

李錦繡

Lii Jiin-Shiow

1953–2003

李錦繡是1990年代臺灣當代藝術發展中極具代表性的女性藝術家之一，創作展現強烈的個人特質與生命能量，卻在50歲盛年早逝，留下了如旅法藝術家陳英德所述「在無形象中創造穿透性的空間」的心靈意象。本館於2005年舉辦「竹凳的移動——李錦繡紀念展」，藉她常坐著，卻可隨意移動的竹凳，象徵其在婚姻生活中的身分定位；然而，相對於竹凳的可有可無，她在藝術領域中仍開創出超越生命界限的定位。

本館早期已典藏10件李錦繡的作品，橫跨不同時期及多種媒材，充分體現藝術家的創作精神與對繪畫形式的探索。2024年新入藏的6件作品，涵蓋油畫與素描，凝聚了她對日常觀察及內在情感的即興書寫。素描本所展現的空間處理與線條節奏，不僅延續其一貫的視覺語彙，也揭示了她對生活、自然的敏銳感知。

「家族系列」是藝術家早年極具代表性的創作。她取材於親友合影，透過負片效果與深色塊面的運用，形塑出既凝視又疏離的觀看經驗。〈家族〉中人物輪廓清晰，唯五官模糊未明，介於記憶與幻象之間，隱約透露著未知和不安的焦慮，彷彿暗示對人際、家庭、生活的深切依附，映照出藝術家對身分認同及情感關係的深層體悟。

作品〈行走的人〉則是藝術家在1980年代留學法國的階段代表作。當時李錦繡專注於透明材質的研究，藉由日常生活中的建築經驗，轉化為對空間的再詮釋。她從透明、反射等視覺現象發展出獨特的繪畫語彙，並思索空間布局，將感知到的光影流轉呈現於畫布，同時描繪空間中不斷生成的影像及連續動作，展現其對當代空間感的深刻思考，鋪排了獨樹一格的詩意。透過不同角度的凝望，李錦繡建構出物影交織的動態張力，開啟了完全自由的狀態。

長期以來，李錦繡保有隨筆素描的習慣，運用鉛筆、炭筆、油蠟筆、原子筆、毛筆等媒材，描繪日常物件和看似尋常不過的生活片段。〈素描本A、B、C〉涵蓋家中電扇、竹凳、餐桌器具、塑膠椅、家人肖像，以至自身肢體。筆觸自由，既是她對日常的深切凝視，也是情感投射的出口。素描本中亦可見戶外寫生的紀錄，尤偏好描繪樹木枝幹之姿，以書法筆意刻畫自然結構，展現濃厚東方人文素養及其對線條運動的高度敏銳。

李錦繡在家庭與教學之間持續耕耘創作。雖然人生歷程短暫，卻留下了數量豐富、語言鮮明的作品，見證她對繪畫媒材及空間結構的持續探求。本次典藏的6件作品，橫跨不同時期與創作語彙，補足藝術家創作軌跡中的數個關鍵環節；其中3冊素描本更是其思維脈絡與生活觀察的重要紀錄，對於本館建構臺灣女性藝術史及李錦繡藝術生命的研究，具有不可取代的價值。（蕭琳蕓、吳思瑩整理）

Lii Jiin-Shiow, a representative woman artist of the 1990s contemporary art movement in Taiwan, created work with intense individuality and life energy. She passed away at the early age of 50, leaving behind spiritual imagery that Parisian artist Chen Ying Teh described as, “Creating penetrating space within the formless.” In 2005, the Museum held *The Movement of the Bamboo Stool—A Memorial Exhibition of Lii, Jiin-shiow*, named for a bamboo stool, a portable piece of furniture Lii frequently sat upon and symbolizing her status in married life. However, in contrast to the expendable nature of a stool, Lii established a position in the art field that continues to transcend the limits of her life.

Early on, the Museum collected ten works by Lii spanning different stages of her art career, in a variety of art media, and fully embodying her exploration of painting forms and creative spirit. In 2024, six new works, including oils and sketches, were added to the collection focusing on her extemporaneous depictions of everyday observations and inner emotions. In one sketchbook, the fluid rhythm of her lines and handling of space not only continue her usual visual language but also reflect her heightened sensitivity toward life and nature.

