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Buddy

## 融會中西哲學「決瀾之子」繪港景

Blending Chinese and Western Perspectives, Pang Jiun Paints Hong Kong Scenery

原文

下文摘錄自2023年10月24日香港《文匯報》：

繼2018年在香港舉辦畫展後，油畫大師龐均載譽歸來，在策展人方圓明及亞洲協會香港中心支持策劃下，於9月27日至2024年2月18日假亞洲協會香港中心舉辦《決瀾之子——龐均的藝術》油畫展，展出藝術家龐均近年創作的39幅新作及9幅繪於上世紀七十年代的珍貴寫生作品，讓大家穿梭時空，感受勇於不斷挑戰自我、超越自我的「決瀾精神」。

龐均生於上海，雙親皆是當代知名的藝術家，他本人更是徐悲鴻的閉門弟子。含着這樣的藝術金鑰匙，龐均十一歲便跟姐姐舉辦聯展。後融會中西方的藝術哲學，畫作既能表現西方印象派及野獸派的爆發力，亦蘊涵東方文

人畫的詩情畫意，成功建立了東方油畫的表現主義。

「亞洲人自古的藝術和西方不一樣，油畫是西方傳統，我堅持的就是當我們掌握油畫藝術的時候，要去了解這種畫的特點到底是什麼。」

正如他自己所談及的，在不同時代作品對比之中，龐均在繪畫色彩上的呈現早已超越中國前輩畫家的色彩境界，且在循序漸進中不斷地顛覆自我藝術表達形式——從「灰調子」的發現與完成，到如今進入一個「日月光華」的境地，這是龐均個人油畫創作發展的突破，也是世界油畫史中絢爛的一筆。

距離龐均第一次在香港辦畫展已經過去了43年，但他還是能夠詳細地敘述出彼時的位置、場景，而是次展覽是他在香港舉行的第五次展

覽。「整體說起來，我對這個場地感到很滿意。」龐均說道：「這裏本身有一種古老、優雅的文化氣息，因為我畫的東西是很日常的目之所及的東西，所以這種氛圍很能烘托出作品。」

龐均早期赴台，在台灣藝術大學教授美術，一待便是20年。「在這麼長的時間裏，當然經歷過風風雨雨，但我沒有停止過畫筆。」他談到自己一貫的理念是，作為一個藝術家，畫什麼都要有感動。「這自己必須先有的一種意識，才能夠在繪畫中傳達給欣賞者。」雖已屆耄耋之年，他仍孜孜不倦地埋首創作。

是次畫展有幾幅特別的作品，都是依照香港的地標一比一創作的。龐均認為要在一個地方辦展覽，作品必須先有這個地方的痕跡，才能讓觀眾感到親切、產生共鳴。



◆ 龐均與他筆下的香港。

資料圖片

在香港生活近十年的他坦言「香港是很難畫的」，容易畫得死板或未呈現香港特點，但他還是認為：「沒有人畫香港比我畫得好」。這當中當然既有他本身過硬的技術，亦有他對於香港土地的真摯情感。

譯文

Following the exhibition in Hong Kong in 2018, oil painting master Pang Jiun returns to Hong Kong. With the support of curator William Fong and the Asia Society Hong Kong Center, the exhibition 'Beacon in the Storm: The Art of Pang Jiun' will be held at the Asia Society Hong Kong Center from September 27 to February 18, 2024. The exhibition showcases 39 new paintings and 9 rare sketches from the 1970s, allowing everyone to step back in time and experience the "Storm Society spirit" of the artist, who dares to constantly challenge himself and transcend himself.

Pang Jiun was born in Shanghai. Both of his parents were renowned contemporary artists, and he himself was a disciple of Xu Beihong. With such an artistic upbringing, Pang Jiun held a joint exhibition with his sister at the age of eleven. Later, he integrated Eastern and Western artistic philosophies, allowing his paintings to exhibit the ex-

plorative energy of Western Impressionism and Fauvism, while also embodying the poetic and artistic sentiments of traditional Chinese literati paintings. He successfully established the expressionism of Eastern oil painting.

"Asian art has always been different from Western art. Oil painting is a Western tradition, and what I insist on is that when we master the art of oil painting, we need to understand what makes this type of painting unique."

