

PRACTICE
AND
PRACTICE李錦繡、
謝貽娟與我

嘉義市立美術館
CHIAYI ART MUSEUM

60045 嘉義市西區廣寧街101號
No. 101, Guangning St., West Dist., Chiayi City, Taiwan

開館時間 | 週二至週日 9:00-17:00 (週一休館) Opening Hours | 9:00 - 17:00 Tue. - Sun. (closed on Mon.) <https://chiyaiartmuseum.chiayi.gov.tw/>

● 展覽介紹

「Practice and Practice：李錦繡、謝貽娟與我」以兩位嘉義出生女性藝術家李錦繡（1953—2003）與謝貽娟（1967—2017）為核心，透過作品、日常習作、實驗創作與教案，展現她們面對藝術、自我與他人之間的思考與實踐歷程。展覽亦由蔡志賢、康雅筑、王怡婷三位藝術家，透過田調與現地創作，共構跨世代對話，重新看見兩位嘉義當代藝術家的藝術與生命實踐。

1990年代開始，女性藝術逐漸受美術館重視，在經歷不同階段的展覽與歷史整理之後，近年各美術館更進一步關注女性的多重身分與社會角色，而形塑出不同視角和定位的展覽。於此脈絡下，嘉義市立美術館也關切此一議題，透過李錦繡與謝貽娟兩位早逝的女性藝術家，觀察她們如何在有限生命中迸發無限能量，也反思如何突破既有的性別論述框架予以重述及擴展。本展覽試從李錦繡既有的高度評價之上，揭示她精妙融合書法線條的創作方法，以及投身兒童教育、奉獻自我的一面；從謝貽娟身上，則著重一位藝術家奮力的自我養成，是如何運用大量練習、自畫像、速寫本與複合媒材，建構自我與空間的對話。

展題「Practice and Practice」意為「實踐」和「練習」，透過研究與策劃，展覽不僅止是單純的作品觀看與賞析，也強調藝術創作中的實踐性與過程性，並從藝術家的作品和思想，進一步延伸至觀者之眼，開拓出第三空間。

展覽以三個子題：「我與我們」、「加與減」、「方圓之外」，開展兩位創作者的生命與藝術之關聯，觀者可從中認識此對應與連結於時間進程中不斷演變、不斷被重賦意義所呈顯的多重面貌與內涵，深切感受藝術家實踐與練習的精神與能量。

PRACTICE AND

● Exhibition Overview

Centering on the two Chiayi-born women artists—Lii Jiin Shioh (1953-2003) and Jo Hsieh (1967-2017), the *Practice and Practice with LII Jiin Shioh and JO HSIEH* exhibition presents their journeys of thoughts and practices within the realms of art, the self, and others through their works, quotidian studies, experimental creations, and lesson plans. The exhibition also includes three artists—Tsai Chih-hsien, Kang Ya-chu, and Wang Yi-ting, who engage in cross-generational dialogues through field researches and site-specific works, revisiting the artistic and life practices of the two contemporary artists from Chiayi.

Since the 1990s, women's art has been increasingly emphasized by art museums. After undergoing various stages of exhibitions and historical compilations, in recent years, art museums have further focused on the multiple identities and social roles of women, organizing exhibitions from different perspectives and positions. In this context, the Chiayi Art Museum is also concerned about this issue. Through featuring the two women artists, Lii Jiin Shioh and Jo Hsieh, who passed away in their middle age, the museum explores how their boundless energy emerged despite their limited lifespans, and reflects on how to challenge the established framework of gender discourse for reinterpretation and expansion. The exhibition attempts to reveal, based on the existing high regard for Lii, her creative approaches that ingeniously incorporated calligraphic lines, as well as her dedication to children's education and selfless devotion. For Hsieh, the exhibition highlights her dedicated journey of self-development, showcasing how she built a dialogue between herself and space through extensive practice, self-portraits, sketchbooks, and mixed media.