Lii's early representative *Family* series depicts a group portrait of friends and family, for which she used a photo-negative effect and areas of dark color to suggest both the experience of staring and alienation. In *Family*, she distinctly outlined the figures, yet their features are muddled, situating them between memory and illusion. They vaguely reveal an anxiety arising from the unknown or unease, as if they are deeply attached to interpersonal relationships, family, and life. This reflects the artist's profound understanding of identity and emotional relationships.

People Walking is representative of the period when Lii studied in France in the 1980s. At the time, she focused on researching transparent materials and drawing from her daily encounters with architecture to reinterpret space. From visual phenomena such as transparency and reflections, Lii developed a unique painting language, in which she considered spatial arrangement and expressed her perception of shifting light and shadow on the canvas. She also depicted continually emerging imagery and motion in space to manifest her profound thoughts on a contemporary sense of space while arranging unique poetic atmospheres. By closely observing from various perspectives, Lii composed interlacing shadows and objects with dynamic tension to unlock a state of complete freedom.

For many years, Lii had kept sketchbooks where she used pencil, charcoal, crayon, ball-point pen, ink and brush, and other media to spontaneously record everyday objects and seemingly ordinary moments from daily life. In *Sketchbooks A, B, and C*, we find an electric fan, bamboo stool, tableware, plastic chair, portraits of family members, and even studies of her own body. Her mark-making was free and intuitive in these deeply contemplative observations of daily life, which also served as emotional outlets. The sketchbooks also contain some nature drawing completed out of doors, with a particular focus on gestures of tree trunks and branches. She rendered these natural formations and structures with a calligraphic sensibility, thus revealing her deep foundation in Eastern humanistic thought and acute sensitivity to the dynamic movement of line.

Lii continually cultivated her work while balancing her responsibilities to family and teaching. Although her life was short, she left a large body of work with a distinct artistic language, testifying to her sustained exploration of painting media and spatial structures. The six works mentioned here span Lii's different creative periods and various artistic styles, reflecting key segments in the artist's oeuvre. Among these acquisitions, the three sketchbooks are important documents of Lii's thinking and observations of life. For the Museum's goal of constructing a history of Taiwanese women artists and researching the artistic life of Lii Jiin-Shiow, these works hold irreplaceable value. (written by Kat Linjhen Siao, edited by Seeing Wu)

