都是如心跳或女性生理期一樣的自然時間區隔。就算有所改變，它們還是保持著一首歌固定強調的基本原則。既然這些基本原則決定音樂的定義，若一幅畫出自帶有節奏心靈的真實概念表達，那麼這些基本原則也該出現在畫中。因此海浪拍打鵝卵石、滾動石塊時，不止發出有節奏的聲響，其大小與外形也代表某個節奏模式。衝浪者一定要感受到浪的起伏，才能在和諧中與水一起運動。梵谷畫作中的強烈韻律感，就暗示著他有成為音樂家或衝浪者的極大潛力。

衝浪藝術就如音樂一樣，可能從遠古就存在於世上。第一批造訪夏威夷群島的西

⁹ 現代書法家定居於台東

¹⁰ 卻洛齊原文 Cherokee 美國東南部原住民

方旅客描述當地的儀式；提到當地土著國王及皇后會一起衝浪，可能他們還是裸身衝浪呢¹¹！無論如何，衝浪成了夏威夷當地文化重要的一部份，也成為早期夏威夷人的表徵。文化被定義為賦予個人存在意義的結構模式，因此我們也能從世界各地的文化差異看出，生命的意義乃極度取決於創意。¹²衝浪行為不只是隨便在海上飄浮，等待好浪而已；衝浪是一種藝術表現，而非意志行為。好浪一定是萬中選一，只有付出最大的努力，我們才能開始與其能量和諧為一。尋求這份與海洋關係的原因，可能多到如全世界的衝浪者一樣數不勝數，但每位衝浪者都是尋求生存意義下的想像成果。對一名衝浪者來說，衝浪的動力在於建立與造物主間的關係。他在尋求一份親密感，而這份親密感可能在了解、感受自然能量活動的過程中尋得。他對接近上帝的渴求，就如孺慕之情一般。人類所知最早的繪畫為洞穴壁畫，這些壁畫可能是戰士或巫師¹³的作品；我想無論是前者或後者，當他們赤身露體時，一定跟我們相去無幾，而他們的動力，一定也像我們一樣建立在想像力上。就如我們之前所探討的，畫家可能就像衝浪者一樣，乘著如海中浪潮一般、流過人性的靈感之浪。因此他以透過想像表達這個概念的方式，與大自然的力量共舞，也感受與造物主間的密切關係。

¹¹ Duane, D. (1997) *Caught Inside*, California:North Point

¹² Davis, W. (2008) *The World Wide Web of Belief and Ritual*, Monterey, Cal.: T.E.D. Youtube.com

¹³ Spivey, N., (2005) *How Art Made the World*, BBC World Wide Limited.

第三章

作品分析

第一節 感知



圖 7 感知 Perception 叢林 油畫 112x163cm

這幅畫主要想表達存在與相信間的關係。本畫作主題為裸體人像，該人物擺著不自然的姿勢，和用色都是經過謹慎選擇，在整個構圖中扮演重要角色。其他需要考慮的問題為畫中男性的體型、種族，以及背景用色。最後，設計法及其應用顏

料的方式，都是本主題的要點。

在《純粹理性批判》中，康德提出真正知識不存在的證據。所有”事實”都經由我們知覺的過濾及心靈演繹。我們不了解任何事物的真正本質，因為我們只能相信自己的知覺是正確的，而我們所知的世界乃是建立在信念的基礎上。事實上，我們所相信存在的一切，可能只存在於我們心中，可謂一種幻想，或是想像虛構。

當我們想將經驗簡化到最原始真實的一面，以探索潛藏在存在背後的真相，我們的人體像也回到原始赤裸裸的狀態。這個人像的用色為黃色及紅色，在聖經裡此兩色象徵許諾給沒有信仰人們的火與硫磺，當然這不是我想表達的。畫中火一般的顏色乃是消耗、照亮我們道路之生命火花的顏色。而他的姿態與其感受到的現實一致，但我們卻感受不到。因此人像身後的背景為黑色，將其四周隱藏在一抹黑暗中。我們只能從他的動作得知其信念，但這也可能讓我們心中產生困惑；他是認為自己在飛，還是徜徉在只有他自己知道的概念中？

畫中人物的種族特色及體型，很顯然與中華文化的中心—書法有關。用毛筆在宣紙上書寫時，每個記號都是永恆的，也與書法家的心境有關聯。速度、方向、壓力，以及與前一筆的關係，都必需仔細納入每一筆畫的考量，否則線條中的生命會消失，能量也會中斷。就像在這幅畫中每一筆都顯明可見，在沒有模特兒或參考資料狀態下，傳達心靈感受得到的某個時刻之感知。感知技巧就如衝浪者一樣，在當下的動作中平衡過去，與未來。

第二節

街頭衝浪者



圖 8 Street surfer, 街上衝浪者叢林, 油畫, 65x91cm

這是幅運用簡單色彩的樸實畫作；而畫作主題為街頭的一名男子。男子的姿勢讓人不禁想問他到底在做什麼？為什麼他的雙手如此巨大，他的表情又有什麼涵意？畫中的行人穿越道、陽台、鐵門，這些和衝浪又有什麼關係？

做麵條又和衝浪有什麼關係？海浪是日、月及宇宙能量的媒介。而人性則為文化能量的媒介。來自造物主及祖先的能量代代相傳，創造出文化的海浪，賦予我們生命意義及多樣性。人有責任，也是社會的能量來源及管理。如海浪一樣，人也是自然力量的美妙展現，被啟發也同時啟迪他人。麵條為中華文化的象徵之一，黃河沿岸出土的麵條化石可追溯至四千年前。中國第一次記載麵條的年代，在約為西元四百年左右的漢朝時期。

我們城堡的轉角有家麵店，麵店裡有個快活的老廚師，每次休息的時候他都會站在路上抽煙沉思。我們每天都會看到他，而他的神情總是如此熟稔又神祕。雖然他總是又開心又滿足，但他知道傷痛是什麼滋味。老廚師長時間揉麵的手又大又有力，而他的襯衫也因為沾滿汗水及麵湯而顯得髒兮兮。他沒有矯情地精心打扮，而是因傳統及工作需要而選擇圍裙。畫中老廚師的表情模糊不清、帶點調皮，但也露出一絲疲憊。他是名受飢腸轆轆啟迪的麵條藝術家，而他的工作雖然瑣碎，但他了解自己正乘著老祖先傳承下來的飲食文化之潮。

畫中的陽台、行人穿越道及波狀鐵門，將畫中人物帶入一個現代化的全球城市；在這城市中，老廚師的文化與如行遍地球各地的海水一樣，來自中國各地、成千上百的鄰居往來、融合。

第三節

洗衣機



圖 9 The Washing Machine, 洗衣機，叢林，油畫，35x27cm

洗衣機與海浪間有什麼關係？為什麼洗衣機內會出現一個人頭像？左右邊這兩個人物是誰？這幅作品看起來十分隨意，而就算經過解釋後，還是有一些思索象徵及文化的想像空間，可嚴肅以待，也可輕鬆博君一笑。

碎波會將人像洗衣機中的衣物一樣上下拋擲、翻滾，因此”洗衣機”是衝浪者用在碎波表面下急流的一個用語。這種急流有時極狂烈、摸不清方向，但與其搏鬥只會讓衝浪者更累、更恐懼。這時你能做的只有以手蓋住臉及頭，以免撞到岩石，並在等待浮出海面的同時憋住氣，讓身體隨浪擺佈。

不久前，洗衣機還不是機器，而是離家最近的溪流或河。但這些都是西方文學奇才莎士比亞的時代。雖然對研究西方文學的人來說他不是沒有先例，但他許多的

靈感來源可追溯到希臘、羅馬文學，並清楚展現這些古老概念創造永恆、對現代社會造成影響的浪潮。靈感之浪造就藝術作品，而這些藝術作品則為舞動能量的媒介，在同是概念媒介的敏感觀眾心中，喚起感受及情緒。這份人與藝術間的親密關係，也就是藝術家常視其創作為自己孩子的原因。

此幅畫作上左、右邊的人物具有多重意義。首先，在某一個夜晚他們是在洗衣店中遇到的兩兄弟，他們是電影從業人員當時他們正在飾演莎翁劇中的故事。他們懂得如何將老戲碼做出新詮釋。這兩兄弟為古希臘詩人荷馬的後代子孫。因此在另一個層面上，這兩兄弟不能分享其與生俱來的權利，也擁有首件由嫉妒及貪婪引起的謀殺血統，及直至今日仍爭戰不休的激烈歷史。

目前為止，我們只接觸到這幅畫作意義上的可能性。其實還有更多的可能性，但若我們一條條詳加說明，就會失去其中探索的樂趣；因此除了貨幣、大眾傳播媒體、領導權，及回到洗腦的焦點上之外，我們言盡於此。

第四節

與宇宙起舞



圖 10 Dancin' with the Cosmos, 陪宇宙跳舞，叢林，油畫，163x275cm

在某種程度上，這張畫主要想表達衝浪之美。而在另個層面上，本畫則在探索能量及靈感的可能性。本畫作主題為在海浪表面上舞動的單一人物。畫中女性身材極高，除了線條及設計構思外，人物完全呈裸身狀態。畫中海浪經過格式化，不像一般浪一樣從海平面升起，而是從上往下流動。此外，畫中人物也有從唇部及手部向各方伸展出的海浪痕跡。此畫作由兩張油畫，以九十度角的十字架形構成。

為何這幅畫以女性為主角？女性軀體代表優雅及美麗的概念有長遠的歷史，甚至可追溯至波提且利畫作“維納斯的誕生”之前的時代。臺灣人為亞裔民族，當然畫中人物也是。這位模特兒的身形及裸身賦予此畫一種女神般的效果，與人獨自在上帝陪伴下衝浪感受到的宇宙力量之互動感相呼應。畫中人物的口微張，而嘴唇則因不時呼氣，或釋放能量而噉起。

馬遠的水墨畫啟發我構思畫中海浪的模式；而這位中國畫家一生中大部份時間都在研究水、展現水流動的本質、推拉及破壞的力量。我並沒有像馬遠一樣採用連續起伏的線條來創造空間及透視法，而是傾斜畫作平面，讓遠方的浪得以與身體曲線互動，以示意萬物互相依賴間的關聯。畫中水浪不只是穿過水中能量的表述，也象徵由來自於體驗、及啟發情感及動作的概念。

十字架形的組圖也許是這幅圖最奇特的一點，也一定代表某個意義。而我的出發點則是老式天平的形狀。衝浪者及畫家要取得平衡並不簡單。儘管下個動作或下一筆沒有平衡，讓衝浪者失足，或讓畫作失去能量波，但幾乎每個動作、每一筆都代表無限可能。當你感受到包圍在畫中人物身邊的力量，並想以優雅及和諧加以平衡時，畫中女郎便能與宇宙共舞。