The "Practice and Practice" in the exhibition title refers to both "the act of putting ideas into action" and "the process of repeated practice." Through research and curating, the exhibition is not merely about viewing and appreciating works, but also emphasizes the practice and process of art-making. Furthermore, from the artists' works and ideas, it extends to the viewer's perspective, opening up a third space.

Organized into three sub-themes—"I, We, and the In-Between," "More and Less," and "Outside the Form," the exhibition delves into the relationship between the lives and art of the two artists. Viewers will gain insight into the multiple facets and meanings of their contrasts and connections, which constantly evolve and are redefined over time, deeply experiencing the spirit and energy of the artists' "practice and practice."

PRACTICE

● 藝術家介紹

李錦繡（1953—2003）

嘉義出生，自幼展現藝術天分，畢業於國立臺灣師範大學美術系，1980年代赴法國巴黎高等裝飾藝術學院進修。返臺後她投身創作與教育，並協助家人從事兒童藝術教育。她的創作形式涵蓋繪畫、書法與裝置等，且善用日常物件為媒材，作品結合東方書道與西方構成，呈現自由靈動的藝術語彙。1990年代她活躍於臺灣前衛藝術圈，其開創性極具指標性。因個性低調且多工繁忙，她生前並不積極籌辦個展，身後作品則陸續有大型展出及相關研究。

謝貽娟（1967—2017）

嘉義出生，自青少年時期即對藝術展現強烈意志，國中畢業後就讀復興商工，1990年代赴英國進修，1998年取得英國皇家藝術學院碩士，2002年取得費爾茅斯藝術學院藝術哲學博士學位。她長期旅居英國，發展出以「非空間」（None-Space）為核心概念的創作系列，善用藍色、幾何與複合媒材表現內在狀態。2015年她回到臺灣仍持續創作，生前多次參與在英國、美國與臺灣等地的展覽，身後由家人成立基金會持續推廣其藝術。

