

相逢在庭前

REUNION AT THE COURTYARD

2025.11.7 ^{FRI} (五) — 2026.3.1 ^{SUN} (日)



嘉義市立美術館
CHIAYI ART MUSEUM

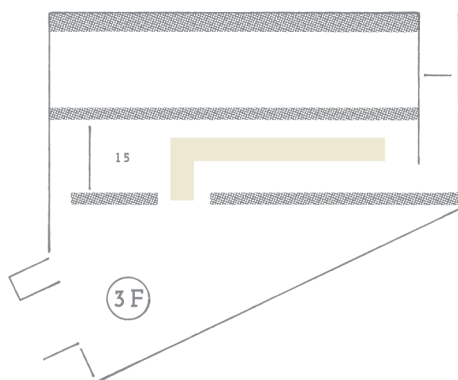
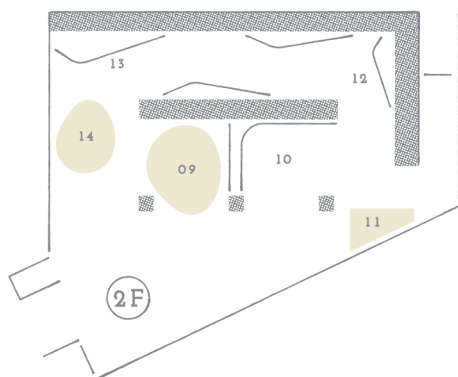
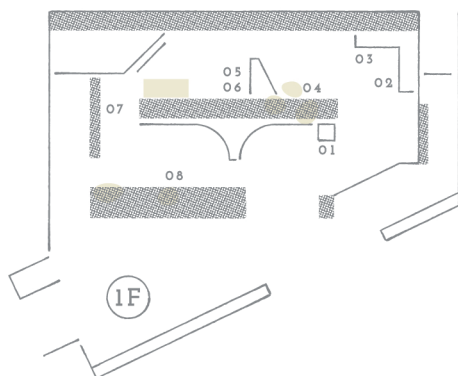


張李德和 × 花園沙龍
CHANG LEE DE-HO
GARDEN SALON

侯怡亭
HOU I-Ting
高雅婷
KAO Ya-Ting
郭俞平
KUO Yu-Ping
陳漢聲
CHEN Han-Sheng
黃沛涵
Paihang BENJOIT
劉文瑄
Mia LIU
賴香吟
Kaoi LAI
盧銘琪
LU Ming-Chi

展覽地圖

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張李德和，字連玉，號羅山女史。出身雲林西螺仕紳家庭，自幼習漢文，於新式女學校畢業後，成為少數的臺人女教師。身懷「詩、詞、書、畫、琴、棋、絲繡」七絕才藝的她，1912年嫁入嘉義書香門第，參與並自組多種詩社畫會，活躍於嘉義藝文團體，也持續詩畫創作。1929年闢建「琳瑯山閣」與「逸園」，廣邀藝術家與文人聚會，融合傳統雅集與現代沙龍，成為嘉義重要文化地景。

CHANG LEE De-Ho, courtesy name Liang-Yu and sobriquet Lady Luoshan, was born into a gentry family in Xiluo, Yunlin. She studied classical Chinese literature from a young age and, after graduating from a modern girls' school, became one of the few female Taiwanese teachers at the time. Well-versed in the traditional seven talents—poetry, lyrics, calligraphy, painting, qin music, chess, and silk embroidery—she married into a scholarly family in Chiayi in 1912. She joined and organized various poetry and painting societies and was active in Chiayi's art and cultural circles, continuously creating poetry and paintings. In 1929, she established the "Linglang Mountain Pavilion" and "Yi Garden"—venues for artists and literati to gather and blended traditional cultural gatherings with modern salons, creating significant cultural landmarks in Chiayi.

