

不拘後的泰然 – 關於陶發

看過他的畫和照片但沒見過面，想像不太出來會和怎麼樣的人講話。陶發平易近人的口氣引發了一連串看似沒頭緒的交談。很隨興，但內容很哲學。

原先準備好的問題並沒有依計劃按照順序提出。他說：“我們可以像這樣聊聊...”我問他，他的畫想對看的人表達甚麼？他的回答並不簡單。最早開始他探討人的本能/本性，了解自己/人是怎麼樣的，如何定義。剛開始(似乎)茫然，感到做什麼都不一定對；後來則慢慢領悟當天人合一，人要和世界及周圍的人成為一體，能和平相處，物我同心，才真正是一個人；不再以自我為中心，凡事只由自己的角度及出發點看待。好比說，如果以一顆樹的角度來看呢？若是從他人的角度來看呢？“我認為...”是不夠的。當這些已經清楚，再來找出路，解決方法，找養分；反觀歷史，向古人學習。

他講到“無”，無的狀態(並不是無為)，無而生有。很多東西看不見 - 他相信有鬼。“我們有肉身”這是可見，其中的靈魂，能量，氣，情感，是無形。我提到他圖中的池塘給我一種隱約的詭異感，他說大概是因為他畫的水是有神性的。某個程度他也在意美感，構圖的層次。但他的畫比較無法從表面了解/欣賞，可能要有對看不見事物的敏感才能體會。

陶發從小住在山上，常到山上畫畫。平時除了畫畫他喜歡唱歌跳舞及飲酒。若是不畫畫他說，他會種田，照常的玩樂，享受人生，想辦法賺錢謀生。他期望他的作品給人希望及解答，單單表現一個狀態對他來說是不夠的。社會傳達資訊，我們接收到，反應，並表達，對他來說這很自我，在藝術中這樣的東西已經夠多了。他認為畫畫像小孩是好事，是種讚美，但也明確的表示“絕對有不同之處” - 孩童畫圖出自天生的天真，未受到世界的干擾，是不懂事；成長後再回覆是不一樣的。陶發不期望每個人都喜歡他的作品，他認為那是欺騙，他也不會因此快樂。受不受歡迎他並不在意。生活是經驗，痛苦是自然，必須和完整，他完全不介意。因為不會真正擁有所以也不會失去，或者說，擁有的同時，便失去了。

陶發初中時開始學畫，素描水墨都有。在學校老師教導的性質讓他不舒服，他一段時間是在“自我保護”，但不是叛逆。他形容學院像是一道門，是一個模式，有它的優點，但比較僵硬；進去了有時會被鎖住，要出來很累；他在外面，沒有進去。出了校園後就簡單多了。對他來說畫畫是自然發生的，是他溝通的語言。他不認為他屬於哪種派格，而是屬於所有。

談到東西方藝術的不同：“這個有點難用文字表達...”“嗯... 東方的東西感覺比較整體，有空間，比較柔，像水... 是有關虛無；西方的則比較多是關於“有”，好比

像劍/箭(?)....” 文化不同當然會有不同的表現。

最後問到他的作品是否會改變，他回答短期內不會。時刻和外面會變，但內在的已經成形，是不會變的。我們的對話就這樣告了一個段落。我認為，陶發這個年輕人絕對有個老靈魂。

Behind the unrestrained paintings of Tao Fa

Having only seen his works and photos, I can't exactly imagine who I was about to interview; Tao Fa's light hearted and easy going tone of voice began a seemingly random conversation – casual , but rather philosophical.

The initially prepared questions were not asked accordingly. “We can sort of just chat like this...” he said. I asked him what he wanted to convey with his paintings, and his answers were not so simple. Initially he questioned the essence/nature of man, seeking to understand himself and man as a being, how to define us. It seemed a flux in the beginning, that nothing is for sure, right and wrong were obscure. Over time he gradually realized certain truths – that man is truly what he's meant to be when he is one with the universe and people around him, when he can exist peacefully with everything, when he's not self centered. Things ought not to be seen only from one's own perspective. How about from the perspective of a tree, for example? “I think...” is not enough. And when these notions are understood and clear, the next thing is to find a way, a solution of some sort, and find nutrition; one look at history, and try to learn from the past.

We mentioned the topic of “nothingness”, or the state of nothingness. (not doing nothing). Many things are unseen, such as spirits (which he believes in); our flesh is tangible, but our souls, energy, “chi”, and emotions are formless. I commented on the strange feelings I got from looking at the ponds in his paintings, and he said it's probably because the water in his paintings are spiritual. He does care on a certain level about aesthetics, and mentioned layers in composition. His paintings cannot be understood/appreciated solely from the visible but requires a sensitivity to the unseen.

Tao grew up on the mountains and often paints in the woods. Besides painting, he enjoys dancing, drinking, singing. When asked what he would do if not paint, he said he would farm and live a carefree life, try to earn a living in some ways. He wishes to express certain hopes and answers through his work. To him, merely expressing a state of being isn't enough; society generates massive amounts of

information, we receive what we can, then react and express what we get from it; this is very much about the self, Tao said, and he believes there are enough artists doing such things in the art world to need one more. Painting like a child is a good thing that he takes as a compliment. But he explained the difference: “a child paints like a child because he’s naïve and does not know the ways of the world; to return to that state when one is grown is a different matter, and the work is different from that of a child’s by nature because of it.” Tao does not expect mass appeal of his work; he regards that as deception, and it would make him unhappy. Life is experience, pain is necessary and even enjoyable, it is necessary for the whole. One cannot truly possess anything, thus cannot lose anything – or that when one gain something, something else is lost at the same time.

Tao started art in junior high - he studied sketching, Chinese ink paintings, and the standard academics in art school. The ways of the instructors/nature of the teachings made him uncomfortable; he said there’s a time when he went into “self protection” mode, but not rebellion. Academia is form, it is somewhat rigid, like a door; one can go in, and sometimes gets locked in. He doesn’t deny the values of it, but only wondered outside and never went in. Creating was much easier for him after he finished school. Painting came pretty much naturally to him. It is a way he communicates. He doesn’t think his work really belongs to any particular genre, and as such, he hopes, transcends boundaries.

On the subject of the differences between eastern and western art, he initially found it difficult to explain - oriental art he thinks seem more wholesome and spacious, it is softer, like water, and is often about the void/nothingness, whereas western styles tend to be about “having/something”, is more like arrows.

Lastly, Tao replied about the possibilities of change in his work, saying that it probably won’t happen in the near future. He said that times and appearances may change, but the essence will remain. With that the conversation ended; certainly, Tao is a young man with an old soul.