As he himself said, in the comparison of his works in different times, the presentation of colour in his paintings has long surpassed the colour realm of the previous generation of Chinese painters, and he has been subverting his own form of artistic expression in a gradual progression from the discovery and completion of the "grey tones" to the present day when he has entered the realm of the "Radiant Brilliance," which is a breakthrough in the development of his oil paintings.

This is a breakthrough in the development of Pang Jiun's personal oil painting and also a brilliant stroke in the history of oil painting in the world.

Forty-three years have passed since Pang Jiun's first exhibition in Hong Kong, but he can still describe the location and settings in detail, and this is his fifth exhibition in Hong Kong. "On the whole, I am delighted with the venue," he says. "The place itself has an ancient and elegant cultural atmosphere, and since I paint things that are very much in my daily life as far as the eye can see, this kind of atmosphere is very conducive to the artwork."

Pang Jiun went to Taiwan in his early years and taught fine arts at the Taiwan University of the Arts, where he stayed for 20 years. "During this long period of time, of course, I have experienced ups and downs, but I have never stopped painting." He talks about his consistent belief that as an artist, whatever he paints must evoke emo-

tions. "This is a consciousness that I must have first, in order to convey it to the viewers through my paintings." Despite reaching an advanced age, he remains tirelessly devoted to his creative work.

There are several special artworks in this exhibition, all of which are created in a one-to-one scale based on Hong Kong landmarks. Pang Jiun believes that when organizing an exhibition in a particular place, the artworks must bear the traces of that place in order to make the audience feel connected and resonate with them.

Having lived in Hong Kong for nearly a decade, he candidly admits that "Hong Kong is difficult to paint." It is easy to portray it in a stiff or generic manner without capturing its unique characteristics. However, he still believes, "No one can paint Hong Kong better than me." This statement reflects both his exceptional artistic skills and his authentic emotional connection to the land of Hong Kong.

◆ 琬璇

## 感世懷憂成妙韻 讀詩憶古學抒情

觀乎社交媒體的發展，文字段落式微，圖像躍為主導。照片且附兩句說明，後來短片盛行，作者與觀者不靠文字連結彼此，傳意過程更見趣味，然形式左右思維，此風對訓練表達能力影響深遠。短促的片段難以細緻、準確地交待一己主張，作者甚至捨難取易，迴避一切複雜概念。語言貧乏之弊由此而生。

人若然語言貧乏，詞不達意，輕則窒礙思想交流，重則損害抒情能力，等同有口難言。或曰抒情是本能所需，無外求之必要。固然簡單一句「我好sad」，可能每日在街頭此起彼落。但「傷心」其實因人而異。學生考試低分而傷心；情人斷送姻緣而傷心；孝子痛失至親而傷心。怎可能劃一形容？更遑論人人各有主觀，最恨遭人否定獨特性。為了重拾文字傳情的觸覺與能力，筆者以為閱讀古典詩歌是一道良策。

體裁千百，何以指定一種？因為古詩生於情感，寄託了歷代的生命與世態。早在漢代，《詩大序》這樣解釋詩歌的生成：「詩者，志之所之也。在心為志，發言為詩。」每當人心有所念，自會生出表達的欲望，而選「言」為媒介的話，「詩」就是表達過程的產物。《詩大序》緊接着強調，在情感驅使下，表達的欲望愈趨強烈，日常使用的「言」顯得不夠滿足，於是加入相配的情感語氣、旋律節奏、身體語言，層層遞進。「詩」作為上述要素的綜合體，難怪西晉人陸機有「詩緣情而綺靡」之說。於後世而言，古詩就是體驗人間千情百態的寶庫。

## 情寄詩中覓知音

再以「我好sad」為例，悲傷的詩篇很多，但它們的差別相當分明。李白說：「玉階生白露，夜久侵羅襪。卻下水晶簾，玲瓏望秋月。」全詩不直言傷心，但夜半悵望月色之姿，加上視線中的朦朧月色，含蓄的哀感盡現眼前。相較之，李紳筆下「斷腸無淚可霑巾」則顯然是直接激烈的悲慟，不會混淆。還有，哭泣為悲，無淚為悲，笑亦為悲。王翰且曰：「醉臥沙場君莫笑，古來征戰幾人回。」戰場生死不由自主，一笑既是豪