「相逢在庭前」緣起於張李德和（1893-1972）久違重現的膠彩畫《庭前所見》。張李德和是嘉義重要的詩人、畫家與文化推手，本展以「花園雅集」與「當代沙龍」兩大篇章，交織傳統文獻與當代藝術。

「花園雅集」聚焦畫作重現與修復，由《庭前所見》看見張李德和的藝術成就與畫史意義，透過書畫文獻，召喚她作為沙龍女主人的身影，呼應嘉義「畫都」文化精神。「當代沙龍」邀集八位藝術家與作家，從水墨書法、嘉義地景、畫作重現、家族記憶、後設史觀與母職經驗等面向，開啟對歷史今昔的追索與對時代的想像。

「相逢在庭前」既是原作與畫稿的重逢，也是時間、空間與人物的交會，回望1920年代張李德和開放花園客廳、助力「畫都」興起的歷史片段，也思索其公共性如何改寫一座城市的文化記憶。

A Reunion in the Courtyard takes inspiration from *The Front Courtyard*, a long-unseen Eastern gouache painting by CHANG LEE De-Ho (1893-1972), a significant poet, painter, and cultural advocate from Chiayi. The exhibition is organized into two sections — “Garden Gathering” and “Contemporary Salon” — interweaving traditional archives with contemporary art.

“Garden Gathering” centers on the reappearance and restoration of the painting, showcasing CHANG LEE De-Ho’s artistic achievements and their significance in art history through *The Front Courtyard*. Through calligraphy, paintings, and archival materials, this section evokes her presence as a salon hostess, echoing the cultural spirit of Chiayi as the “City of Painting.” “Contemporary Salon” brings together eight artists and writers who explore themes such as ink wash and calligraphy, Chiayi’s landscapes, the representation of paintings, family memory, meta-historical perspectives, and experiences of motherhood. These diverse perspectives open up new avenues of exploration into history and contemporary life, as well as imaginative connections to past eras.

A Reunion in the Courtyard is not only a reunion of the original work and its preparatory sketch but also a convergence of time, space, and human presence. It revisits the 1920s when Chang Lee opened her garden and living room, contributing to Chiayi’s rise as the “City of Painting,” and contemplates how the public nature of these spaces has helped redefine the city’s cultural memory.

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+886 5-227-0016
週二至週日09:00-17:00
週一休館

No.101, Guangning St., West Dist.,
Chiayi City 60045, Taiwan
+886 5-227-0016
9:00-17:00, Tuesday-Sunday.
Closed on Monday.

1969年生於臺南，東京大學總和文化研究科碩士，文學作家，以小說集《其後》、《白色畫像》多次榮獲台灣文學金典獎、金鼎獎、吳三連獎、國際書展大獎等獎。創作關注時間與記憶，文體表現為小說與散文，兼及台灣文化文學史評論。《如此一年》側寫張李德和家族後續生涯，點出戰後台灣文化人才的離散，也是世代記憶斷裂的故事。

Kaori LAI (b. 1969, Tainan) earned her MA from the Graduate School of Arts and Sciences at the University of Tokyo. A literary writer, her fiction collections, including *Afterwards* and *Portraits in White*, have received multiple awards, such as the Taiwan Literature Golden Award, the Golden Tripod Award, the Wu San-lien Award, and the Taipei International Book Exhibition Grand Prize. Her creative work focuses on themes of time and memory. She primarily writes novels and prose, and she also writes critical reviews of Taiwanese culture and literary history. *The Year That Was* presents a nuanced portrait of CHANG LEE De-Ho and her family's later life journeys, highlighting the diasporic experiences of cultural voices in postwar Taiwan and exploring stories of ruptures in generational memory.

《如此一年》

The Year That Was

2025 / 小說、手稿 Novel, manuscript



1980年生於臺北，畢業於舊金山藝術學院。創作關注日常中的詩意與媒材邊界，逐步建構獨特的塗畫體系。《話竹一與劉梁玲芳對話》系列，以祖母的水墨為基底，結合衣裝遺物裱布，將家族記憶融入裝裱文化。《對畫京都：烏龜與老鼠》則以無名者的水墨為底，融合裱布與塗畫，打破卷軸的時空軸線，並嫁接題字傳統與西方文學，展現跨文化的想像。

Mia LIU (b. 1980, Taipei) graduated from the San Francisco Art Institute. Her work explores the poetic aspects of everyday life and the boundaries of media, gradually developing a unique drawing system. Her series, *Dialogue among Bamboos - Drawing with Liu, Liang Ling-Fan*, based on her grandmother's ink drawings, features artworks mounted on fabric made from clothing of departed loved ones, integrating family memory with traditional framing methods. *Drawing Dialogue in Kyoto: Turtle and Mouse* builds on ink paintings by anonymous artists, combining mounting and drawing to transcend the spatial-temporal flow of traditional scrolls. It also blends the inscription culture with Western literature, revealing a cross-cultural imagination.