第五節

綠色教堂

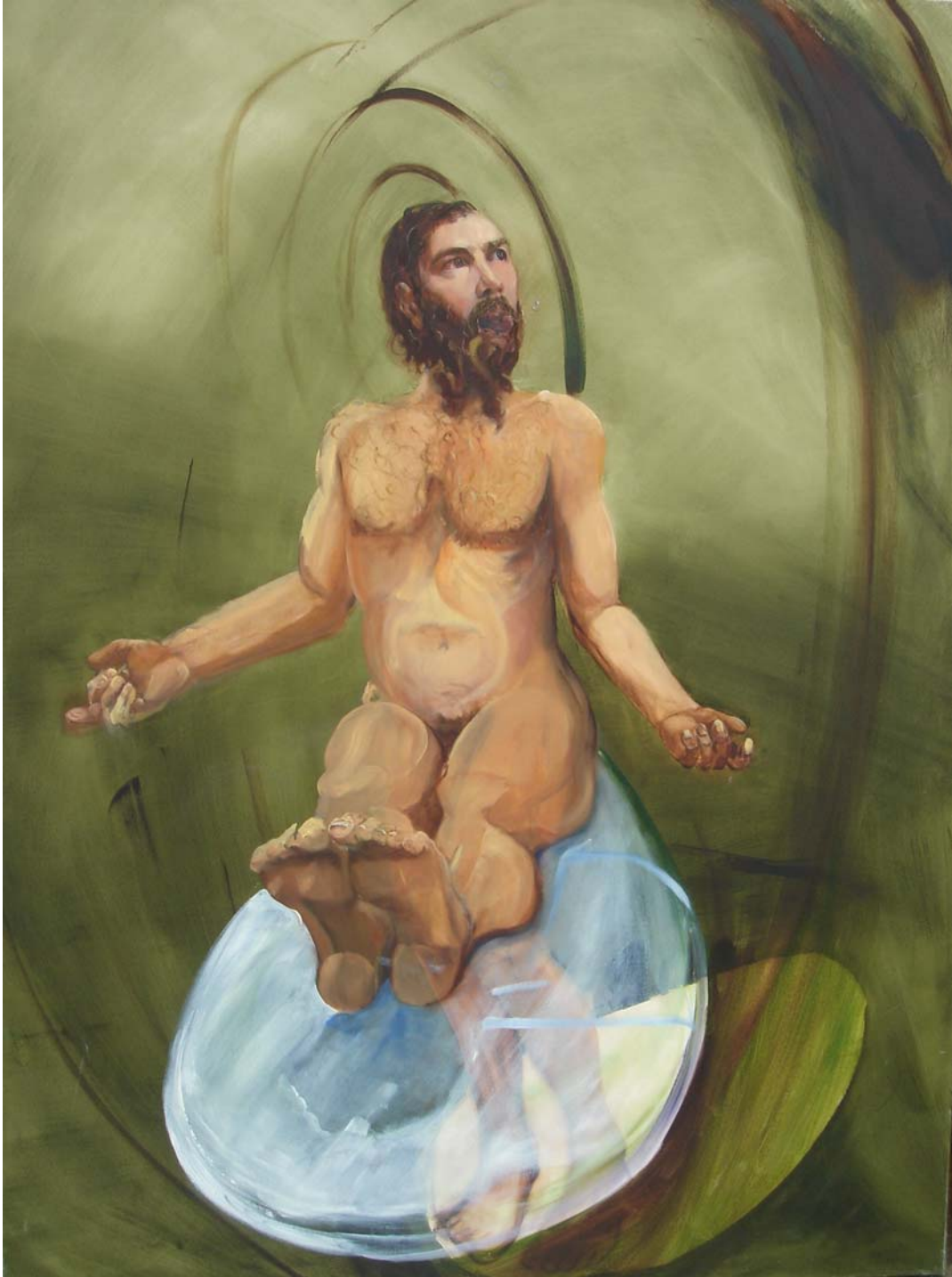


圖 11 Emerald Cathedrals, 綠色教堂, 叢林, 油畫, 97x130cm

兩千多年前，有個能讓死人復活、走在水上，或行任何可能奇蹟的男人。他過著完美的生活，但他真正的身份一直是個謎。他的故事對大部份活在科學理性的現

代人來說，都很難以置信；而他的信息中似乎充滿了真理，只是被我們大部份的人誤解或混淆。他的信息充滿和平，要我們全心愛上帝，也要愛鄰如己。他要我們不抗拒邪惡，也絕不威脅敵人。這讓人很難想像，怎麼會有軍隊以他的名號發起戰爭，而就某種意義來說，這種情況至今日也是如此。十字架的象徵，連在死亡中也是寬恕的一種。

而每個人都有自己的信仰及看法。我們在受到身處文化的影響下，也會將其修正到適合我們當前的環境，將自己自私及公平的概念，投射到被教導要相信的宗教偶像身上。因此我們這裡有耶穌基督帶著熟悉的面孔，在充滿真理及矛盾的故事中衝浪的畫作。

爲什麼他會衝浪呢？在約翰福音第六章、馬可福音第四章以及馬太第十四章中，都有耶穌行走在水上的描述。其中我們最喜歡馬太福音第十四章中的故事，因爲在此福音書的描述中，他提到彼得也想要在水面上行走。很難說在耶穌或彼得的時代前，到底有沒有衝浪者的存在。有些人認爲，衝浪可遠溯至兩千年前的夏威夷；當地第一份有關衝浪的文件記載說道，衝浪爲當地的宗教儀式，國王及嬪妃們在此儀式中一起裸身衝浪。

那麼這個姿態的象徵呢？耶穌坐起身的樣子就好像他剛從墓中復活一樣，而圖中圍繞他的翠綠色大教堂，就象徵著墳墓。人們相信耶穌戰勝死亡，並從死裡復生。在管浪裡衝浪會給人一種類似成就的感覺，同時當這波浪在擠壓及改變形式並狂暴地釋放能量時，此時浪裡的你被隔絕於外在世界之外。最後從浪出來時的感覺，就像衝跨死亡之河、獲得重生。

那麼他的手部姿勢呢？他的左手打開，看起來像要把手交給你，或請你將手交給他以示和平；而右手則呈現耶穌基督前的時代就十分常見的著名中指手勢。這部份手指的姿勢可能帶有認真的成份，或只是開玩笑，可用於羞辱人或自我保護；

但沒有任何記載，說明到底耶穌當年有沒有用過這個手勢。我在這裡用這個手勢是想說明，那些聲稱要跟隨耶穌，卻不斷進行暴力之人的自相矛盾做法。但我們也可將其解釋為，耶穌在世界戰勝邪惡時，將綿羊聖民與山羊滅亡之子分隔出來。但這個手勢也讓我回到多年前在法國波爾多一座公園，第一次接觸衝浪者的往事。她就像個天使。當時我們住在某條街上，生活艱苦到僅有一條綠褲子。我們並不會說當地的語言，只以繪圖及身體語言進行交流，其實這種溝通方式真的很奇妙。我們遇到衝浪女孩的那天，也遇到一位巴黎來的商人。他畫了一幅勃起的自畫像後便指著我，做了一個充滿情色的手勢動作。他一定是個怪人吧！之後衝浪女孩給了我們一件粉紅色上衣，但這件上衣小到連肚臍都蓋不住，最後我們還是將上衣掛在背上。耶穌說，當我們給弟兄中最小的一個，也就是給他。

第六節

和諧



圖 12 Harmony, 和諧，叢林，油畫 112x163cm

這幅作品主要靈感為人浪協調的衝浪理論。而以單浪及單一衝浪者的主題內容十分明確，但其觀點及衝浪者的動作賦予畫作本身顯明的性格。另一個疑問則是人物的用色，而有些人一定為衝浪者的裸體呈現而十分納悶。此外，天空、海及人物的用色，還有線條及輪廓運用等，都經過謹慎考量。

與海浪交融的和諧感對衝浪者來說極常見，但有些衝浪者像某些人一樣，將這種和諧感的概念加以表述，並發展為一種哲學。而衝浪就如大部份藝術形態一樣，

由師徒的練習一代代傳承下去。有個經驗豐富的老船員，與東南亞各地的年輕衝浪者分享自己和諧的概念，而這份分享當然已比下個世代形成更多影響。老船員以鞦韆的離心力，解釋他的概念及感受。他說在衝湧浪時，腿及手臂會帶著海浪的能量，以完美的節奏伸展彎曲，同時身體及手臂也會大幅搖擺。

而人的洞察力及觀點的設計，猶如觀看者的雙眼剛好在波谷的海平面下，崇敬比自己更偉大的存在。對許多人來說，無助地在浪中、讓如怪物般的浪隨意將你拋來拋去的情況，可能相當可怕又危險。但不像傑利柯的畫作「梅杜莎之筏」中暗色及混亂的動作創造出的無助及恐懼感，當畫中人物在浪中上下離浪、到達左上方的浪端，並以曲線動作回到原位、等著海浪再度升起時，這和諧中的浪給人一種平靜、友善，幾乎可預測的感覺。

那麼畫中人物又為何是藍色的？我們可能一輩子都在思考顏色的本質，最後才發現顏色可簡可繁的特色。色彩學一直用於闡述、解釋單色間的關係，以及我們眼中所見的光及色。印象派畫家，及以讚美創造身邊光影、生命及大自然畫家前後的上百萬畫家，均廣泛探索互補色、原色、輔色、複色之間的關係。歌德的色彩學中，黃色系及紅色系與溫暖歡樂、興奮及快樂有關，而藍色系則為冷色系，與黑暗有關(《walker》第 114 頁)。為了達到畫作整體和諧而歸回到更簡單的單色畫法應用，我們畫作中大部份的人物都忽略這些概要原則。畫中人物採用的藍色為三原色之一，乃為一種基調。當樂團在彈奏音樂時，基調為沉著、平穩的固定節奏，而基調之於衝浪則為上下與起伏。因此此畫中人物代表著和諧中的基線與水共舞的旋律。

而這名衝浪者又為何裸身？從古代起，畫家就一直不斷觀察人體之美。對於有宗教信仰的人們來說，在人墮落之前，男男女女都是自然地裸露身體。裸體代表坦率，全部都公開、只以是非曲直評斷。而現在大家看到裸體時，可能很難不想到盧西安佛洛伊德引人注目的畫像，並進一步聯想到他的祖父，著名心理學家佛洛伊德。心理學家佛洛伊德的學生費倫齊寫了一本名為《莎拉莎：生殖器論》的書；

他在書中主張生殖器的魚腥味能刺激性慾。生殖器的鹹味與海洋的氣味十分相似，而有科學家說海洋為所有生命的開端(Nash and Fox)。因此海上的裸露就十分具有佛洛伊德風格，但可能也是接近造物主，擺脫物質社會中商業資本主義的一種渴望。

不同於透納視野廣闊、氛圍假象如此具有說服力的海洋畫作，這幅畫作極具有疏離感，主題也限於狹隘、深度較淺的空間。而這是將地平線置於畫作下方的海浪底部造成的效果。透納的鳥瞰角度想像從船隻甲板往下望著水面，而此畫作的技法則帶給觀賞者在水面游泳或漂浮一般的感受。畫中的水由藍色系及綠色系構成，天空則是黃色及藍色。藍綠色系賦予此畫一種黑暗神祕及力量的感受。而黃色亮光強調亮白色的痕跡，與海浪表面水的暗色形成對比，將觀賞者的目光橫越畫面、形成動人的 S 曲線，而之後結束的 8 字型或兩個圓圈則在無盡的旋律中截斷彼此的曲線。若我們的手左右來回揮動，就會覺得像弦樂團指揮，成為和諧的一部份。

第四章

技巧和材料

第一節

材料

材料和技巧的主題是有點複雜的，每個藝術家對某種材料都有因不同的用法而有不同的瞭解，就像人與人之間的關係，也許是朋友、情人或陌生人等等。而這些關係也一直在變化，好比我們已經熟悉某種材料，表現的也愈來愈自在。但是，有時候會有倦怠感產生，而想找出新的來振奮自己，也像有些父親因秘書離開了家庭，但也可能回到原來的方式。還好，繪畫世界中的材料並沒有道德議題，不過，有時可能會感到不舒服。

現今，有這麼多不同的媒材可以使用，對一個畫家來說，可能會有些困難該如何選擇使用。事實上，很多畫家會混合不一樣的材料和技巧，找出特別的效果。從古代，藝術家就一直在實驗不同的繪畫的食譜和顏料的組合，如埃及人的棺材蜜臘畫、羅馬希臘的蛋黃壁畫，到油畫到壓克力畫。學習和實驗某種材料是很好玩的，也是對畫家本身來說有相當大的助益。現在，我白天在工作並沒有太多的空閒時間，因此我用的顏色和材料在大部份的城市就買得到，買回來後，就可以使用無須再加工的。我之所以使用油畫，因為，我喜歡它的效果。有時候，我會從管子擠出來顏料直接畫到畫布上，有時候，如果想要有透明的效果，會將顏料加上松節油或亞麻仁油。油畫慢乾的特性，可以讓人擦掉不滿意的部份，畫至滿意為止，還可以在畫布上把顏色混在一起，但一定會有時候，希望它乾快一點，好上另一層顏料，因此油畫也是一種培養耐心的活動。



圖 13 Wave of Stand Oil, 叢林, 92x66cm

有時，我會用水性的顏料打底，讓畫布不會吸之後畫上的油彩。我用過從瓶子擠出來的壓克力，也用過家用的桶裝油漆，到目前為止，它們並沒有發生諸如顏色的改變等不良的反應，但也許是畫才完成幾年，也許還須長時間的考驗。我的幾件作品中我用了不同的油來實驗，例如，stand oil. Stand oil 黏稠的像蜂蜜，可以讓顏料有流動感，也會將筆觸掩藏不見，但是它乾的速度很慢。



圖 14 Pandas Alla Prima, 熊貓, 叢林, 油畫,27x35cm

有相當多關於技巧的研究，其中亦有矛盾之處，例如，**Alla Prima**，有些作家說，它是先用一種顏色畫出明暗立體感，再慢慢地上一層層透明的顏色；有些作家說，**Alla Prima**，是畫家在同一個時間把明暗和顏色畫上，我兩者說法都試過，有時甚至用在同一幅畫上，呈現出來的效果都令人滿意。

基本上有很多方式可以表現出一個想法，我現在的重點，是實驗找出，有效的連接我的個性和想法的技巧，我相信一個人的個性深深的受到記憶所影響，因為，我想創造加強手、眼和個性之間的關係，我常常畫我記憶中的人事物，然而就像大部份的事情，我是靠不斷的練習和靈感及記憶創作屬於我的藝術。

第二節

學習獨特技法之練習



圖 15 Bronco, 野馬, 叢林, 水墨, 135x70cm

練習法有很多種，但每種方法都需要不斷重覆練習。分離不同肌肉以形成肌肉的記憶及力量。小朋友學習寫字的過程，也是由起初的不熟練慢慢到進步神速。每個衝浪者也是從玩水開始，在他能自在與水共舞、享受水之美前，都要再度學習控制如子宮內液體環境的相同規則，增長信心。語言學習不在體內停止，而是藉由筆進入出於自身起源的形態記錄。而這些最早期的形態則為我們在阿爾塔米拉 (Alta-Mira) 岩洞中看到的壁畫。

不久前，我與杜教授學習書法，也從中得到以學習法書寫及繪畫的靈感。就我個人了解，書法主重線條生命，或整個字體平衡，而這些都與概念環環相扣。書法由一筆一劃形成，而筆劃又透過肌肉記憶與腦聯結，就如衝浪者在水中的手部動作一樣。一個為液體環境，另一個為固體環境；這一柔與一剛雖以相對力量彼此互相作用，但我們的心靈卻詳盡感受、記得每個小細節。