WITH LII JIIN SHIOW

● Biographies of the Artists

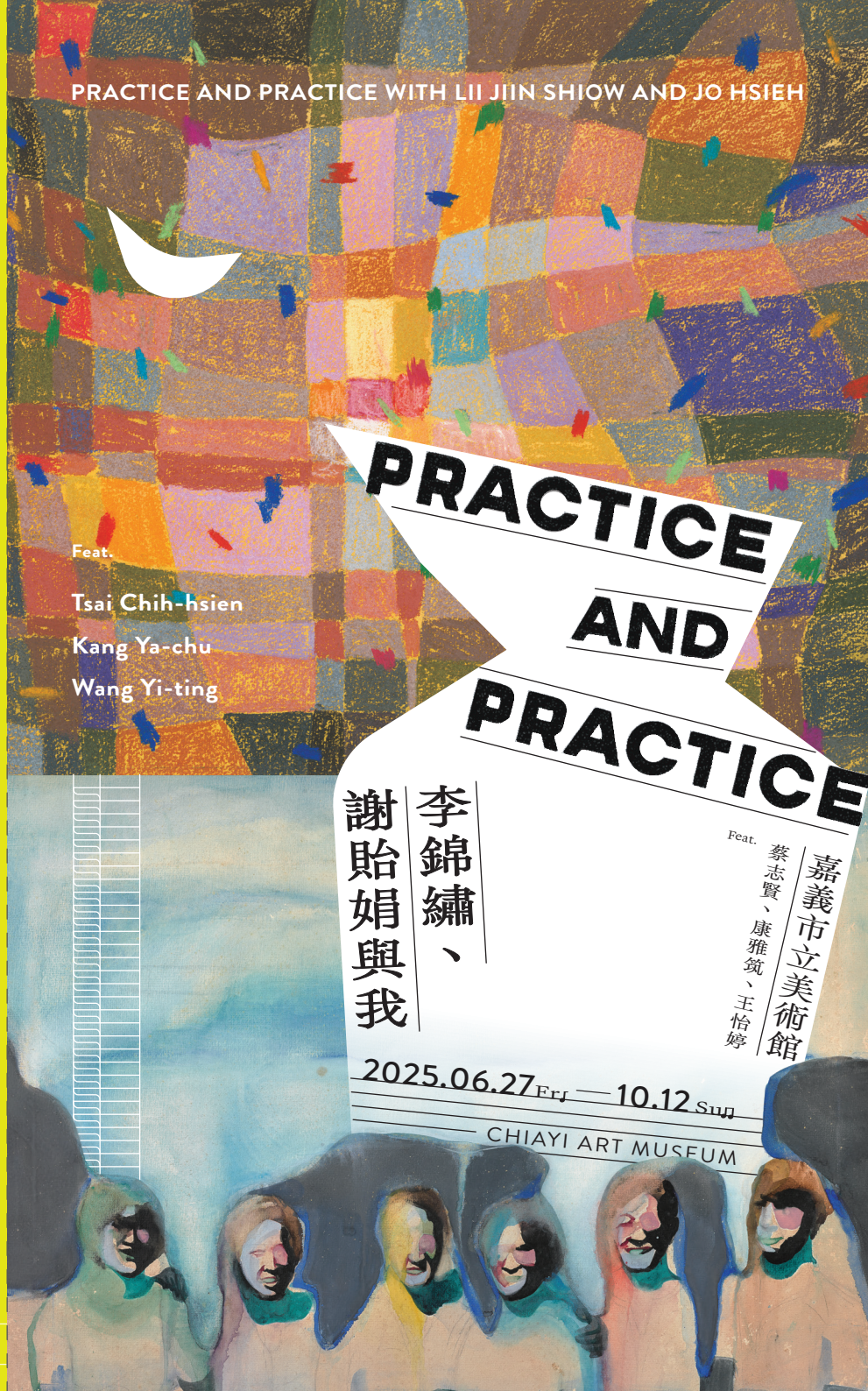
LII Jiin Shioh（1953—2003）

Born in Chiayi, Lii Jiin Shioh displayed a talent for art from an early age. She graduated from the Department of Fine Arts at National Taiwan Normal University, and, in the 1980s, she went to Paris, France for further studies and enrolled in the École Nationale Supérieure des Arts Décoratifs. After returning to Taiwan, she engaged in creative practice and teaching, and assisted her family in children's art education. Working in painting, calligraphy, installation, and other forms, Lii was skilled at using everyday objects as creative media. Her work integrates Eastern calligraphy and Western composition, demonstrating a free-spirited and dynamic artistic vocabulary. She was active in Taiwan's avant-garde art scene in the 1990s, with her pioneering works being highly iconic. Due to her low profile and busy schedule, she was not active in organizing solo exhibitions during her lifetime. However, after her passing, her works have been continuously exhibited on a large scale, accompanied by ongoing research.

Jo HSIEH（1967—2017）

Born in Chiayi, Jo Hsieh showed a strong aspiration for art from her teenage years, and she entered the Fu-Hsin Trade & Arts School after graduating from the junior high school. In the 1990s, she pursued advanced studies in the UK, earning a master's degree from the Royal College of Art in 1998 and a doctoral degree in Philosophy of Art from Falmouth College of Art in 2002. During her long residence in the UK, Hsieh developed a series of works centered around the concept of "None-Space," employing blue tones, geometric elements, and mixed media to express her inner state. In 2015, she returned to Taiwan and continued her creative practice. Throughout her lifetime, she participated in numerous exhibitions in the UK, the USA, and Taiwan; after her passing, her family established a foundation to continuously promote her art.