家族 Family

1981
油彩、畫布 Oil on canvas
97 x 146 cm
蒐購 Purchase 2024.0009.001



行走的人 People Walking

1985
壓克力顏料、紙 Acrylic on paper
34 x 90 cm
蒐購 Purchase 2024.0009.002



素描本 A Sketchbook A

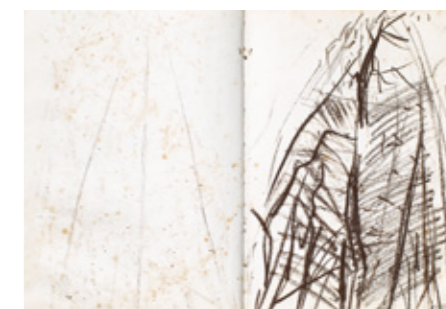
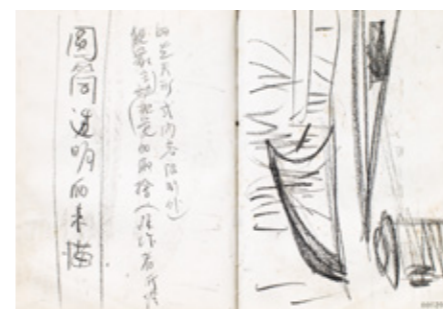
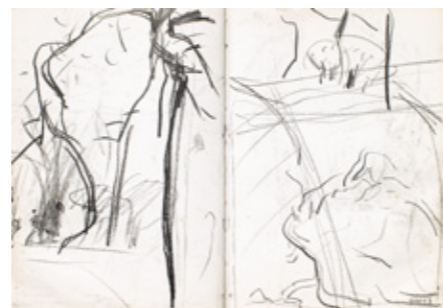
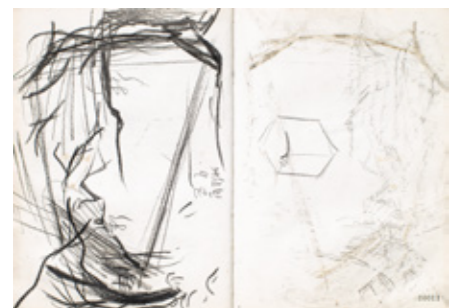
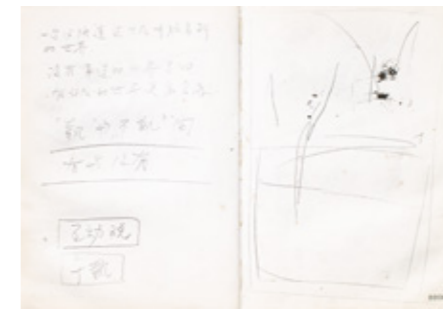
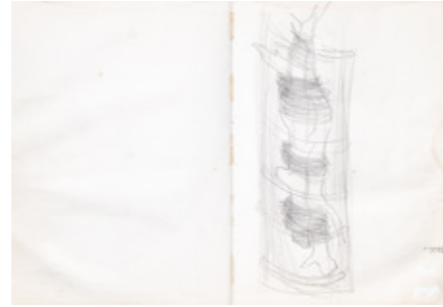
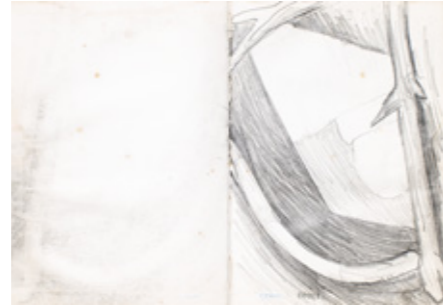
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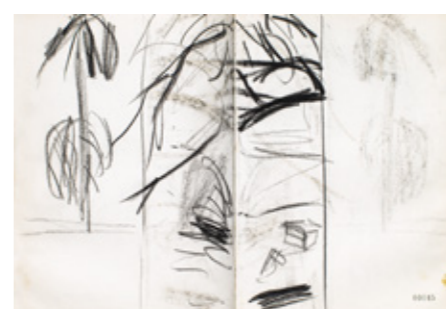
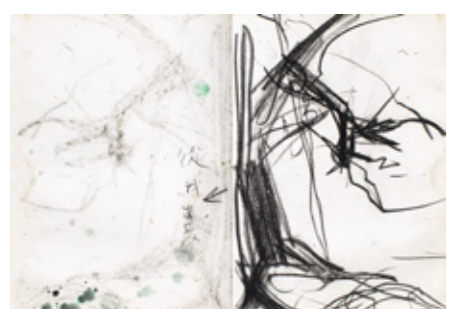
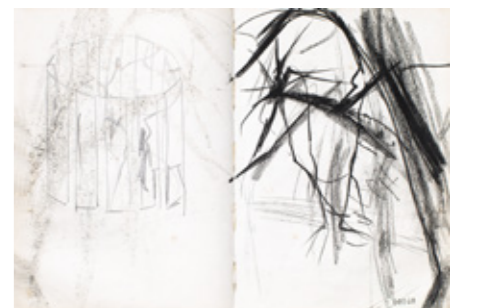