因此我開始畫些小幅畫作，就像學字也從簡單的字學起一樣。再熟記畫感後，我再試著畫幅尺寸不同的畫；我不斷依憑記憶及比較畫出相同卻尺寸各異的畫作。這個過程不僅有趣，不同畫筆在我記憶中，以及視覺、想像協調的感覺，也深深留下印象。在朱教授及王教授的課堂中，我常想以這些肌肉記憶創造一個與我眼中模特兒相關的形式。而作品早期呈現的結果則十分有趣。有時呈現的效果漸入佳境，但有時卻表現欠佳、讓我們因此失衡，並需要強烈意志力重新取得平衡；但之後的作品則成爲一幅截然不同的新作品。

我在這次展覽中納入幾幅練習畫，以讓觀賞者觀察某些肌肉記憶中的嘗試。此外，我也納入由中國書法的力量啓發誕生的一系列作品。

這些作品大部份主軸爲牛仔。我小時候住在美國阿拉巴馬州北部的農場；我有幾匹馬，牠們叫作南瓜、蜜糖、美人兒、捲毛、水手，還有另一隻叫蜜糖的馬。

捲毛是來自山上一座農場、精力充沛的種馬；每次牠都在晚上衝破我家農場圍籬，試圖與溪邊小牛燕好。當時天很黑，而窗外的馬嘶聲及馬蹄聲都會將睡夢中的我喚醒；捲毛會如此連著好幾個晚上在農莊上引起大騷動。所有的牛仔都會在捲毛搗蛋時帶著套索前來，大家一起坐著卡車在牧草地上追著牠，直到老爸跳到捲毛背上抓住牠的耳朵才停止。之後我們用一隻老奶羊，跟鄰居交換捲毛，並想

辦法馴服牠。我第一次騎上捲毛時，牠激動得跟隻被脫毛的雞一樣，一飛沖天。當時我只有六歲，但早就被我家的老黑馬訓練過，因此不管捲毛怎麼狂奔，我就是不肯下馬；因此捲毛最後停下來開始打起滾，好將我滾下馬背。從那時起，只要有人想騎捲毛，牠就會用上這一招。但之後我們將捲毛以三百美元標出，因此不知道後來到底有沒有人將捲毛這隻野馬馴服。在拍賣場上，捲毛讓我足足騎著牠繞了馬場一圈，因此也許有人認為自己標到一隻小乖馬。這就是記憶與練習彼此聯結的奧妙。因此在我們的畫作中，才会有野馬、牛仔、馬匹及英雄的出現。

第三節

卡拉 OK 警察



圖 16 卡拉 OK 警察,叢林,油畫, 140x115cm

十年前我爲了學衝浪及海邊生活，搬到臺灣東海岸一個小鎮。從我到小鎮上的第一天，就被鎮民的好客及純樸深深吸引。他們對待陌生人像老朋友一樣親切，小鎮上的步調也十分愜意。當時我騎的就是陪伴我多年的三洋機車，只是我還在摸索它的極限、特定騎乘速度，以及不該超過特定速度的原因。然後機車上活塞老舊的引擎、有問題的汽缸在小鎮外突然罷工。當我將機車推到機車行時，經過一家坐滿當地警察、啜飲著生啤酒的餐廳。當他們邀請我同席時，啜飲很快成了乾杯的場景，我們就如此度過午餐時光。

而當我回想到這些經驗，我決定在表達這個回憶時刻的同時，再小小增添幾筆。我努力、不斷看著鏡中的自己，想從中抽離出父親的相貌，因爲我常希望我倆有

更多的相處時間。之後我又想加上如此待我的當地父親的特色。我剛完成一幅陳水扁先生的肖像，並發現到當時身為總統的他，以領導人的權威身為臺灣之父，因此二重唱中另一名歌手的臉看起來就很像陳前總統。而這幅圖的其他部份則是臺灣各地記憶的大集成；其中看得到餐廳、擺滿冰箱的雜貨店，當然還有卡拉OK。

這幅畫不只是記憶的名稱，也受到我對世界當前政治想法的激勵。東西方世界的父親在交流情誼中同坐，與東、西方顯著的超級權力有關。他們身著警察制服，坐著一起啃食雞腳，陶醉在自己的自由中。

第四節

概念之洋—腦海



圖 17 腦海, 叢林,油畫, 112x163cm

既然衝浪者少了浪就無法行動，同樣地，畫家少了點子也無畫可作。有時我發現點子並非存在單一個體當中，而是有時同時，有時連續進入好幾個不同人心中。因此若我們將所有人類視為總體社會學中的共同有機體，這樣就說得通。每個人都受到同樣自然法則、環境及時間影響。因此人類整體就如海洋受到月球引力及風的影響。而當看到其他畫家在沒看過我們作品前，卻創作出與其主題類似的畫作時，這個現象就十分有趣。其實這種情況發生在我身上許多次，我也有聽到其他人談過。這個發現不但讓人振奮，更揭露人類智慧無法了解的人與人之間的關聯。

腦中的一個概念讓我開始創作這幅畫，我也希望能表達一個概念能穿梭眾人心靈

之海的方法。因此我以全數由人臉構成、符合海洋外形及透視法的海景畫起。每個獨特畫出的表現及特色，都來自想像及記憶。不過可惜的是，由於當時光在一張臉可能的角度上，我就花了二十小時畫出三百多幅構圖，因此我並沒有時間將這個階段的作品拍照存檔。這幅畫中，連遠方的山岳及海浪中的泡沫及水花，都是由女體及女性的臉部構成。

在畫下的石膏上以普魯士藍爲此作畫上最後一筆後，我真的還有點累了；我看著完成的畫作，看起來有點怪又有點嚇人。晚上我在讀 A.P. Laurie 的《繪畫大師的技法及材料》時，讀到一段有關其油彩透明度及黑白西洋棋盤圖案的實驗。他在石膏底上以非折射的黑、白蛋彩畫顏料畫上一個個小正方塊，並開始以不透光的方法，用亞麻籽油在白底上塗上許多薄層，以測試白色的透明度。將圖畫掛在窗上一個月後，西洋棋盤的圖案再度顯現，他也從此得知不但所有覆有乾燥油料的顏料底色會呈現透明，透明度也會隨著時間增加。因此我也決定要測試，若我用混合亞麻籽油的顏料上好幾層色，畫中的臉是否也會如實驗中重現。因此我想畫出一道有力、吸引人，釋放能量中的浪，而這道浪正是吸引衝浪者衝向大海的力量。這道浪代表著面臨力量關鍵點的概念，或要衝上前或等下一波浪的意念。無論如何，隱藏其下的臉都會再出現、重現光明。

結論

很明顯的，起先我是因為對衝浪及繪畫的熱愛才選了這個主題；而我希望在此論文中，探索一下這兩種活動間身、心靈層面上的含義。從一開始，我就想創作一些具像派風格的作品，因此這方面需要風景及人物畫的技巧。爲了這份報告，我買了一臺防水照相機，不但每個假日都外出衝浪，並在拍攝衝浪者的過程中找尋靈感，做爲這次創作的參考素材。此外，爲了汲取過去繪畫大師的智慧，我也開始更進一步研究海洋史及人物畫像。至於心靈層面，我不只廣泛檢視類似的宗教及哲學概念，也想更深一層挖掘自己的靈魂，也找到自己的個人信仰。

我在圖書館尋找資料時，找到許多寶貴的資源。事實上，圖書館中的資源之豐富，讓我了解到自己可能永遠研究不完，因爲有關人像畫及海洋的畫家實在是多如牛毛。但爲了不浪費讀者的時間，就算還有許多對我產生深遠影響的畫家，我還是決定將範圍縮小到只討論幾位海景畫家，以及簡短討論他們的作品。

關於我所談到有關哲學及靈性的研究，我是成長於基督教文化因此對於其他文化的敘述，出自於個人想像力表達如有誤述表達歉意。許多有關東、西方的哲學，要不是澄清，不然就是混淆，許多我尚未或永遠不會接觸的一些概念。因此我汲取一些與手邊主題協調的概念，並嘗試進一步探討藝術家，而沒有提出對所有事物的完整了解。

也許我已藉由將藝術家描繪爲想法中的海洋的衝浪者，將他變得有些英雄化，但既然我已發現衝浪是個具創意又有靈性的活動，當然我會發現繪畫也是一樣；而我也相信有創意的概念，就像能量波一樣能穿過牆及心靈；若我們有決心抓住這些浪，就一定要努力追逐，否則這些創意之浪只會在身旁擦身而過，留我們在靜水中唏噓。我們需要練習，再加上一些也許小到無法將我們帶到遠方，或可能會

讓我們摔得七昏八素、渾身是傷的浪。我們畫得越多、對繪畫懂得越多，就更能實現在創意上做的努力，也更能表現出與日俱增的愛。

當我望著自己的作品及論文，老實說我還真覺得有點不好意思。我一直希望自己的繪畫技巧、搜集和分析資訊的能力到了這時候會有進步。但最後我仍是我，只是又虛長了幾歲，智慧也沒長多少。至於未來的計劃，我計劃繼續盡可能找尋更多有關水、陸的構想，也希望我能找到些好構想，並在我的小小天堂中衝出一道創意之浪。

參考書目

- 山根有三 〈西元 1979 年〉 琳派絵画全集—光琳派 東京:日本經濟新聞社
- 林育淳 〈西元 1998 年〉 油彩熱情陳澄波 台北: 雄獅圖書股份有限公司
- 高輝陽 〈西元 1978 年〉 馬遠繪畫之研究 台北: 文史哲出版社
- 陳瓊花 〈西元 1994 年〉 自然寫生林玉山 台北:雄獅圖書股份有限公司
- 黃小燕 〈西元 2004 年〉 浪人秋歌張義雄 台北: 雄獅圖書股份有限公司
- Bernard, B., (1987), *Vincent by Himself*, Macdonald and Company, Ltd.,
- Borsch-Supan, H. (1990) *Casper David Fredrich*, Munich: Prestel-Verlag
- Brook-Hart, D., (1974), *British 19th Century Marine Painting*, Suffolk: Antique Collectors' Club.
- Brothers, C., (2008) *Michelangelo, Drawing, and the Invention of Architecture*, Yale University Press.
- Davis, W. (2008) *The World Wide Web of Belief and Ritual*, Monterey, Cal.: T.E.D. Youtube.com
- Forrer, M., Prestel-Verlag, (1991) *Hokusai Prints and Drawings*, Munich: Prestel-Verlag.
- Harris, R., (2003) *The necessity of Art Speak*, Roy Harris, New York, Continuum.
- Hauser, A., (1982) *The Sociology of Art*, Translated by Kenneth J. Northcott, London: Routledge and Kegan Paul.
- Hogarth, B., (1990) *Dynamic Anatomy*, New York: Watson-Guption Publications.
- Ivins, W., M., Jr. (1946) *Art and Geometry*, New York: Dover Publications, Inc.
- Jamieson, D., (1991) *Draw From Your Head*, Watson-Guption Publications.
- Keyes, G., S., (1990) *Mirror of Empire*, Cambridge: Cambridge University Press.

- Laurie, A. P., (1967) *The painters Methods and Materials*, New York: Dover Publications, inc.
- Martin Butlin, (1980) *Turner at the Tate*, London: Turner Gallery.
- Muhlberger, R., (1991) *The Bible And Art*, Moore & Moore Pbl.
- PiJoan, J.,(1940), *Art in Ancient Times*, Chicago,IL.: University of Knowledge Incorporated.
- Robertson, L., (2005) *Understanding International Art Markets And Management*, New York: Routledge..
- Robinson, J., (1973), *Marine Painting in Oil*, New York: Watson Guptill Publications/New York.
- Rorthlisberger, M.,(1983) *Im Licht von Claude Lorrain*, Marcel Rorthlisberger, Munchen: Haus Der Kunst.
- Sinclair, N.,(2004), *Kyffin Williams*, Lund Humphries, Burlington ,VT: Lund Humphries.
- Spivey, N., (2005) *How Art Made the World*, BBC World Wide Limited.
- Taft, R., (1953) *Artist and Illustrations of the Old West*, New York: Charles Scribner' s Sons.
- Tomlinson, J., (1999) *Globalization and Culture*, Cambridge, UK: Polity Press, Cambridge.
- Walker, J.,(1983) *Turner*, New York: Harry N. Abrams Inc. Publishers,
- Wilmerding, J.(1991), *American Views*, Princeton University Press..
- Wilson-Bareau, J.,(1991) *Manet by Himself*, Macdonald and Company, Ltd.
- Zwijenberg, R., (1999) *The Writings of Leonardo Da Vinci*, Cambridge University Press.