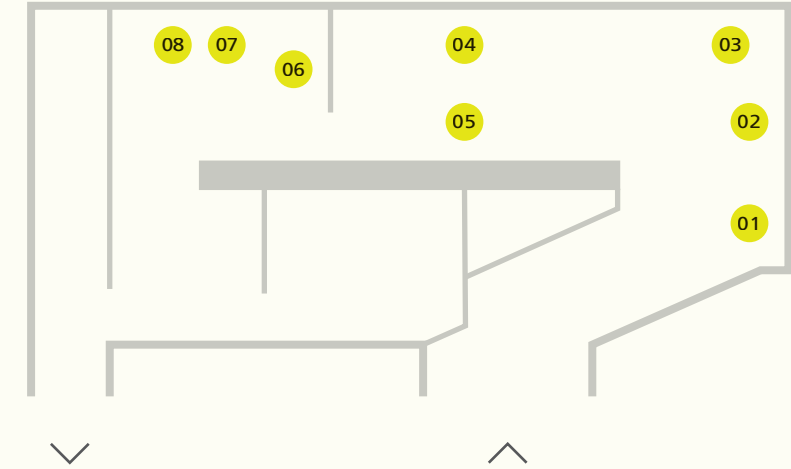
AND JO HSIEH



我與我們

I, We, and the In-Between

1F



- 01 李錦繡 Lii Jiin Shiow · 《自畫像》 *Self-portrait*
- 02 謝貽娟 Jo Hsieh · 《Dreamland III》 *Dreamland III*
- 03 李錦繡 Lii Jiin Shiow · 《婚禮》 *The Wedding*
- 04 李錦繡 Lii Jiin Shiow · 《對影》 *A Pair on Shadows*
- 05 謝貽娟 Jo Hsieh · 《無題》 *Untitled*
- 06 李錦繡 Lii Jiin Shiow · 《自我的探尋》 *The Search of Self*
- 07 李錦繡 Lii Jiin Shiow · 《時空記憶(獨)》 *Memory of Space and Time (alone)*
- 08 謝貽娟 Jo Hsieh · 《無題》 *Untitled*

以藝術家的自畫像與人像創作為出發，呈現她們從個體意識到群體關係的探索。李錦繡自1970年代即關注人與自我的關係，從同儕、家庭到社會，透過灰色調與光影，捕捉倒影與逆光中的自我形象。她以線條留存輪廓與過程，發展出帶有攝影語言與負片效果的人像系列，展現「我與群」之間的曖昧與交錯。

謝貽娟則以「自畫像」作為日記，記錄自身與環境、物件、動物之間的互動與感知。離鄉到英國，她在異地持續尋找「根」，將童年經驗、家鄉記憶融入畫作。「人」形圖騰在她作品中跳躍，展現她對自我與他者的反覆凝視與解析。

從她們的創作可見「我」如何在變動中被重新定義，也見證她們如何藉藝術實踐與生活對話，追尋內在的安放與自處。從具象到抽象，從線條到色彩，兩位藝術家在不同途徑中，找到自我的定位。

Focusing on the artists' self-portraits and portraits, this section presents their exploration from individual consciousness to collective relationships. Since the 1970s, Lii Jiin Shiow had developed a keen interest in the relationship between people and the self, including peers, family, and society. Through gray tones and the interplay of light and shadow, she captured her self-image from reflections and backlighting. Using lines to preserve contours and processes, she created a series of portraits integrating photographic language and the effects of negative imagery, which represented the ambiguity and interlacing between “I and the group.”

Like keeping a diary, Jo Hsieh painted self-portraits to record her interactions with and perceptions of the environment, objects, and animals. After leaving her hometown for the UK, she continued to search for her “roots” abroad and infused her childhood experiences and memories of her hometown into her paintings. The totems of “human form” leap across her works, manifesting her repeated gaze and analysis of the self and the other.

From the two artists' works, we can observe how the concept of “I” is redefined in a constantly changing context, and witness how they, through artistic practice, engaged in a dialogue with life and sought inner peace and self-settlement. From the figurative to the abstract, from lines to colors, they found their own sense of identity through different paths.