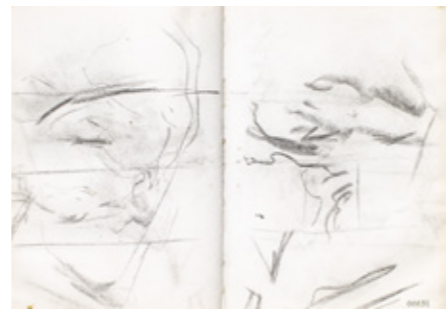
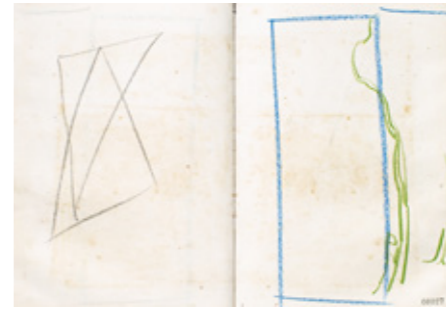
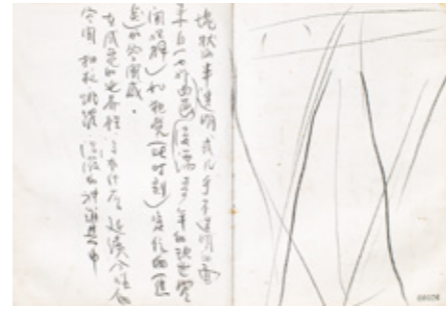
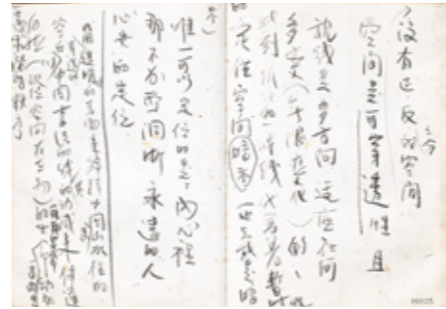
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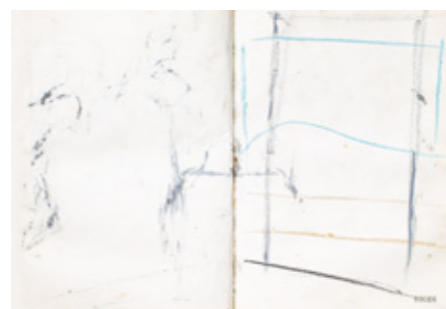
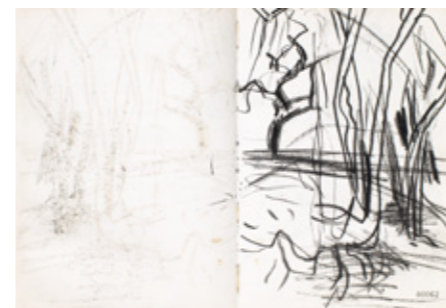
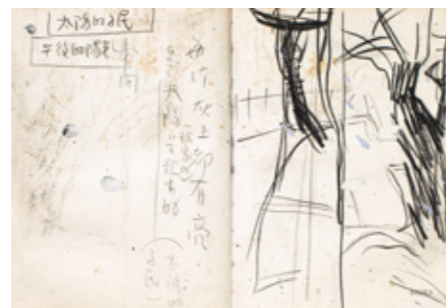
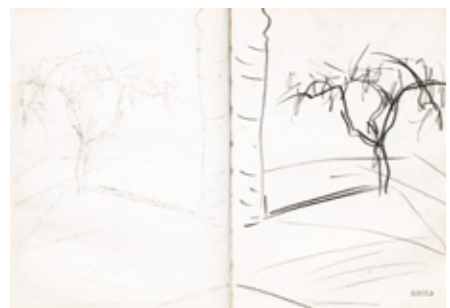
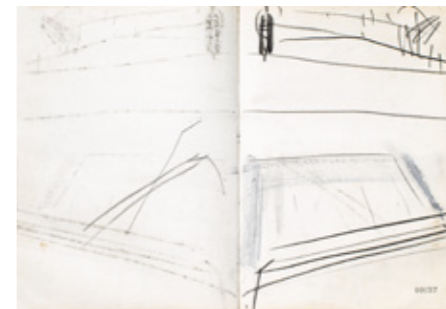
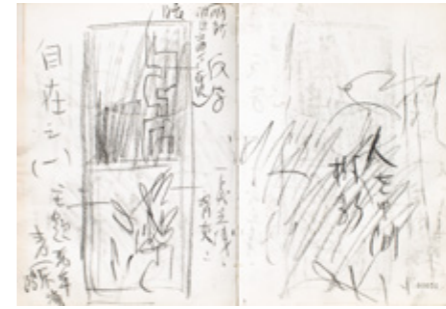
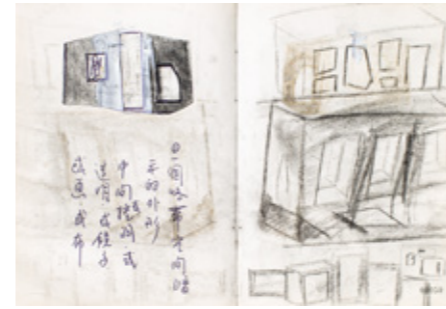
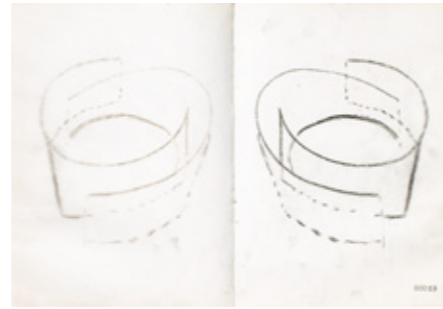
Ink, crayon, colored pencil, watercolor, photograph, felt-tip pen and ballpoint pen on paper