Table of Contents

Preface.....	52
Part 1,Rivers, Lakes, Seas and Oceans.....	55
Chapter 1, Rivers.....	55
Chapter 2, Lakes.....	58
Chapter 3, Oceans.....	60
Part 2, Surfing as a Philosophy of Art.....	64
Chapter 1, Religious and Philosophical Aspects of Water.....	64
Chapter 2, A Discussion of Waves.....	70
Chapter 3, The Rhythm of a Wave.....	73
Part 3, Creative Works.....	75
Chapter 1, Perception.....	75
Chapter 2, Street Surfer.....	77
Chapter 3, The Washing Machine.....	79
Chapter 4, Dancin' with the Cosmos.....	81
Chapter 5, Emerald Cathedrals.....	84
Chapter 6, Harmony.....	87
Part 4, Technique and Materials.....	91
Chapter 1, Materials.....	91
Chapter 2, Practice to learn Tech-Unique.....	93
Chapter 3, Karaoke Cops.....	98
Chapter 4, Sea of Idea.....	100
Part 4, Conclusion.....	102
Bibliography.....	49
Catalog of Pictures.....	104

Preface

If you are reading this I presume that you are either a teacher, and it's part of your job or that you have a lot of extra time on your hands or maybe you deeply care about something and believe that the following pages will present you with something worth your time. If the first of these be the case then I thank you for your time and patience, if the last of these be true then be warned that I was never a bright kid and that many including myself would consider me to be a bit slow minded. From the beginning I must say that I have an aversion to the idea of scholarly writing and to the formal system of education that has come to regulate the lively hoods and the divisions of social classes in the modern world. I understand that to earn one degree or another takes a lot of effort and money, but there are many realms of knowledge which lay much closer to our lives and bare far less pretense that fall outside the realm of academia. One such field is the art of surfing.

For a majority of people who don't surf, surfing is considered a sport and a competitive one at that, where ones movements or tricks are compared with another's by judges who determine a score and pick a winner who gets a trophy for his efforts and then finds his place among the sponsors selling shampoo. A similar phenomenon has occurred in the Art world with painting being promoted as a competitive sport. Though both of these activities can fit and prosper in such a sporting environment there is unquestionably more to the effort than the glory of a prize.

When I was in grammar school, my mother wrote a song about a little leaf that dropped into a stream and was swept on by a gentle current, every time it snagged on

a branch or a rock the water seemed to set it free. The driving force that leads me and carries me to delve into an intensive study of painting is love. It is a caring for existence that gives me the will to make my life into something meaningful, and worthy of that existence. Sort of like Socrates explains in the Apology, I do what I do because I believe it is right. I believe as is common that all that exist is created by a force that is beyond our understanding, but in seeking to understand it we may find truth, which is not far from purpose. So from my current understanding God is that creative force that made us and for what, I am not certain, but he gave us the capacity to appreciate it and to be thankful in it, and so I am. Art can be a genuine expression of that appreciation and a desire to commune with the creator.

Sitting alone on the ocean as the sun sinks behind the mountains and the early evening breezes begin to blow off shore the roll of rocks being sucked down and washed back up onto the beach makes a purring sound and the mood is gentle. A shoulder high peak sucks up a wall and throws itself into a graceful curve and calls me to paddle. We are all constantly in cosmic motion but few are the opportunities to feel the movement. Gloriously gliding on water propelled by the moon and the stars and the earth below you, the feeling is of natural beauty and the mind seeks to unite with the rising and falling of water in a dance of curves. The bold performance needs no witness to celebrate with joy, though there is a feeling that the maker is at once all around you. Then the wave is passed and we paddle back out together to wait for another believing it will come but never certain when or where. With time in the water one begins to sense more where the waves may peak with various swell directions and wind conditions, and a relationship with a peace of the ocean grows.

As I have found surfing to be a creative and spiritual pursuit so I find painting and I believe that creative ideas are like waves of energy that pass through walls and minds and if we have the will to catch those waves we must chase them lest they pass

on by and leave us in flat water. It will take some practice and some waves may be to small and weak to carry us far while others will dump us on our heads, and bloody our skulls. The more we paint and learn about painting the more our creative efforts will be realized and come to reflect our growing love.

Here and after I pay tribute to the surfer, the art of surfing and to the sea and waves which make it possible. We will touch on religious aspects of water in Christianity and in Taoism, as well as symbolism in Eastern and western Mythology. We will scan through a history of Art dropping in on important painters of waves and water with careful analysis of their influences and work. Next we will discuss the origins of surfing, the subculture and the globalization of the art form, while examining the movements, feelings, motivations and philosophy of the Art. Finally through my own creative works we will discuss the arrival of surfing in Taiwan and meet a few of Taiwan's surfing pioneers who may have some ideas on the stoke of waves. Much of the information gathering will be done through the library at Taiwan Normal University or Taiwan National University, but time in the water practicing the technique and recording movements and feelings will be invaluable. Interviews with other surfers will also be utilized to find common themes and to understand more about individual surfers who may become subjects.

My goal is to develop a better understanding of the sea and the people who dance with her in order to create works of art which will be inspired by the movements and philosophy of waves and the spirit of the people who ride them. I hope to approach the painting side of this project from several seemingly contradictory angles. The practiced repetition of different strokes until the shape creating movements become natural and flow as the brush should in Chinese calligraphy without breaking the energy is part of the project, but I also hope to explore some traditional western techniques of composition and realism, while searching for my own style which is

influenced by all that I do and see.

Part I

Rivers, Lakes, Seas and Oceans

Being that certain bodies of water fall between these vocabulary words, we will still attempt at understanding how these bodies relate to one another, for once we take a bucket of water out of the ocean it is no longer the ocean. Lake Michigan at times throughout history was defined as a sea, and at others it was a glacier. All bodies of water are connected and seek closer connections from the microscopic to the astronomic. In fact all matter shares similar laws of attraction. People through cities and roads and maybe even graveyards and maternity wards are all connected in a similar fashion as bodies of water. That's probably why the idiom an ocean of people fits so perfectly a city like Taipei.

Chapter I

Rivers

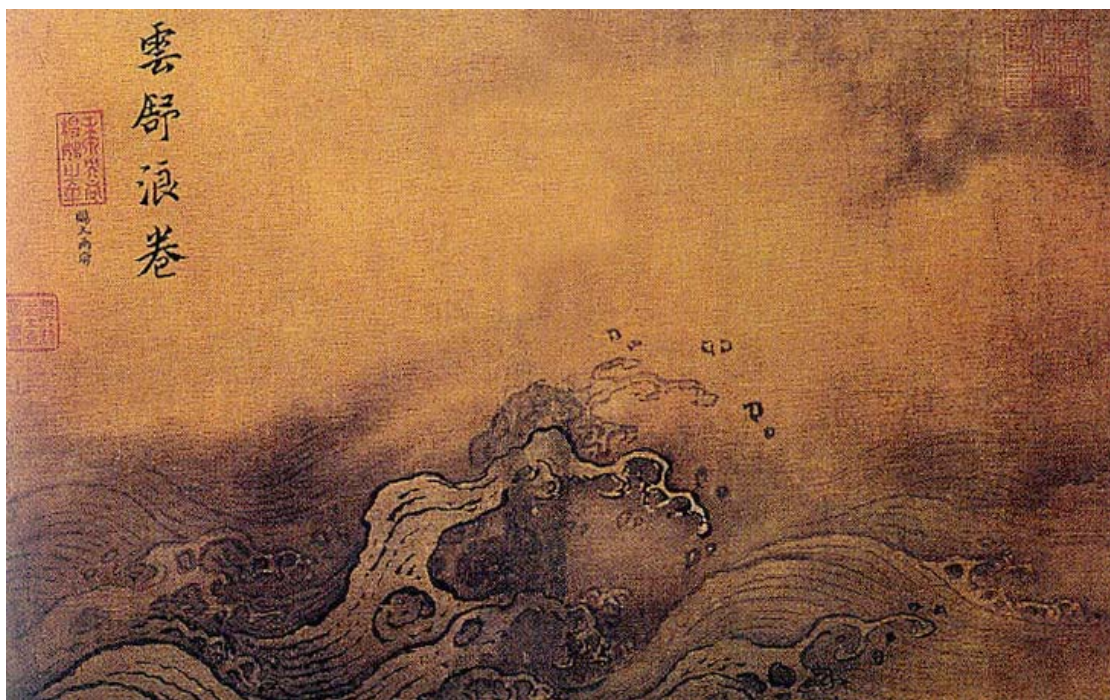


圖 18 宋代馬遠 雲舒浪卷 水墨 縱 26.8cm，寬 41.6cm 北京故宮博物院

Rivers are the expressways of the water cycle. The term suggests that there is a large quantity of water all moving together and seeking the same destination. Over time they shape the land in their search for a path of least resistance. Waves in the river are of a different sort than waves in the sea. They are formed by the force of flowing water, the current and the rise and fall of the river bed and are less directly affected by the heavenly bodies and atmospheric pressures. There are places on some rivers where the current and the rocks work together to create a standing wave. These waves appear to be stationary and balance themselves in a state of perpetual falling. It was possibly this phenomenon that inspired the Chinese painter Ma Yuen.

Ma Yuen's depictions are some of the earliest surviving pictures of waves, and are a testament to the respect that people over a thousand years ago had for the power of water. Ma was a fine painter of all kinds of painting, including mountains and water, flowers, birds and figures, but mountain water painting is where he made his largest achievements. Prior to the early southern Song, San Shwei paintings were common but typically the focus was much more on the depiction of the mountains. The mountains tended to occupy a much larger area than the water and the mountain peaks were most often the focus of the works. By the early southern song period mountain water painting was already mature. Paintings' subject matter, attitude and overall layout were different from earlier periods. The most important changes are evident in the distribution of space in the paintings. The area devoted to the mountains decreased while the area devoted to rapids and moving water expanded.

Due to Ma's love for rushing water landscapes, he spent a great deal of time depicting this type of subject matter. Not only did he leave us an abundance of paintings but also developed many skills that would be studied by later generations. Regarding great rivers with their wiggles and powerful squiggles, and swift currents

of rushing water, deep gullies and the rapid movements of subterranean streams, mountain springs, flying waterfalls squirting and enraged, great currents and high tides, all kinds and behaviors of water were carefully observed by Ma and can be felt in the originality of his work.

In the above painting titled *Spreading Fog and Curling Wave* Mr. Horse expresses a mysterious relationship between the soft sublime of a cloud and the rushing movement of curling wave. His view point places us at water level about to be swallowed by the swift current. It seems inevitable a violent panic is upon us. Then we are given up to an unknown fog of peace and death. With subtle changes in value through out the picture as well as variety and definition in his line Ma has created a master piece that speaks to one's soul and stirs emotions of all human experience, from life to death. There is little wonder why it has survived almost a thousand years.

Chapter II

Lakes



圖 19 林玉山 蓮池 絹. 重彩 147.5x215cm 1930

A lake is merely a part of the river where the water has slowed its pace and congregates. On its banks crowds can often be found and in them the pace of life slows and occupies each moment. The gentleness of the current allows sediment to build and plant and animal life mutually sustain an environment. In a painting by Ling Yu San from 1930, he established what would later be the prime example of the Taiwanese academic style.

The picture is a golden lake's muddy waters. Ling Yu San was one of the "Three Youths," who were selected by the Japanese and set apart and honored during Japanese colonialism on the island. In order to paint this picture Ling Yu San road his bike for a half an hour all the way to Nyoe Doe San "牛斗山" where he knew a little

pond full of lotuses. Here he made preparatory studies of the flowers and the fish and the birds.

He saw that the water of a lake is a thick atmosphere whose movement is not detectable and whose transparency is relative to its depth. We are only aware of that which is closest to the surface all else is hidden by layers of sediment which with depth takes on a continuous solid color and is negative space.

The effect of objects in a landscape gradually fading into one color as distance or atmosphere increases is called atmospheric perspective and has been known and documented by artist as far back as Leonardo Da Vinci. Paying careful attention to design in subject and color Ling Yu San displays the balance of existence that floats like a lily pad or falls like a flower petal tumbled through the air.¹⁴

¹⁴陳瓊花〈西元 1994 年〉自然寫生林玉山 台北:雄獅圖書股份有限公司

Chapter III

Oceans

All rivers and lakes flow to the sea where they mix and mingle with the flavors of all continents. Hardly an artist has been unmoved by the sea, and examples of those who have painted her are as numerous as the children of Abraham, but there are a few who stand out and have been favored by the eyes of history. One of these is J.M.W. Turner; and another Hokusai. We will take a closer look at these painters to discover why their hearts lay so close to the sea.



圖 20 Turner, Fishermen at Sea, Oil on Canvas 170.5x241.5cm, 1805

Turner, born in 1775, was the most revolutionary painter of his day. His bold use of abstract color has sent waves through history that continue to influence anyone using color. He was said to have painted his pictures by pouring different colors on and smearing them together over the canvas. The first painting Turner exhibited at the

royal Academy in 1796 was *Fishermen at Sea*. It displays his interest in displaying special effects and the subtleties of light and atmosphere, as well as a remarkable ability to capture a mood of the sea and a night. ¹⁵



圖 21 Turner, Norham Castle, Sunrise, Oil on Canvas, 91x122cm, 1835-40, Tate Gallery, London

There is a story of Turner having himself tied to the Bow of a ship in the flush of a squall, so that he might experience it and engrain it deep in his memory were his imagination could then call on it in more honesty. Turner is a painter who often called on his imagination and though he often sketched from nature his greatest works in oils are pulled from memory and imagination partly truth and partly fiction. In this way he was able to avoid the urge to copy nature exactly, but was able to focus on the mood and color harmony he wished to create.