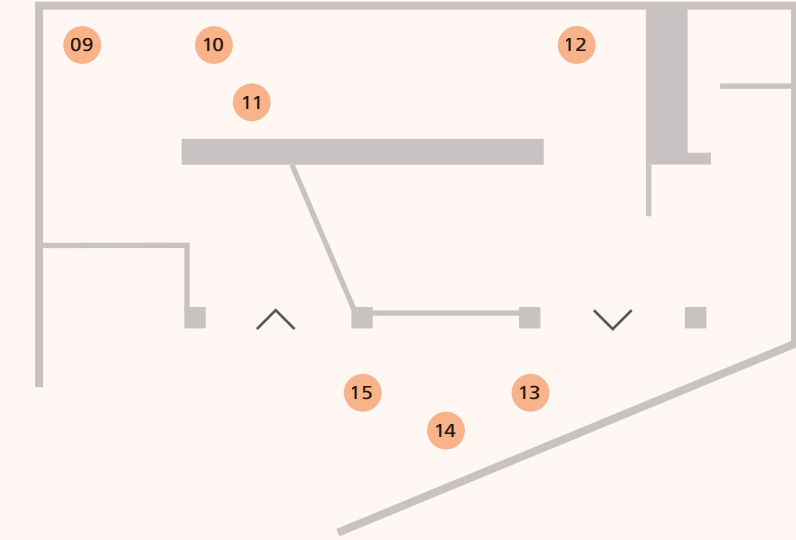
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我與我們
I, We, and the In-Between

加與減

More and Less

2F



- 09 李錦繡 Lii Jiin Shiow · 《錯置的時空》 *Misplaced Space and Time*
- 10 李錦繡 Lii Jiin Shiow · 《通靈》 *Psychic*
- 11 謝貽娟 Jo Hsieh · 《無題》 *Untitled*
- 12 謝貽娟 Jo Hsieh · 《Space Form III》 *Space Form III*
- 13 王怡婷 Wang Yi-ting · 《呼吸》 *Breathing*
- 14 蔡志賢 Tsai Chih-hsien · 《無憂無慮》 *Free of Worries*
- 15 蔡志賢 Tsai Chih-hsien · 《蓄意的》 *With Purpose*

在創作中，藝術家總在嘗試之間進行加與減。李錦繡跳脫學院訓練，運用書法筆勢與日常物件，在畫面中融入光影、留白與挖空等方式，以及實驗空間與形體的關係。她以金屬、磚瓦、衣物等為媒材，轉化日常為造境，展現物我之間的流動與共感。

謝貽娟則在速寫本與草圖中，記錄著實驗的過程與思考痕跡。她善用粉末、纖維與版畫等媒材，以線條與幾何組構畫面，將水、天、藍化為形式語彙。她的創作展現反覆、緩慢與細膩的勞動感，也是一種面對自我的持續練習。

本區也納入蔡志賢與王怡婷的回應創作，分別以雕塑與自然材質介入，延伸兩位藝術家的創作思路，讓觀者不僅看到作品，更能體驗藝術家的實踐精神。

In the creative process, artists are always experimenting with adding more or less. Lii Jiin Shiow broke away from academic training and utilized calligraphy strokes and everyday objects to incorporate light and shadow, negative space, and hollowing out into her paintings, experimenting with the relationship between space and form. She employed materials such as metal, bricks, tiles, and clothes to transform everyday life into a constructed environment, through which she illustrated the flow and empathy between objects and herself.

Jo Hsieh recorded the processes of experiment and traces of thought in her sketchbooks and drafts. She skillfully used powders, fibers, prints, and other media, composing her works with lines and geometric elements to transform water, sky, and blue into a vocabulary of forms. Her works exude a repeated, slow, and delicate sense of labor, which also reveals a continuous practice of self-reflection.

This section also features Tsai Chih-hsien and Wang Yi-ting, who respond to the exhibition using sculptures and natural materials, respectively. Their works extend the creative concepts of Lii and Hsieh, inviting viewers not only to appreciate their works but also to experience their spirit of practice.