◆ 劉皓《李白詩意圖》。

資料圖片

爽，也是無奈。為將者不能事事大悲大痛，但血氣之物終究有情於胸中。如是者，林林總總的「我好sad」，言者盡興，讀者深刻。哪怕改朝換代後，鮮明的形象與心跡尚能獲取同情，覓得知音。

電視劇常有一句：「你哋唔明白我！」人有抒發情感和尋求理解的心理需要。缺乏有效溝通，情緒累積心底，必然有損精神健康。可是，溝通是相向的，有時不欠聆聽者，人家倒是願做聽眾，奈何聽不懂，無從關懷安慰。因此，抒情是自救的技能。藉精確獨特之語、美妙生動之辭，既能直達人心，又可免卻誤會，舒暢愉快。而達成此境界的關鍵，早見於故紙堆裏的詩韻聯句。古人美意如斯，浪費未免可惜。

## 學會正確連寫 英文寫作更流暢

## 貼地英文

看名著來學習是一個好的方法，不妨先看一節著名的開首幾句：“It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, …”相信許多同學已經認出這是狄更斯的《雙城記》。

另一個學習方法則是反覆應用。在高中後期，為了滿足升學考試的需求，我們不僅需要寫完整的句子，還要學會將句子前後連接起來，才能寫出有段落連接的文章。

可能的同學會想，原來狄更斯大師用短號就能將句子連接起來，我豈不是也可以試試看？

當我們閱讀文學作品時，注意其中的藝術表達，不可忽略現實地對其進行完全照搬。

例如，簾捲西風，人比黃花瘦。人可以比黃花瘦，但窗簾怎麼可能捲起西風呢？這就是詩人為了強化情緒表達所運用的修辭了。

將兩個原本獨立的句子錯誤地混在一起，稱為連寫句（Run-on Sentence），例如“it was the best of times it was the worst of times.”，中間沒有放任何標點符號，這不僅文法上是錯誤的，而且冗長且難看。用短號代替句號是另一種錯誤，這種錯誤常見，稱為短號拼接（Comma Splices）。

## 四招減少出錯

我們在寫作時要從實際出發，文章若以溝通為目的，必須符合文法規則。首先，我們至少要牢記一條規則：一般情況下每個句子必須以句號結束。在此基礎上，有四種方法可以將句子連接起來。

1. 如果是平等的關係，可以用並列連詞（Coordinating Conjunctions），不來個例子，Summer is too hot, and winter is too cold. 另一例子，English is hard, but it is useful, 他們的家族成員還有 or, so, yet 等。

等。

2. 有時候，因為兩句相貼的句子互有關係，令我們很難忍受不把它們連在一起。我們可找從屬連接詞（Subordinating Conjunctions），用例句說明：

Students are writing faster because the examination is about to end.

After the man jumps into the train, the door closes.

John is sleeping in class while all students are listening to the teacher.

相似用法的詞還有 although, as, as if, if, since, 和 unless 之類，可根據不同的情況來使用。

3. 分號也有連接的作用，The wind is howling; lightning strikes, 第二句的首個字要用小寫字母，除非它本是大寫，如人名。如上文所說，兩句須要有一些密切關係。且要注意分號不宜在一篇文章裏多次出現，否則會弱化它的特殊性。

4. 其實我們也可用「車卡扣法」，把句子「鈎」在一起。The spider catches the fly. The bird bites the spider. The cat traces the bird. 先想好大綱，一句一句寫上後，再找可以相連的詞語或方法。

你可能也看過 An Old Lady Swallowed A Fly 的故事圖書，雖然句子重複，但卻沒有過多 And、Because 之類，更無分號。為何我們感到這些故事是一個整體，而不是多句的混合體？故事裏的老太太吞了蒼蠅、蜘蛛、小鳥、貓兒……動物出現了很多，我們沒有失去興趣，也沒有混亂，因為我們關心的是老太太的下場。

如果多做一點閱讀，會發現好的文章並不需要過多考慮連接詞。文章要有主體，而主體不一定是固定的同一個人物，如一場球賽中，主體便是競賽者；如在郊外，主體便可能是大自然。

這些方法並不難，只要把技巧記在腦袋裏，多多實戰練習，便能防止連寫句，可以有機地將句子連在一起。

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