As a fellow of the royal academy in London Turner almost always participated in its exhibitions, which afforded an artist at first just a day to hang and add finishing touches to a painting and later extended that time to a week. For these shows Turner

¹⁵ Turner at the Tate, Martin Butlin, London, 1980, Tate Gallery publishing)

prepared dozens of canvases by laying in a general color and value scheme and leaving out all detail. He would then choose one that he liked and take it to finish on varnishing days. You could say that in this way he was actually one of the earliest known action painters, but the real mystery is in the quality of his unfinished canvases that have such an abstract beauty they would seem right at home in any museum of modern Art today, and in fact are certainly an inspiration and influence on many abstract painters from all over the world. The trend of creating a mood with abstract pictures of color carefully proportioned with value and contrast has become a favorite especially in Taiwan with such painters as Ju De Chwen.

It is quite possible that Turners' genius for the sublime, abstract value and color owe heavily to his intense observation of water and the reflections bent and swirled by a moving mirror. Leonardo Da Vinci wrote in one of his sketch books on the topic of memory in relation to creative activity that the first paintings of figures were traced shadows on a wall.¹⁶ What he meant by this in relation to memory and painting is not immediately clear but we may suppose that inspiration is rooted in our perceptions filtered through our memory. Turner having observed water in various stages of agitation was inspired by its random harmonies and attempted to recreate the effect on canvas with liquid paint pouring and swirling and rubbing until he liked or recognized what he wanted.

Though Turner displayed a powerful aptitude for creating original and exciting color expression from a young age, he was constantly trying to improve his ideas by studying old masters and reading about theories of painting and color. One of such books was Goethe's color theory in which he explains the power of color to exert emotion. Another of his ideas was that the whole color spectrum could be observed

¹⁶ *The Writings and Drawings of Leonardo Da Vinci*, Robert Zwijnenberg, Cambridge University press 1999 , p.11.

in a bubble. This bubble proposal seemed quite interesting to Turner and may have been influential on his picture *The Morning After the Deluge, Moses Writing the Book of Genesis* for which he wrote the following poem.

The ark stood firm on Ararat; th' returning sun
Exhaled Earth's Humid Bubbles, and emulous of light,
Reflected her lost forms, each in prismatic guise
Hope's harbinger, ephemeral as the summer fly
Which rises, flits, expands, and dies.¹⁷

Hokusai a contemporary of Turner, though on the other side of the world, created probably the most recognized wave illustration of all time. He made the print as part of a collection depicting views of Mount Fuji. Scholars have concluded that Hokusai's use of perspective and his depiction of an angry sea tossing and swallowing boats full of grown men around like feathers in the wind are due to the influence of western painting techniques the knowledge of which was becoming more wide spread during Hokusai's time through the distribution of prints by Dutch merchants. It may be true but the waves of Hokusai still retain an oriental flavor and bare a much stronger resemblance to the waves of Ma Yuen of the Song dynasty. The *Great Wave* uses a stylized wave form with sharp edges and strong value contrast to illustrate the power of the sea. He has used perspective to make the waves much larger than even Mount Fuji. They are big and dangerous mountains of water.

¹⁷ Turner, John Walker, Harry N. Abrams, Inc. Publishers, Newyork, 1983.

Part II

Surfing as a Philosophy of Art

Chapter 1

Religious and Philosophical Aspects of Water

In this chapter we will discover the beauty of surfing while examining its elements in relationship to culture and Art. Water, a fundamental necessity for surf, is full of rich meaning on both a physical and a spiritual level. The relationship between a surfboard the surfer and the water has an abstract as well as a literal significance. A wave on its own is a thing of beauty that when contemplated can stir the imagination and lead one into realms of thought where the ancients still dwell. The movements of a surfer and a wave together unite into a wordless song inspiring emotion and passion.

The unique chemical compound which is water has always held a special place in the hearts of humanity, not just because our bodies are mostly water and we desperately need it for survival, but for its many uses and the lessons we may learn from it. All religions recognize the importance of water and most incorporate it into cultural rituals that attempt to give meaning to our existence. The cycles and behavior of water from prehistoric times to today are one of the greatest shapers of the

world's topography and anthropology. Thus water plays a central role in culture all over the planet and its importance is so basic that even a toddler can understand it.

There's a tribe of people that live in the in the Andes mountains of Columbia whose ancestors were the Incas. They retreated into the mountains hundreds of years ago to avoid cultural annihilation during the Spanish inquisition. Wade Davis of National Geographic gives an inspiring cultural talk about these people and other cultures on the brink of extinction. What is so interesting about these people is their intense relationship with nature and their natural environment. When a child is born he is taken to a high mountain where he lives in the confinements of a camp until he is eighteen years old. During this time the outside world is only an abstraction which is discussed with its spiritual relevance. When the young adult leaves the camp at eighteen and sees the mountains and valleys that are his heritage he has a profound understanding of their relevance and importance, they are not mounds of dirt waiting to be logged and mined but are spiritual beings with gifts and a beauty immeasurable. His relationship with the landscape is a loving caring relationship as natural and hospitable as that of a mother and child. These are a people so in tune with nature that they can distinguish between flora not only by sight but also by sound. And of course water is part of their everyday diet but there are also holy springs and watering holes where the barefooted tribes must wash their feet in ritual before climbing a

sacred mountain. When they return to sacred prayer grounds and find the valley's forest and meadows replaced with high rise brothels they can only wonder why. These people call themselves the elder brothers and refer to all others as younger brothers because we do not understand what we do. They pray daily for our souls and for the land and water that our cultures are destroying.¹⁸ If only we could understand as these people do that all things are rooted in the same creation, and just as a man has a soul related to his creator so is a mountain stream or an ocean a spiritual being with a life of expression and fragile gifts for all to behold.

There is a tradition in Christian churches of holy water, and most churches practice some sort of baptism. The Catholic priest flicks the holy water over his congregation, and babies' heads are dampened with the blessed substance. At Lea's Chapel in Valley Head Alabama the congregation meets up at a neighboring farm and people wade out to the preacher who stands in a creek with water up to his belly button. He says a prayer, holds their noses, and takes them under the water for a couple of seconds while the cows look on with interest but no surprise. The ritual of baptism to some may seem silly and meaningless but it actually has a cultural heritage and significance that one could trace back to ancient times and can find semblances of

¹⁸ Davis, W. (2008) *The World Wide Web of Belief and Ritual*, Monterey, Cal.: T.E.D. Youtube.com

in almost every culture across the globe. In India the Ganga River is believed to be a goddess and a dip in its waters is a ritual not unlike baptism where the sins are washed away and the soul is purified. The story of Ganga and Shiva is an ancient story of creation, in reading it one would be impressed that if a body of water doesn't have a soul it is at least a divine element to be treasured and respected.

The story of the great flood that covered the earth in Ancient times can be read in the book of Genesis but also has parallels in many of the mythologies of cultures world wide, and can be seen in the architecture of some aboriginal tribes on the islands off the coast of north Sumatera. High in the mountains people don't live in houses, they live in beautifully carved boats raised up on stilts as if they are waiting for the waters to rise and carry them away to a new homeland.¹⁹ These people are related in language and custom to the navigators of Polynesia who know over a hundred stars in the night sky by name, and can perceive the presence of islands beyond the horizon by the ripples on the water and the changes in surface currents. At any given time they can recognize up to thirty different forces of swell and current acting on their canoes as they navigate hundreds of miles between islands distinguishing major and minor ocean currents from surface turbulence and ground

¹⁹ In 2001 on a surf trip to Nias and Similu, small islands off the north western side of Sumatera, I observed the culture and boat shaped architecture of the local tribes.

swells.²⁰ Perhaps these navigators with their continued focus and study of the sea have come to understand it as a spiritual being with a divine personality. The story of the great flood not only seems to link all peoples culturally but also suggests a relationship between water and divinity.

The personality of water lends itself easily to spiritual lessons and is often found in the teachings of Eastern philosophers. Somewhere between twenty five hundred and three thousand years ago there lived a man named Lao Dz, the father of Daoism. A central metaphor in Old Long Ears' wu wei philosophy is water. Wu Wei has been translated as "non action," but maybe is better translated as without a set path or going with the flow. The Dao is always changing and can never be named or described it is like water without color or form, you can cradle it but when you try to hold it tight it runs away. The nature of water is humble, always seeking the lowest point. It is soft and giving yet with time it will cut through stone and carve mountains into canyons.

Professor Du teaches Chinese calligraphy. Many of his notes and presentations attempt to communicate the philosophies of Lao Dz and Jrwang Dz in relation to art and calligraphy. As he compared the soft paint brush loaded with ink and the stiff

²⁰ Davis, W. (2008) *The World Wide Web of Belief and Ritual*, Monterey, Cal.: T.E.D. Youtube.com

paper laid on a solid table top, so one could also think of the soft water of the ocean adjacent to the stiff board of the surfer. The Yin and the Yang, the male and the female, all things are better defined when compared to their opposites. Light is most visible in the darkness. If one turns on a bright flashlight at noon on a sunny day the light will seem dim, but if the day is turned to night the light may be dazzling. The relationship of opposites is a powerful one that is important to an artist in terms of understanding differences which will effect a composition. To a surfer the soft water and the stiff board can create a movement of lifting and falling in a circular motion like the symbol of the Yin and the Yang so that the relationship between one and the other creates an energy that is not possible when the two are separated.

Chapter 2

A Discussion of Waves

If we think about a wave that has traveled thousands of miles across the ocean, it is clearly energy in a visible medium. Its origins are the winds and weather systems of our planet which are produced by its interaction with the sun and the moon and the energies of the universe. The softness and humility of the water allow it to lend itself totally to the energy transforming it into a unique form in motion like a fingerprint always similar in design but no two exactly alike. Could these be the passing expressions of God in a visible form?

A painting like a wave is also a visual representation of a movement of energy. Our minds and bodies and life itself are all a medium for energy. A thought or an idea is stirred in the head and has potential for expression. It could be written into language it could be hummed in a melody, inspire a movement of the body, or be visualized in a painting. Sometimes these expressions carry so much emotion, and the idea is so great that like a great wave inspiring and giving energy to the surfer, they can induce the viewer to feel the movement in his imagination and thus energy is

transferred by art from one mind to another. Many painters throughout history have taken written notes for paintings. Reading, writing, and painting can work similar magic on the imagination by carrying one on an emotional wave. Shakespeare is regarded as one of the most powerful imaginations of all time still pushing waves of energy through the young minds of the western world. But the question remains, When one makes a work of art, does one create a wave in existence, an energy just as real as any other force in the universe, or are we simply riding a force that is all around us, just as the oceans are moved by the cosmos?

Surfing and Painting are about harmonies within a continuous movement, and bare a strong kinship to music. The possibilities of line combinations or melodies are only limited by a balance of the next note in music, or movement in surfing. On a wave one visually perceives lines and curves and is able to make movements to harmonize much as a painter chooses his colors and lines to seek a harmony in his picture. There is a grace in the lines of a Degas or an Inges as there is in a skyline of Taipei or the Calligraphy of 黃宣明 . The palate, brush choices, and technique, give the painter endless options for his next stroke of color but like a surfer must set himself out of balance in order to facilitate a movement of grace and beauty so the painter or musician that is to careful will find it difficult to create something with a

powerful energy.

When noise is given rhythm it becomes music. Musicians who jam together ride on melodies and chord progressions like surfers on a wave. Some melodies are old and some are new but the lines and the flow depend on rhythms that in the past were recognized in the footsteps and the heartbeat of a running Cherokee brave. They are a natural segmenting of time like a heartbeat or a menstrual cycle. Even in there changes they remain constant accenting the basic principles of a song. As these basic principles define music so also should they be present in a picture if it is to be a true expression of an idea originated in a rhythmic mind. So too waves not only make a rhythmic sound, crashing onto a cobblestone beach and sucking the rocks into a roll, but the shape and size represent a rhythmic pattern. The surfer must feel the rise and fall of a wave in order to move in harmony with the water. Van Gogh was a painter who had a tremendous potential as a musician or a surfer just based on the powerful rhythms in his paintings.

Chapter 3

The Rhythm of a Wave

The art of surfing like music has possibly been around since ancient times. The first documented western visitors to the Hawaiian islands described rituals in which the kings and queens surfed together, probably naked.²¹ In any case, surfing became an important part of the culture and identity of the early Hawaiians. As culture can be defined as that which gives meaning to a person's existence and one can see by the cultural diversity identifiable from north to south and east to west the meaning of life is highly dependent on creativity. The act of surfing is not just a mindless floating around in the ocean waiting to be washed back and forth by the passing currents and tides until a wave picks you up and puts you on your feet, but like a work of art is rather an act of the will. A wave must be chosen from among thousands and then only by extreme effort does one begin to harmonize with its energy. The reasons for seeking this relationship with the ocean are probably as numerous as there are surfers but each of them is a product of the imagination seeking

²¹ Daniel Duane, *Caught Inside*, North Point Press April 1997

meaning for existence. For one surfer the motivation is a relationship with his creator. He is seeking a closeness that may be found by understanding and feeling the movement of a natural energy. He wants to be near God like a child to a parent.

The first paintings that we know of were painted in caves maybe by warriors or maybe by shamans²², whichever be the case I imagine if they were naked they would not look to different from us and that their motivations were dependent on imagination just as ours is. As we have discussed earlier, a painter may be like a surfer, riding on waves of inspiration that flow through humanity like waves through the ocean, and thus by deciding to express that idea through his imagination he dances with a natural force and may also feel his kinship with the creator.

