

流光的旋律

張妮娜

看劉耿一一年多來的新作，不由得被一股開闊的氣度所吸引。

仍然可見畫家往昔畫作中慣用的濃稠色彩和流暢運筆，以及流連在光影之間畫家所鍾愛的自然，人文殊勝景致。不同的是，那種流光易逝，美景不再的焦慮在新作中已不見蹤跡；取而代之的是兀自靜觀昇華領悟的一份曠達。

有人嘗謂劉耿一的畫作具有『紀念碑』性格。昔時一系列以老屋、廟宇、木麻黃、橋、及女子為內涵的作品裏，入畫的景物和感情，在時代匆匆的步履與人們的漠視冷感中漸成遺跡。孑然孤立於畫面的形象，已化為鄉土情懷的象徵符號。這些形象雖飽汲畫家深摯的情感，浸漬在豐澤的色彩裏，然而觀者的情緒常被捲入一股暗鬱的底流，感動之餘，心生悵惘。

新作的豁達，乃來自畫家對生命中最令人困惑的時光流逝現象，作進一層的逼視與直觀。一次次呈現於畫面的是觀照所得，現實時空中流光的本質，以及跨越此物象邊界，心靈境界中的恆定之美。這一系列的作品，可說是畫家對『流光』所作的省思。在畫面裏，分屬現實與心靈的流光與永恆交流融會，產生了樂曲般的旋律。

◎鄉野之歌

畫家作品裏經常出現的紅色老屋，在『鄉野之歌』裏，一個長鏡頭觀照下，以全貌退居畫面底層三分之一的空間裏。老屋沐浴在清朗的光中，散發出謙穩高貴的氣質。追尋光的來源，得穿透畫面中間的暗鬱空間。整個畫面上層，看似風摩電馳的天際，飄流其間的白雲，亮麗耀眼，卻似切塊般鑲嵌在畫面裏。再看，上層的天空卻又成遠景裏的山岳與河流，閃耀在眩目的天光裏。上下與遠近交錯，流動與固著並存。

在此頗具多義性的空間裏，老屋已超越過『紀念碑』的陳述性格，加入自然大化的展演之中。對於曾經由它那裏汲取過生命滋養的人，它或已沉落記憶底層，卻終將屹立於遼闊的心靈鄉原。在永恆的光裏，不是供人憑弔，而是謳歌禮讚。

◎歲月

『紅衣女子』再度以我們熟悉的，優雅婉約的身姿出現在新作『歲月』裏。畫家同樣拉遠了視覺距離，將女子所端坐的椅子也完整入畫。這張庭園餐飲裏常見到的，塑膠材質，輕便且頗具現代感的椅子，與女子典雅凝靜的身軀之間，有明顯的斷層現象。他們分屬兩個截然不同的時代。有趣的是座椅流暢

Melody of the Flowing Light

Nina Chang

When observing Mr. Liu Keng-I's recent works, I am immediately impressed by a bright and open atmosphere spreading over the canvases.

I still see the same expression of thick colors and the fluent flow of the brush, and there depicted in the pictures are the same subject matters. Yet instead of the anxiety you feel suppressed in his old works, a kind of tranquility prevails over his new works.

It is said that Mr. Liu's pictures bear the mark of "monuments". In his series of old works, the red brick house, the temple, the casuarina, the bridge, and the woman in red all look to be remains of a memorable age, left behind by the hasty footsteps of time, neglected by the surrounding people. They stand forlorn in the pictures, as lingering memory of the spirit of southern Taiwan. Though saturated in the painter's affection and wrapped in rich colors, the pictures, nevertheless, are not without their undercurrents which move the spectators in a sad way.

The bright atmosphere in the new works comes from the painter's closer observation of the ever-flowing light—one of the most interesting, yet upsetting, phenomena in existence. He depicts again and again in these pictures what he sees as the characteristic of light. Beyond its realistic passage, there flickers on the canvases the rays of an eternal light. These works can be seen as the painter's meditation on "the passage of light". In them we see light transcending into eternity, and a kind of melodious harmony hovers around.

◎ A Song from Native Heath

The red house, frequently appearing in Mr. Liu's old works, recedes down to the bottom of this new work. A long focus reveals the full view of it. Bathed in clear light, it looks humble and noble. To trace where the light comes from, we have to pierce up through the dark middle space. There in the upper area, shining clouds are floating. Yet they look like cut pieces, stuck to the canvas, transformed into mountain and river in the background. What is up there seems to be down here, and what is flowing looks unmovable.

In this multi-meaningful space, the old house is more than a "monument". It joins the drama of Nature, undergoing transformation. For those who have been nurtured by it, it occupies a firm place in mind, in the splendor of light, not to be mourned, but to be praised.

◎ The Trace of Time

The Woman in Red reappears here with her familiar gracefulness and delicacy. Again, like in A Song from Native Heath, the painter uses a long focus, to give a full view of the lady and the chair she sits on. It is a light modern plastic chair, often seen in outdoor cafes. A conflict—of different times—seems to exist between the chair and the lady. Nevertheless, the fluent line of