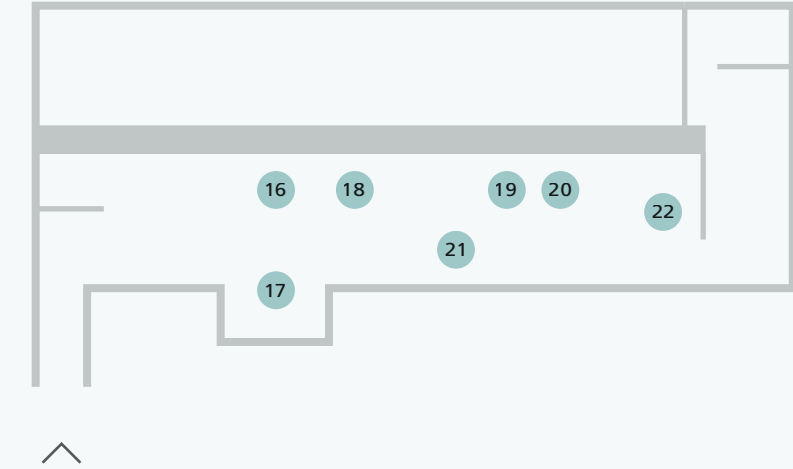
2F

加與減
More and Less

方圓之外

Outside the Form

3F



- 16 李錦繡 Lii Jiin Shiow · 《對話》 *Conversation*
- 17 蔡志賢 Tsai Chih-hsien · 《還是忘記》 *Still Forgetting*
- 18 謝貽娟 Jo Hsieh · 《無題》 *Untitled*
- 19 謝貽娟 Jo Hsieh · 《等什麼呢》 *Waiting for What*
- 20 謝貽娟 Jo Hsieh · 《傍晚別離》 *Evening Farewell*
- 21 李錦繡 Lii Jiin Shiow · 《牽扯》 *Involvement*
- 22 康雅筑 Kang Ya-chu · 《線延伸出的那些漪》 *As Lines Are Drawn, Ripples Begin*

探索兩位藝術家對空間的哲學思維與感知路徑。李錦繡關心人類占據的「空間」神祕性，作品中灰色與點綴色彩，構成「移動」的意象，畫面有如小行星般游移與對話，展現自由與探索的動力。

謝貽娟則從日常物件與環境出發，追求「非空間」的表現。她以藍色與幾何為主調，營造簡潔卻蘊含豐富情感的畫面，對空間與人我關係進行抽象詮釋，創造出靜謐而深層的心靈場域。

本展區由蔡志賢以雕塑延伸李錦繡與謝貽娟的線條與動勢，康雅筑則以纖維織品回應兩位藝術家的實踐精神與嘉義的土地連結，共同描繪她們對自由、空間與生命的實踐和追尋。觀者可在畫面與形式之外，感知藝術家如何追尋內在與外部的宇宙及其超越。

This section examines the philosophical thoughts and perceptual trajectories of the two artists regarding space. Lii Jiin Shiow was fascinated by the mystery of the “space” inhabited by humans. In her works, the gray tones accented with colors create images of “movement,” which resemble the scenes of roaming and interacting asteroids, embodying the dynamics of freedom and exploration.

Starting from everyday objects and environments, Jo Hsieh pursued the expression of “None-Space.” With a focus on blue tones and geometry, she created simple yet emotionally rich images, offering an abstract interpretation of the relationship among space, the self, and others, and constructing a tranquil and profound spiritual realm.

The section also showcases sculptures by Tsai Chih-hsien, which extend the lines and dynamic gestures of Lii and Hsieh, alongside a fiber textile by Kang Ya-chu, which responds to their spirit of practice and their connection to the land of Chiayi. Both Tsai and Kang reflect the practice and pursuit of freedom, space, and life by the two women artists. Beyond the images and forms, viewers can perceive how the artists seek and even transcend both their inner world and the external universe.

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方圓之外
Outside the Form