²² *How Art Made the World*, Nigel Spivey, 2005, BBC WorldWide Limited.

Part3
Creative Works
Chapter 1
Perception



圖 22 Perception, Tennessee Pete · Oil on Canvas112x163

This painting is meant to express the relationship between existence and belief. The subject is a nude figure whose unusual pose and color play part in the composition and have been chosen carefully. Other questions to consider are the

stature and ethnicity of the man as well as the color of the background. Lastly the method of design and the way in which the paint was applied are of importance to our subject.

In Kant's Critic of Pure Reason he gives a proof of the non existence of real knowledge. All of "reality" is filtered through our perception and interpreted by the mind. It follows that we know nothing of the real nature of anything and that as we can only trust that our perceptions are correct the world as we know it is based on belief. In fact all that we do believe to exist may very well only exist in our mind, a fantasy or a figment of the imagination so to say.

Our figure is once again nude as we are attempting to strip experience to its bare truth and find what is hidden beneath existence. His colors are yellow and red symbolic of the fire and brimstone promised to the non believer, just kidding. The fiery color is the spark of life that consumes and illuminates our path. His pose is in accordance with the reality that he perceives but we cannot. Thus his background is black which hides his environment in a veil of darkness. We are only aware of his beliefs based on his actions, which may lead us to confusion. Does he believe he is flying or is he surfing an idea that only he is aware of?

The ethnicity and stature of the fellow obviously relates to Chinese culture at the heart of which is Chinese calligraphy. When writing with a brush with ink on paper every mark is permanent and has a relationship to the state of mind of the artist. The speed, direction, and pressure as well as the relationship to the previous stroke must be carefully considered in each movement of the brush lest the life in the line be extinguished, and the energy is broken. So to in our painting each brush stroke is visible and represents the perceptions of a moment that was only perceived in the mind as there were no models or reference materials. This skill of perception balances like a surfer the past and the future in the movement of the moment.

Chapter 2

Street Surfer

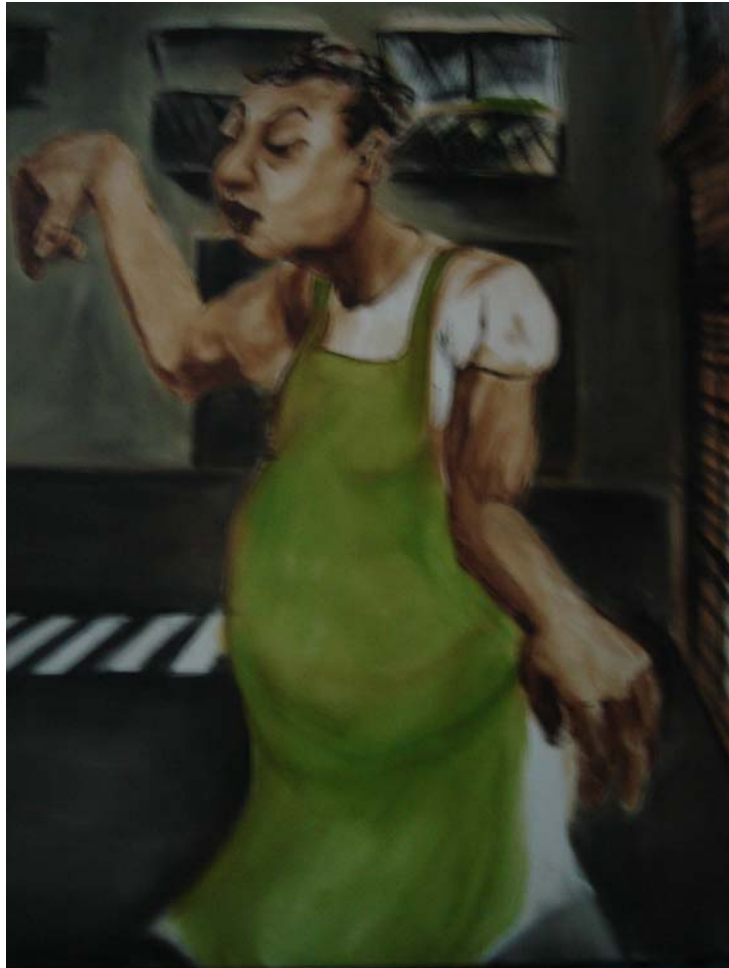


圖 23Street surfer, 街上衝浪者 Tennessee Pete, 叢林, 油畫, 65x91cm

This is a simple painting in simple colors. The subject is a man on the street. His gesture provokes our curiosity, but what is he doing? Why are his hands so big and what does his expression mean? The cross walk, the balcony, the steel doors, what has any of this to do with surfing?

What has making noodles got to do with surfing? Waves are a medium for the energy of the sun and the moon and the forces of the universe. Humanity is a

medium for cultural energy. That energy which originates with our creator and our ancestors is passed from generation to generation creating waves of culture that give meaning and diversity to our lives. The individual has a charge and is both a conductor and a source of energy in his society. Like a wave he is a beautiful expression of the forces of nature, inspired and inspiring at the same time. Noodles are a symbol of Chinese culture, with the archeological evidence of noodles along the yellow river dating back four thousand years. The first written account of noodles is in Chinese from the Han dynasty about four hundred A.D.

Around the corner from our castle there's a noodle shop with a jolly old chef who takes his breaks standing in the road smoking and thinking. We see him daily and his expression is familiar and mysterious. He is happy and content but he knows what pain is. His hands are big and powerful because they are constantly working squeezing and pulling the dough. His shirt is dirty and stained from sweat and soup broth. He is not dressed up to impress or pretend but chose his apron out of necessity and tradition. His expression is ambiguous, playful but tired. He is a noodle artist inspired by a hungry stomach. His work is a chore but he knows he is riding a wave of culinary culture that dates back to ancient times.

The balconies and cross walk, and corrugated steel doors place our figure in a modern global city, where his culture mixes and mingles with thousands of neighbors from all parts of china and beyond like waters of the ocean that have flown from all corners of the earth.

Chapter 3

The Washing Machine



圖 24The Washing Machine, 洗衣機，叢林 Tennessee Pete，油畫，35x27cm

What does a washing machine have to do with waves? Why is there a bust in the washing machine? Who are the figures to the left and right? This painting seems random and even with some explanation still leaves room for the imagination to wonder about symbolism and culture. It can be taken seriously or may inspire a giggle.

The term washing machine is one that surfers use to refer to the turbulent waters under the surface of a broken wave that toss and tumble a body like a pair of panties in a washing machine. It can be rough and disorienting but fighting only exaggerates the effects and stirs feelings of panic. One just covers the face and head with arms and hands in case contact is made with a rock and lets the body move as it

will while holding a breathe and waiting to be spit out of the wash.

Not so long ago the washing machine was not a machine at all but was the nearest river or creek. Those were the times of Shakespeare who possessed one of the most creative minds of the western world. Though to one who has studied western literature he was not without precedent, and much of his inspiration can be traced back to Greek and Roman literature, clearly displaying how ancient ideas create waves that are timeless and still lap on the shores of modernity. Works of art begin with a wave of inspiration and are a medium for that energy to dance stirring feeling and emotion in the sensitive viewer who is also a medium for idea. This kinship between people and art is why artist often refer to their creations as their children.

The characters on the left and right of our washing machine have several layers of meaning. First they are two brothers in the film business, who we met doing Shakespeare late one night in a laundry mat. They know how to take an old story and wash it to make it new again. Homer is in their line of ancestry. At another level they are two brothers who can not share their birth right and have a history of fighting and violence that continues to this day and stems from the first murder stirred by jealousy and greed.

So far we have only touched on the possibilities of meaning for this painting. There are plenty more but if they are all spelled out the joy of discovery would be forfeited so we will say no more except to think of currency, mass media, hegemony and back to the focus the washing of the brain.

Chapter 4
Dancin' With the Cosmos

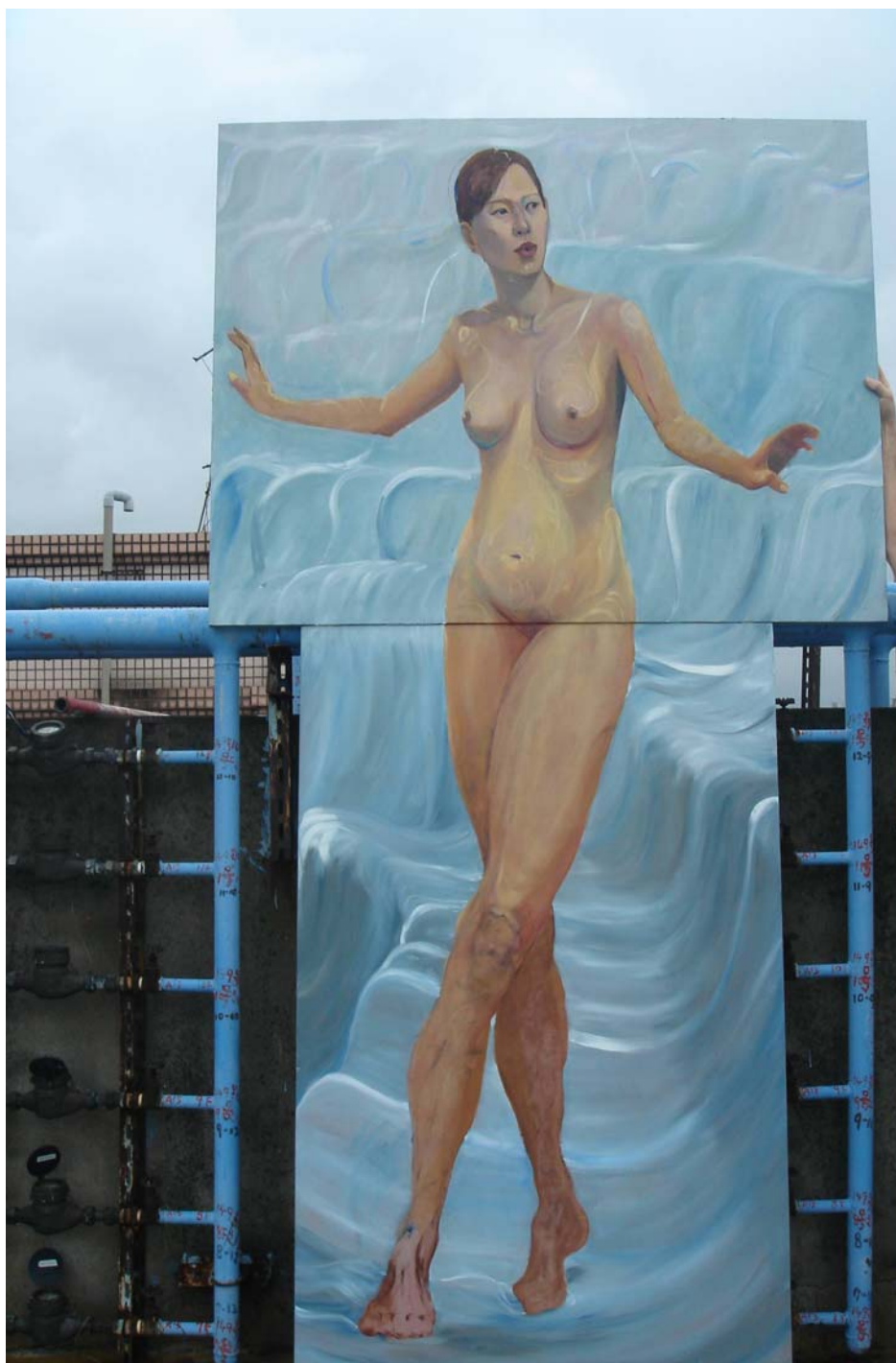


圖 25 Dancin' with the Cosmos, Tennessee Pete, 陪宇宙跳舞，叢林，油畫，163x275cm

At one level this painting is an attempt to express the beauty of surfing. On another it is exploring the possibilities of energy and inspiration. The subject matter is a single figure dancing on the face of a wave. She is extremely tall and wearing nothing at all but lines and designs. The waves are stylized and do not flow from the horizon as one would expect but seem to flow from above. There are also traces of waves radiating from the lips and the hands. The painting is constructed of two canvases placed at ninety degree angles forming a “T” or cross shape.

Why paint a lady? The ideas of grace and beauty have a long history of representation in the body of a woman even before Botticelli’s Birth of Venus. In Taiwan we are of the Asian persuasion so naturally the figure is too. Her size and nudity help to create a goddess effect that corresponds to the feeling of interaction with the powers of the cosmos that one feels when riding a wave with no audience but heaven above. Her mouth is slightly open and her lips puckered as she is breathing out or wooing, releasing energy in every movement.

The wave pattern in the painting is inspired by the ink paintings of Ma Yuen who spent much of his life studying water and how to represent its flowing nature as well as its powers to push, pull and break apart. Instead of using the consecutive wavy lines to create space and perspective as Ma did we have tilted the picture plane allowing distant waves to interact with the curves of the body, signifying the connection and interdependence of the whole of existence. The waves are not only a representation of energy moving through the water but symbolize the energy of ideas that stem from all of experience and inspire emotion and movement.