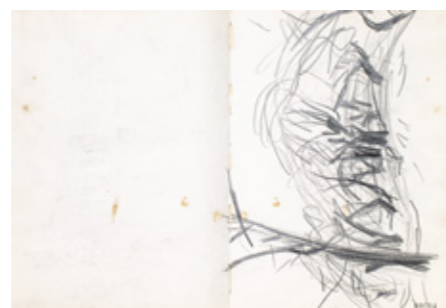
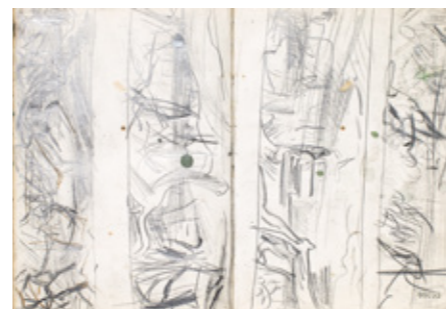
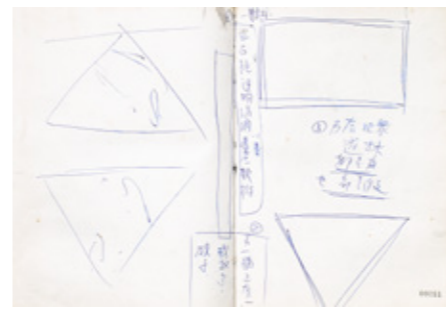
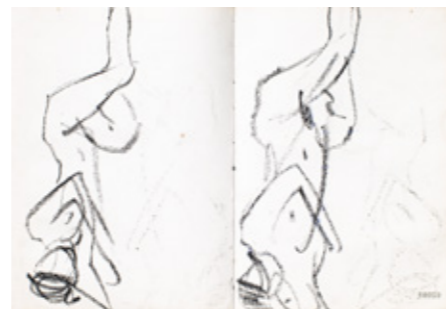
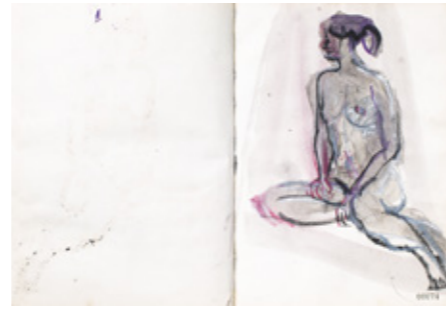
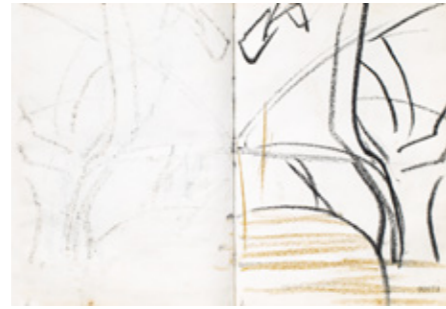
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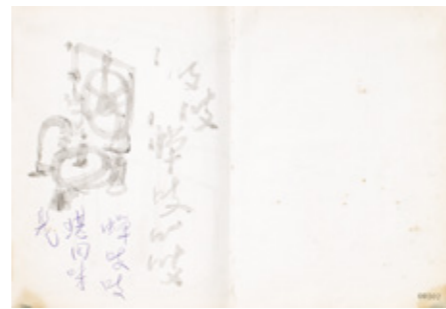
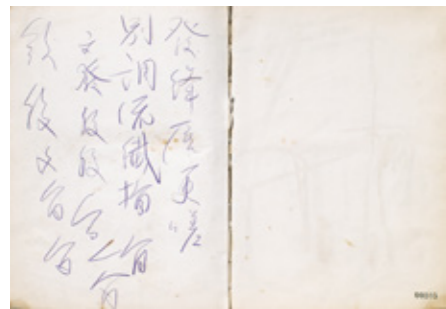
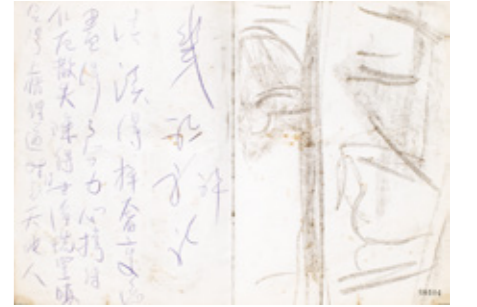
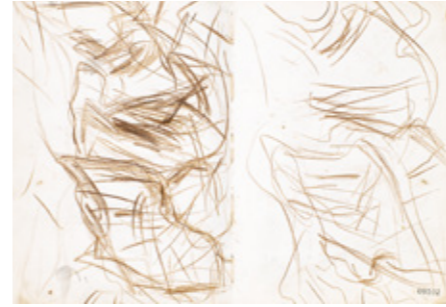