《對畫京都：烏龜與老鼠》

Drawing Dialogue in Kyoto: Turtle and Mouse

2020 / 複合媒材 Mixed media

Peihang BENOIT

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1984年生於台北，現居巴黎，曾就讀臺師大與倫敦藝術大學。創作結合移居海外與母職經驗，探討身份、記憶與身體。《夏日之身》取材自南法杏桃園的記憶，呼應魯本斯《The Garden of Love》，在夏日氛圍與肉身交織之中折射出狂喜的張力。《田野現場》則源自孕期與旅途的速寫計畫，象徵母職常態與創作的彼此牽引，展開與張李德和的對話。

Peihang BENOIT (b. 1984, Taipei) is currently based in Paris. She graduated from National Taiwan Normal University and the University of the Arts London. Her work combines experiences of living abroad and motherhood to explore themes of identity, memory, and the body. *Summer Flesh* is inspired by memories of an apricot orchard in southern France. It also echoes *The Garden of Love* by Rubens, capturing a sense of ecstatic tension amid the summer atmosphere and flesh. *Field Notes No. 1-8* stems from a sketching project done during pregnancy and travel, symbolizing the interconnectedness of motherhood and artistic creation while initiating a dialogue with CHANG LEE De-Ho.

《夏日之身》

Summer Flesh

2025 / 油畫顏料、壓克力顏料、油畫棒、油蠟筆、畫布
Oil paint, acrylic paint, oil stick, and oil pastel, canvas

LU Ming-Chi

15

1961年生，畢業於臺南女子技術學院美術系。八歲即至陳丁奇的「玄風書道會」習字，傳統根基深厚卻不斷突破創新，形成具獨特風格與生命力的當代書藝。《張李德和詠夏菊》等四首致敬玄風館創辦人張李德和，與張李德和工語辭、協聲律的詩作風格不同，本系列風格破格大氣、不拘一法，以創新和古人對話，作品充滿節奏、律動與畫面感。

LU Ming-Chi (b. 1961) earned a BFA from Tainan Women's College of Arts and Technology (now Tainan University of Technology). She began taking calligraphy lessons at CHEN Ting-Chi's Xuanfeng Calligraphy Society when she was eight years old, establishing a strong traditional foundation while continuously innovating. This led to a distinctive contemporary style of calligraphy full of vitality. The series *Four Poems by Chang Lee De-Ho: Ode to the Summer Chrysanthemum and Others* pays tribute to CHANG LEE De-Ho, the founder of Xuanfeng Hall. Departing from CHANG LEE De-Ho's carefully crafted and rhythmically precise poetic style, this calligraphy series features a bold, unconventional approach, sparking a dialogue with the past through vibrant rhythm, momentum, and visual impact.

《張李德和詠夏菊》等四首

Four Poems by Chang Lee De-Ho: Ode to the Summer Chrysanthemum and Others
2020 / 書法 Calligraphy

1981年生，台北藝術大學美術創作研究所畢業，現居臺北。作品以多條路徑描繪出對於信仰的想像地圖，定影自身認同的不確定性。《夢的容器#1 #2 #3》以花瓶隱喻懷孕身體，容器承接生命與記憶，布料、繡線與雕塑構築透明疊影，表現夢境的流動、變形與再生。《荷池》以枯影對照盛放，隱喻創作狀態與生命的恆常。

KAO Ya-Ting (b. 1981) earned her MFA from the Taipei National University of the Arts and is currently based in Taipei. Her work explores an imaginary map of faith through multiple pathways, addressing the uncertainties surrounding her own identity. *Vessel of dream #1 #2 #3* uses the vase as a metaphor for the pregnant body, with the vessel embodying both life and memory. Using fabric, embroidery thread, and sculpture, she creates translucent, layered forms that depict the flow, transformation, and rebirth of dreams. *The lotus pond* contrasts withering and blossoming, serving as a metaphor for the creative process and the continuity of life.