The cross shape of the construction is perhaps this painting’s strangest characteristic, and as such must carry meaning. The first thing that comes to mind is the shape of an old fashion scale balancing and weighing value. Balance to the

surfer or the painter is crucial. Almost any movement or brush stroke is possible though if not counter balanced by the follow through or the next stroke the surfer falls and is left swimming and the wave of energy leaves a painting. When one feels the forces she is surrounded by and attempts to balance them with grace and harmony she is dancing with the universe.

Chapter 5
Emerald Cathedrals

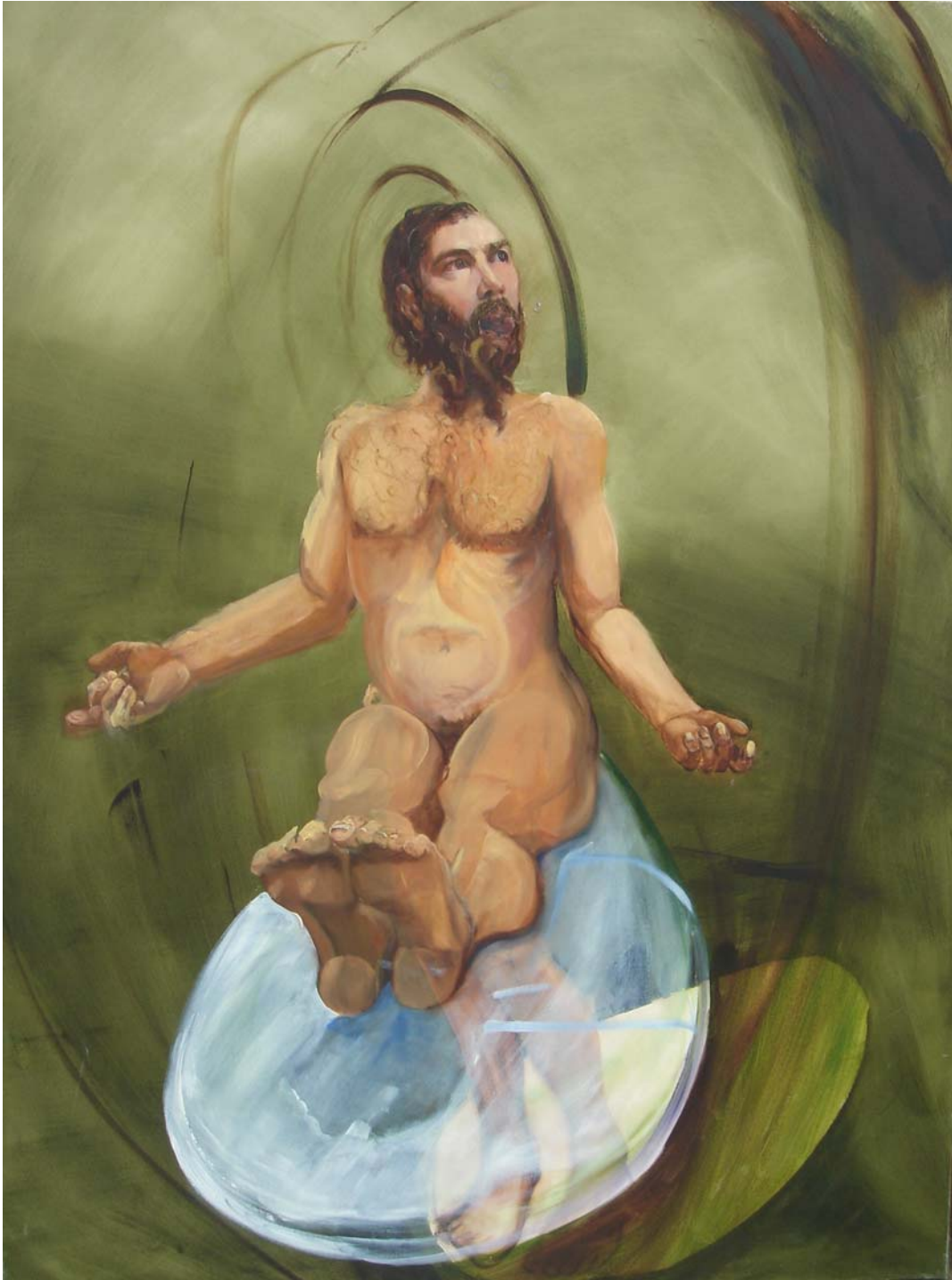


圖 26 Emerald Cathedrals, Tennessee Pete 綠色教堂 叢林，油畫，97x130cm

A couple thousand years ago lived a man surrounded by miracles, from raising

the dead to walking on water any thing was possible. He lived a life of perfection, and mystery surrounds his true identity. The stories of him seem fantastic and unbelievable to most people in the modern age of science and reason, yet there seems to be such truth in his message however misinterpreted and confused it is by most of us. His message was one of peace, love the lord your God with all your heart and love thy neighbor as thyself. He called us not to resist evil, never to raise your hand even against your enemy. It is difficult to understand how armies crusaded in his name and in a sense still do today. The symbol of the cross is one of forgiveness even in death.

As it is with all belief and perception everybody has their own. While being influenced by the culture we are in we also shape it to our present circumstance, projecting our own ideas of selfishness and justice onto the religious icons we are presented with and taught to believe in. So here we have a picture of Christ riding a long board in a story of truth and contradiction, wearing a very familiar face.

Why is he surfing? There are several accounts of Jesus walking on the water, John 6, Mark 6, Mathew 14. Our favorite is Mathew 14 because in Mathews account he mentions that Peter wanted to walk out on the water too. It is difficult to say whether there were surfers before Jesus and Peter. Some think that surfing goes back more than two thousand years in Hawaii where the first written accounts of surfing document that it was part of a religious ceremony and that kings and their wives surfed naked together.

What is the symbolism of his posture? Jesus is sitting up as if he has just come to life in a tomb which is represented by the emerald cathedral he is surrounded by. It is believed that Jesus rose from the dead and conquered death. Riding in a tube could have a similar feeling of accomplishment in that while inside you are veiled from the outside world by a violent energy crushing and changing its form as it is

released. To exit a barrel is like crossing the river of death and coming back to life.

What about his hand gesture? His left hand is open offering or asking for your hand in a gesture of peace, the right hand makes the well known birdie gesture that has been common since well before the time of Christ. The finger can be serious or in jest and can be used as an insult or for protection, but whether Jesus ever used it has not been documented. I used it here in an attempt to show the contradiction of those who claim to follow Christ, but continue to march in violence. But one could also interpret it as Christ separating the sheep from the goats when the world has been overcome with evil.

The gesture also takes me back to our first encounter with a surfer which occurred in a Park in Bourdeaux some years ago. It would not be difficult to believe that she was an angel. We had come upon hard times and were living on the street with only a pair of green pants. We did not speak the language of the local people, and communication involved drawing pictures and making gestures, which could be quite comical like the time we met the business man from Paris on the same day the surfer girl appeared. He drew a picture of himself with an erection and pointing to me, made an erotic pantomime. What a character he must have been? The surfer girl gave us a shirt it was pink and too small but at least we had a shirt on our back even if it wouldn't cover our belly button. Jesus said that when we give unto the least of these we are giving unto him.

Chapter 6

Harmony



圖 27Harmony, Tennessee Pete, 和諧，叢林，油畫 112x163cm

The primary inspiration for this painting is a theory of surfing as an attempt to harmonize with a wave. The subject matter is fairly straight forward, a single wave with a single surfer, yet the point of view and the gesture of the surfer give the painting a personality of its own. Another point of query is the color of the figure, and some must certainly wonder why he is naked. The colors of the water sky and figure have all been carefully considered as well as the lines and the contours to be followed by the observer.

The feeling of harmony with a wave is probably common among surfers though few have verbalized the idea and developed it into a philosophy as some have. As it is with most arts that they are passed from one generation to the next through the

practice of master and apprentice so it is also with surfing. There is an old salty dog who has shared his ideas of harmonizing with young surfers throughout south East Asia, and has certainly influenced more than the next generation. He explains the idea and feeling as related to the centrifugal force on a backyard swing set. When he surfs on large swells his body and arms swing while his legs and arms extend and bend in perfect rhythm with the energy in the peak and hallow of the wave.

The perspective and point of view is designed as if the viewer's eyes are just below sea level in the trough of the wave looking up and admiring something much bigger than himself. For many this position could be quite scary and very well could be dangerous, sitting helpless in the water waiting for a frothy monster to shake and flip you like a rag doll. But unlike a picture like Theodore Gericault's the raft of the medusa whose dark colors and chaotic movements create a feeling of helplessness and fear, the wave in Harmony feels calm and friendly, almost predictable, as the figure carves the wave in curves from top to bottom hitting the peak to the upper left and curving back to wait for the wave to build and peak again.

Why is the figure blue? One could ponder color for a life time and come to the conclusion that color can be complicated or simple. Color theories have been formulated explaining the relationships of one color to another and how we see color and light. Complementary, primary, secondary, tertiary, these relationships were explored extensively by the impressionist and by millions of painters after and before who have used compliments to create light and shade and represent life and nature that surrounds them. According to Goethe's theory of color yellows and reds are associated with warmth and the feelings that identify like joy, excitement, happiness, while blue and its relatives are cold and relate to darkness. (Walker, p.114) For the most part the figure in our painting ignores these outlined rules and refers back to a simpler method of coloring in monochrome for the sake of harmony throughout the

picture. The color of our figure, blue, a primary color, is a base note. As when a band is playing music the base note is a constant rhythm, calm and steady, so in surfing the constant rhythm is top to bottom, rising and falling. So our figure represents that base line in harmony with the water drawing a melody.

Why is he naked? From the times of antiquity artists have been observing beauty in the human figure. For those that are religious, man and woman were naked before the fall of man. Nudity represents an honesty, all is in the open to be seen and judged according to its merit. Nowadays, when one sees a nude, it's probably difficult not to be reminded of Lucian Freud's striking portraits and from there the trail to his grandfather is always clear. One of Sigmund's students, Sandor Ferenczi wrote a book called *Thalassa: a theory of genitalia*, he argues that the fishy odors of the genitals drive a mechanism for stimulating sexual urges. The salty smell resembles the smell of the sea from which some scientist claim that all life sprung forth. (Nash and Fox) So nudity in the sea could be very Freudian, but it also may be a desire to come closer to ones creator and to shed the material desires of modern day commercial capitalism.

Unlike a Turner picture of the sea where the view is vast and the illusion of atmosphere is so convincing that the picture appears to contain great distances. The subject of our picture is limited to a narrow and relatively shallow depth of space. This is achieved by placing the horizon line low on the picture, at the bottom of the wave. In this way instead of a birds eye view like in Turners pictures which were imagined from the deck of a ship looking down at the water, the viewer is swimming or floating right on the surface of the water. The water is painted in blues and greens, with a yellow and blue sky. The blues and greens are meant to give a feeling of dark mystery and power. The bright white trail accented with yellow light contrast with the darkness of the water on the face of the wave and carries the viewers eyes back

across the picture making that all appealing S curve that when completed becomes a figure eight or two circles intercepting each others curves in an infinite melody. If one makes the movement from right to left and back with the hand one feels like a conductor of an orchestra, whose movements guide and become part of the harmony.

Part IV
Technique and Materials
Chapter 1
Materials

The subject of materials and technique is a tricky one, in that there are so many kinds of paint and each artist has a different understanding of their usage just as one individual's relationships with various people covers a range from friend to lover to stranger. These relationships are always growing and changing, and so it is with the painter's materials and their usage. We have familiar techniques that we become more and more comfortable with, but sometimes they bore us and we want to find something new that excites us. Then like a father who has left his family for his secretary we may wish to return to an earlier practice. Thankfully there are no moral issues, but at times one still may feel a little uncomfortable.

With all the different mediums available to the painter today it may be difficult to choose which to use and, in fact, many paintings combine the use of several different kinds of paint as well as technique. From ancient times artist have been experimenting with different recipes and combinations of paint. From Egyptian Bees Wax to fresco and egg tempera and on to oil and then acrylic, it is fun and helpful to learn about and experiment with all these techniques, and maybe someday I will be comfortable using all these and more. At the present as I am young and my time is limited, I have made use of the colors and materials that require less preparation and can be purchased in most cities around the world in a ready to apply fashion. I like to use oils because of the various effects that are possible. I use it straight from the tube sometimes and sometimes mixed with turps or oil when I want a

more transparent light coat. The slow drying of oils makes it possible to wipe things away if they don't satisfy me, and allows paint to be mixed and blended on the canvas. Certainly there are times when I would like it to dry quicker in order that another layer may be painted without delay, but painting can also be a practice of patience.

Sometimes I lay a base coat on a canvas with water based paints that shouldn't absorb the oils painted on top. I have used acrylics from the tube in some cases and paint from a house painter's bucket at others. So far I haven't seen any ill effects or changes in color though my paintings are relatively young so it remains to be seen whether or not they will stand the test of time. In several paintings I have experimented with different kinds of oil, like stand oil. Stand oil is about the consistency of honey. It is very useful for increasing the flow of paint and tends to naturally blend brush strokes because of its stickiness.