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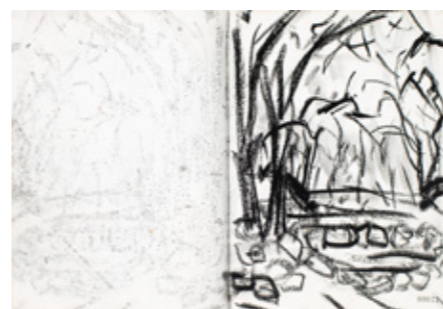
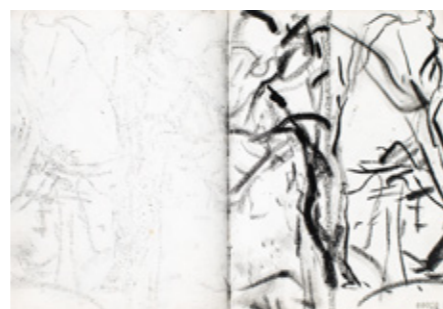
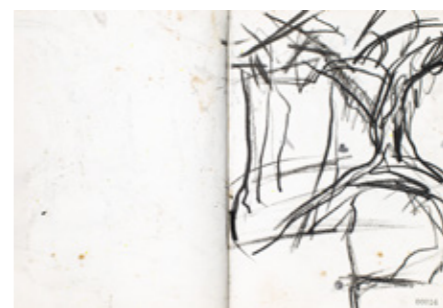
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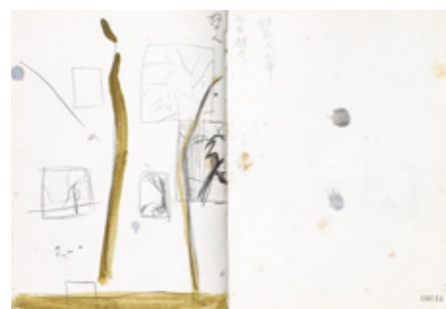
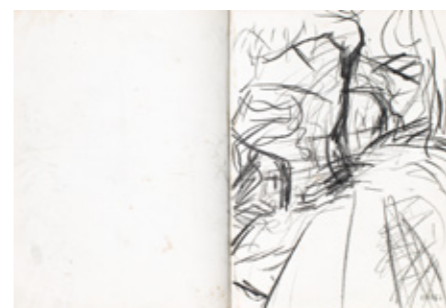
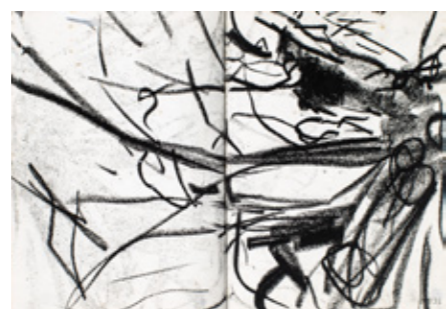
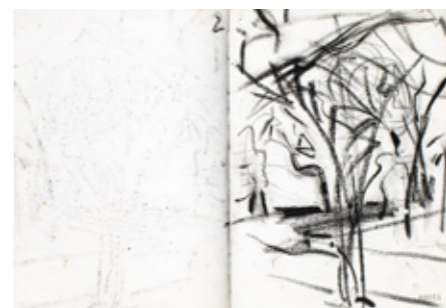
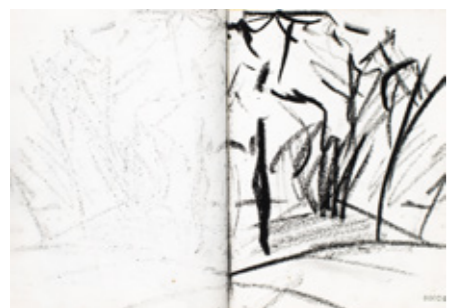
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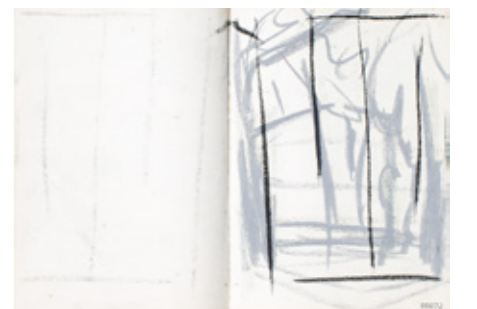