《夢的容器#1 #2 #3》

Vessel of dream#1 #2 #3

2023 / 塑膠植物、人造珍珠、珠子、毯、木作結構

Plastic plants, artificial pearls, beads, blanket, wooden structure



1986年生，畢業於北藝大跨域所。近年關注跨國移動的身份認同、照護勞動商品化中受忽略的陰性聲音。《列女傳是如何寫成的》以張李德和生平為基礎，發展遊走事實與虛構間的敘事，考察日治時期臺灣歷史、文化與性別處境，折射女性在歷史縫隙中的掙扎，作品整體建構為一包覆式的沉浸空間，塑造一個可閱讀、亦可遊歷的感知場域。

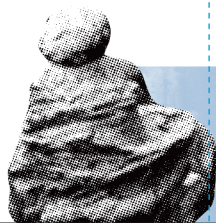
KUO Yu-Ping (b. 1986) earned her MFA from the Graduate Institute of Trans-Disciplinary Arts at Taipei National University of the Arts. In recent years, her practice has explored identity within the context of transnational mobility and the often-overlooked feminine voices in the commodification of care labor. Inspired by CHANG LEE De-Ho's life, *How the Biographies of Exemplary Women Came to Be* weaves a narrative that oscillates between fact and fiction, examining Taiwan's historical, cultural, and gender issues during Japanese rule while reflecting on women's struggles amid historical gaps. Overall, this work creates an enveloping, immersive space that constructs a perceptual site for reading and navigation.

《列女傳是如何寫成的》

How the Biographies of Exemplary Women Came to Be

2025 / 小說、空間裝置

Novel, spatial installation



HOU I-Ting

13

1979年生，現居臺北。作品結合刺繡與數位影像，關注時間變動下的身體影像關係，挑戰日常觀看。《替自己接生》回應張李德和作為文化母體的通道，逆向思考生產、勞動與母性的多邊意義，也探訪象徵大地、淨化、生育的古文明作物女神，尋訪生命的初始設定。《WHISKY GOSSIP》則融入釀酒過程的聲響與環境律動，轉化成聲觸共感平台的聲波纖維。

HOU I-Ting (b. 1979) is based in Taipei. Her work combines embroidery with digital imagery to explore how the relationship between images and bodies evolves over time, challenging conventional modes of everyday perception. *Self-Midwifing* responds to CHANG LEE De-Ho as a conduit for the cultural matrix, offering a reversed perspective on the multifaceted meanings of production, labor, and motherhood. It also explores the ancient goddess of crops as symbols of the earth, purification, and fertility, tracing back to the primordial blueprint of life. *WHISKY GOSSIP* incorporates sounds and rhythms from whisky distillation and its environment, transforming them into a woven tapestry of sound waves that merges sonic and tactile perception.

《替自己接生》

Self-Midwifing

2025 / 複合媒材、刺繡、聲音裝置

Mixed Media, Embroidery, Sound Installation

CHEN Han-Sheng

17

1988年出生於高雄，畢業於北藝大新媒體藝術所。走路草農藝團成員。擅長實驗動畫、複合媒材、動力裝置，關注農業、自然環境、性別議題。《第九景》在諸羅六勝、嘉義八景之外，想像消失的第九個風景名勝，透過地景的今昔對照，企圖碰觸現已不存的陳澄波畫都志業、張李德和與其琳瑯山閣，甚至是消失的諸羅記玩具城恐龍地標。

CHEN Han-Sheng (b. 1988, Kaohsiung) earned his MFA in Media Art from the Taipei National University of the Arts. He is a member of Walking Grass Agriculture and specializes in experimental animation, mixed media, and kinetic installation. His work focuses on themes of agriculture, the natural environment, and gender issues. *Landscape No. 9* envisions a vanished ninth scenic spot beyond the traditional "Six Wonders of Zhuluo (Chiayi's historical name)" and "Eight Scenes of Chiayi." By comparing past and present landscapes, it aims to evoke CHEN Cheng-Po's vision of Chiayi as the "City of Painting," the legacy of CHANG LEE De-Ho and her Linglang Mountain Pavilion, and even the now-removed dinosaur landmark of the local toy store "Welcome Zhuluoji Toys."

《第九景》

Landscape No. 9

2023-2025 / 複合媒材 Mixed media