As far as researching and reading about technique, the information is vast and often contradictory. Vocabulary like, *Alla Prima*, is constantly used and misused depending on the writer. I have read accounts of the method of first painting a complete painting in monochromatic values and then applying thin glazes of color as *alla prima*, but I have also heard the vocabulary used to describe the technique of applying color with value right from the beginning. Regardless of the vocabulary I have used both styles of painting and enjoy them almost equally.

Basically there are many different ways to convey an idea and at this point my focus is on experimenting with techniques that might effectively link my personality to that idea. I believe that personality is highly influenced by memory and thus I often draw and paint from memory in order to build a stronger relationship between my hand, eye and personality. As it is with most things my art is mostly dependent on practice, inspiration and memory.

Chapter 2

Practice to Learn Tech-Unique



圖 28 Banjo, Tennessee Pete, 135x70cm

There are many methods of practice but all are laden with repetition. Isolating different muscles, to form muscle memory and strength. As a child learns to write Chinese in baby steps which gradually grow into a sprinting twelve year old. So the surfer starts as a puddle splasher. As he relearns the same laws that govern a liquid

environment that he was conceived in he grows in confidence, until he is able to dance and move freely and enjoy the beauty. Language learning does not stop at the body but is followed by the pen into a record of forms that grow from our origins. The earliest of these forms were pictures as we can see in the caves of Alta-Mira.



圖 29 Donald Duck, Tennessee Pete, 140x70cm

Not long ago I was taking a calligraphy class with professor Du, and had a wave of inspiration to try to use a method for learning to write as a method of learning to paint. In my understanding calligraphy is about the life of the line or the organizing factor holding a word together, which links to an idea. It is accomplished by brush strokes. Brush strokes are connected to the brain by muscle memory, just as the

strokes of a surfer's hand in the water. A liquid and a solid, a soft and a hard, using the opposing forces to shape one another, it is all intimately perceived and remembered by the mind.

So I began to paint very small paintings as one would do learning to write characters. Then after memorization I tried it at different sizes, and then made repetitions in those and other sizes working from memory and comparison. Not only was it fun, but it left impressions of the feeling of different brushes on my memory and co-coordinated those with my vision and imagination. In class with professor Ju and professor Wang I often attempted to use these muscle memories to create a form that related to my vision of the model. The results were often very interesting from the very early stages of the work. Sometimes they would improve from beginnings and some of them fell off the wagon to experimentation which can often lead us off balance from which it takes a strong will and power to recover but then it is new and no longer the same picture.



圖 30Boxer, Tennessee Pete, 90x60cm

I have included numerous practice paintings in my exhibition in order that we

can observe some of the trials of muscle memory. I have also included a series of representations which relate my inspiration by power of Chinese calligraphy. Most of them are cowboys, when I was young we lived on a cattle farm in north Alabama. I had a horse named Pumpkin and a horse named Sugar and one named Beauty and another named curly and then another one named Sugar and one named Sinbad.



圖 31 Curly, Tennessee Pete, 140x70cm

Curly was from the farm on the ridge overlooking valley head. He was a restless little stallion, and it was exciting the nights he came onto our farm breakin' down fences and tryin' to bread with the calves down by the creek. It'd be way after dark, the whinnies and sound of trampling hooves out my window would get me up in

my pajamas. He made the commotion a couple nights in a row. All the cowboys came over with there lassos and trucks. We all chased him around the pasture till my daddy leapt on his back and grabbed onto his ear. He rode it up into the coral, and we gave the neighbor an old milk goat and made a trade so we could try to tame this horse down. The first time I got on him he bucked like a chicken in the dryer, and then took off runnin'. I was only six but I'd been inspired by Black, and wasn't gonna get off that horse, so he stopped and rolled over on his back. From then on that's what he'd do if anybody ever got on him. Not sure if he ever did get tamed down, we auctioned him off for three hundred dollars. He let me ride him around the ring in the auction house so maybe somebody got a nice pony. Any how that's how memories and practice can link together. In our paintings we have broncos and cowboys, horses and heroes.

Chapter 3

Karaoke Cops



圖 32 Karaoke Cops, 140x115cm

About ten years ago I moved to a little town, on the east coast of Taiwan to learn to surf and spend time by the sea. From my first visit to the town I was taken by the hospitality and nature of the people. Strangers were treated as old friends and time slowed to a relaxing pace. At that time I was riding the same old Sanyang motorcycle that I've ridden for years, but was just learning its limits and how it needed to be driven at certain speeds and why certain speeds should not be exceeded. So I pulled into the edge of town with a tired engine needing a piston replacement, and a cylinder bore. As I pushed my bike to the shop, next door I passed a restaurant full of the local policemen sipping on some Taiwan Draft. When they invited me to

join them the sippin' turned to gang beis²³ and we passed the lunch hour thus.

Thinking back on the experience I decided to try and express a memory of the moment, but also add a little to it. I looked at my self in the mirror long and hard and tried to pull out the features of my father, because I often wish we were able to spend more time together. Then I wanted to add some of the local fathers who treated me with the same hospitality I would receive in my father's house. I had just finished a portrait of A-Bien and realized as the president he was standing in the footsteps of the father of Taiwan as the leading authority at that time, and so the face of the other duet singer resembles A Bien. The rest of the picture is an assembly of memories gathered of places in Taiwan. Restaurants and grocery stores with drink coolers and karaoke are all in one.

Not only is this painting a compellation of memories but it is spurred by my ideas of the politics of the world at this time. The two fathers of East and West sitting together in commerce and companionship relates to the obvious western and eastern super powers. Sitting and eating chicken feet they are in the costume of a policeman but are intoxicated on their own freedoms.

²³ Chinese for bottoms up, or finish a glass at one go.

Chapter 4

The Sea of Idea



圖 33The Sea of Idea, Tennessee Pete,

As a surfer may not surf without waves a painter lacking ideas will have nothing to paint. On occasion I have found that ideas are not isolated to one person but often enter the minds of separate individuals sometimes simultaneously and at times consecutively. This makes sense if we think of all people as a common organism as one would when speaking of macro sociology. We are all affected by the same laws of nature as well as circumstance and time. Thus together we are like the ocean pulled upon by the moon and stirred by the winds of time. This becomes interesting when we see other artist who created works of similar subject matter or theme to our own without any knowledge of our work. This has happened to me on numerous

occasions and I have also heard others speak of it. It is exciting and reveals a relationship between strangers that is beyond our own wisdom.

I began this painting with this idea in mind and wished to express how an idea might travel through a sea made up of the minds of people. So I set forth a seascape painted entirely with faces conforming to the contours and perspective of the ocean. Each expression and feature painted uniquely from imagination and memory. It is a pity that at this stage I did not photograph the work as I spent up to twenty hours painting over three hundred portraits of my idea of a face from every angle I could imagine. Even the mountains in the distance as well as the foam and spray of the wave were painted as the faces and bodies of women.

When I had finished this in a monochrome of Prussian blue over a gesso under painting I was a bit exhausted, and looking at the painting it seemed strange and horrific. At night I was reading A.P. Laurie's, *The Painter's Methods and Materials*, and in reading about the transparency of oil with pigments and his black and white checker board experiment. He painted black and white squares in a non refractive egg tempera paint over a gesso ground, then commenced to test the transparency of white by painting numerous coats of flake white ground with linseed oil in an opaque manner. After placing the picture in the window for about a month the checker pattern reappeared and he learned that all pigments ground with a drying oil are transparent and that their transparency increases with time. With this in mind I decided to test if my painted faces would reappear if covered by layers of pigment mixed with linseed oil, and I came at my painting attempting to make a powerful and attractive wave just beginning to break and release its energy. It is this wall that attracts a surfer. It represents the idea coming to a crucial point of power or consciousness where it can be acted upon or forgotten until the next wave rolls in. Whether or not the hidden faces will reappear remains to be seen.

Conclusion

In the beginning I was drawn to this topic obviously by a love for surfing and painting, and in this study I hoped to discover a bit of the significance that these two activities have not just in a physical sense but also on a spiritual level. From the beginning I planned for my work to take a representational style and therefore it would require skills in landscape as well as figure painting. To accommodate this study I purchased a water proof camera and spent my holidays surfing and photographing surfers, with the idea that I would later use the pictures taken as reference materials as well as for inspiration. In hope of gaining some wisdom of the masters of the past I also began to look deeper into the history of Marine and figure painting. As to the spiritual side not only did I examine some widely familiar religious and philosophical ideas but I tried to dig deep in my soul in order to find my own personal beliefs.

As I cast my bucket into the resource pool at the library I found there to be plenty of water in the well. In fact there was so much information that I realized that my studies would have no end as painters of the sea and of the human figure are as numerous as the hairs on a barbershop's floor. For the sake of the reader's time I decided to narrow down the field and only mention a few seascape painters and briefly discuss their pictures, even though there are numerous other artists who may have a more obvious influence on my own work.

With respect to the philosophical and spiritual study laid forth, I better understand that I am very ignorant as to the religious rituals and practices which are not of my own Christian culture and upbringing, and for this I apologize for any misrepresentations my imagination has led me to conceive. There are numerous books both on eastern and western philosophy that could either clear or confuse things

that I have still not touched and many I never will. Instead of giving a complete understanding of all things I have taken a few ideas which seem to harmonize well with the subject at hand, and tried to make a bit of a song for the artist.

By portraying the artist as a surfer in a sea of idea, perhaps I have made him a tad heroic, but as I have found surfing to be a creative and spiritual pursuit so I find painting and I believe that creative ideas are like waves of energy that pass through walls and minds and if we have the will to catch those waves we must chase them lest they pass on by and leave us in flat water. It will take some practice and some waves may be too small and weak to carry us far while others will dump us on our heads, and bloody our skulls. The more we paint and learn about painting the more our creative efforts will be realized and come to reflect our growing love.

When I look at my paintings and the thesis that I have here, honestly I am a little embarrassed. I had hoped my painting skills would be at another level by this point as well as my ability to collect and analyze information. In the end I am still just me but a couple years older, and hardly a baby step wiser. As far as my future plans, I'm giving up painting, I've bought an ant farm and am very enthusiastic about their progress and tunnel digging. Just kidding, I plan to continue chasing as many ideas as I can imagine in the water and on the land, hopefully I'll catch a few and surf them in my little piece of heaven.

例圖目次

Catalogue of Pictures

圖 1 宋代馬遠 雲舒浪卷 水墨 縱 26.8cm，寬 41.6cm 北京故宮博物院。	6
圖 2 林玉山 蓮池 絹. 重彩 147.5x215cm 1930.	9
圖 3 透納, 海上漁夫, 油彩, 畫布 170.5x241.5cm, 1805.	11
圖 4 透納, 諾拉姆城堡日出, 油畫, 91x122cm, 1835-40, 泰特畫廊, 倫敦.	12
圖 5 Turner, The Morning After the Deluge, Oil on canvas, 31x31", 1843, Tate Gallery, London.	14
圖 6 Hokusai, Woodcut, 1826.	15
圖 7 感知 Perception 叢林 油畫 112x163cm.	23
圖 8 Street surfer, 街上衝浪者叢林, 油畫, 65x91cm.	25
圖 9 The Washing Machine, 洗衣機, 叢林, 油畫, 35x27cm.	27
圖 10 Dancin' with the Cosmos, 陪宇宙跳舞, 叢林, 油畫, 163x275cm.	29
圖 11 Emerald Cathedrals, 綠色教堂, 叢林, 油畫, 97x130cm.	31
圖 12 Harmony, 和諧, 叢林, 油畫 112x163cm.	34
圖 13 Wave of Stand Oil, 叢林, 92x66cm.	38
圖 14 Pandas Alla Prima, 熊貓, 叢林, 油畫 27x35cm.	39
圖 15 Bronco, 野馬, 叢林, 水墨 135x70cm.	40
圖 16 卡拉 ok 警察, 叢林, 油畫, 140x115cm.	43
圖 17 腦海, 叢林, 油畫 112x163cm.	45
圖 18 宋代馬遠 雲舒浪卷 水墨 縱 26.8cm，寬 41.6cm 北京故宮博物院。	55
圖 19 林玉山 蓮池 絹. 重彩 147.5x215cm 1930.	58
圖 20 透納, 海上漁夫, 油彩, 畫布 170.5x241.5cm, 1805.	60
圖 21 透納, 諾拉姆城堡日出, 油畫, 91x122cm, 1835-40, 泰特畫廊, 倫敦.	61
圖 22 感知 Perception 叢林 油畫 112x163cm.	75
圖 23 Street surfer, 街上衝浪者叢林, 油畫, 65x91cm.	77
圖 24 The Washing Machine, 洗衣機, 叢林, 油畫, 35x27cm.	79
圖 25 Dancin' with the Cosmos, 陪宇宙跳舞, 叢林, 油畫, 163x275cm.	81
圖 26 Emerald Cathedrals, 奇蹟, 叢林, 油畫, 97x130cm.	84
圖 27 Harmony, 和諧, 叢林, 油畫 112x163cm.	87

圖 28 Banjo, Tennessee Pete, 135x70cm.....	93
圖 29 Donald Duck, Tennessee Pete, 140x70cm.....	94
圖 30 Boxer, Tennessee Pete, 90x60cm.....	95
圖 31 Curly, Tennessee Pete, 140x70cm.....	96
圖 32 Karaoke Cops, Tennessee Pete, 140x115cm.....	98
圖 33 The Sea of Idea, Tennessee Pete, 112x163cm.....	100