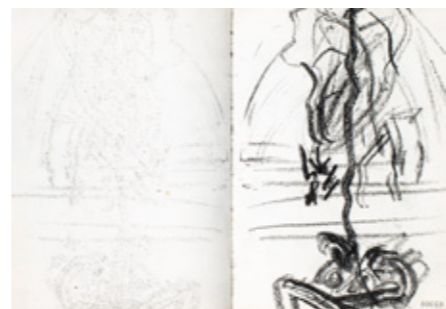
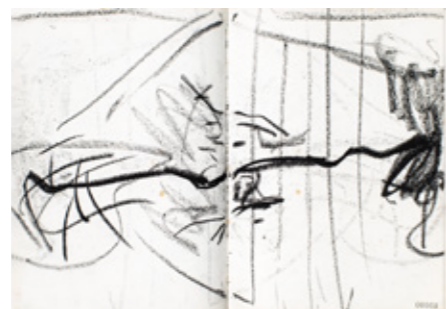
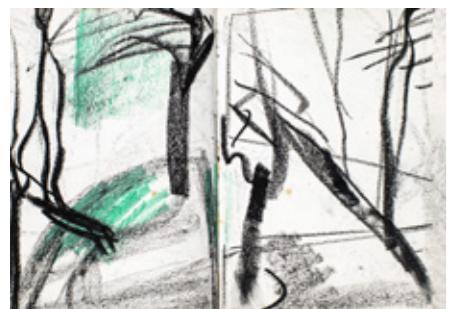
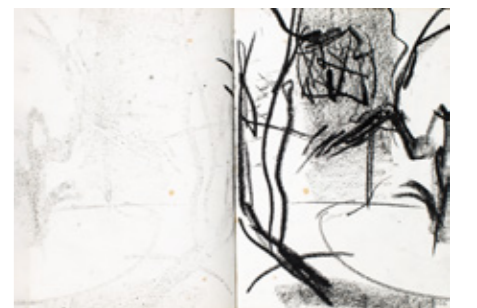
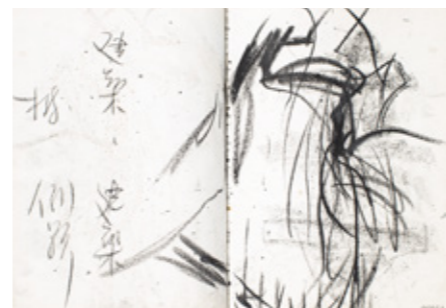
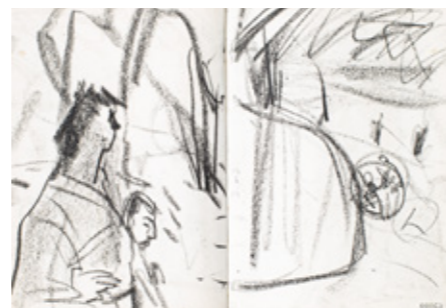
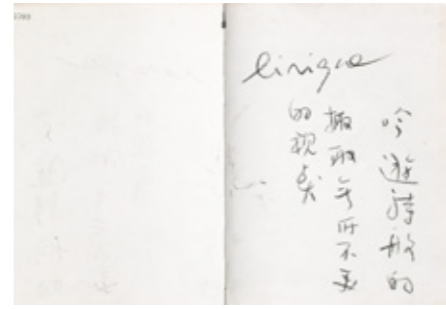
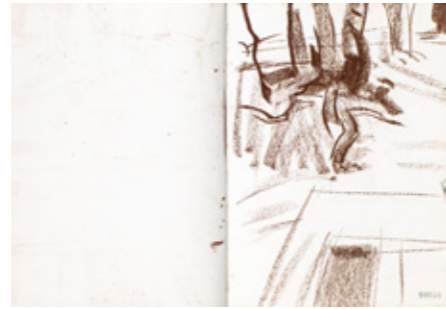
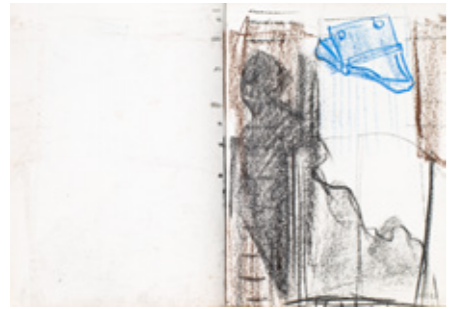
Ink, crayon, pencil, watercolor, felt-tip pen, ballpoint pen and colored marker on paper

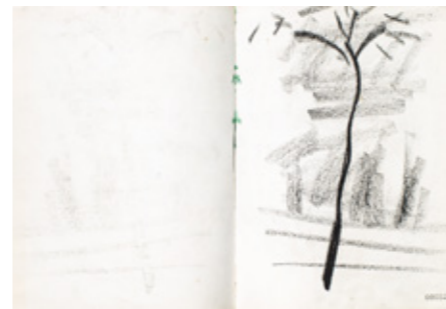
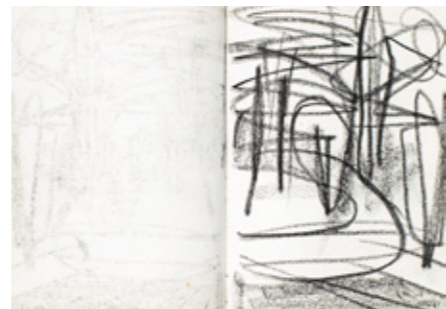
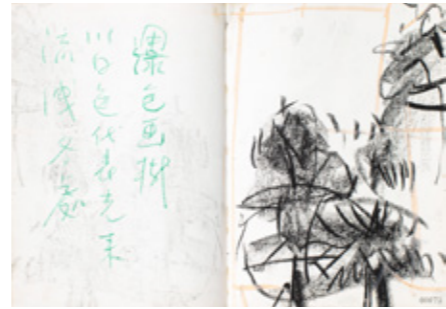
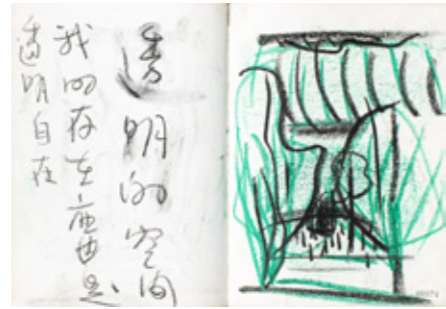
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素描本 C Sketchbook C

1993

蠟筆、鉛筆、水彩、簽字筆、原子筆、紙

Crayon, pencil, watercolor, felt-tip pen and ballpoint pen on paper

27 x 19 cm

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