

每天的生活裡，我們都會不知不覺留下很多痕跡。像是床單上的皺摺、地板上的腳印、揉成一團的紙，或吃飯時滴在衣服上的醬油。**這些痕跡看起來微不足道，卻悄悄地說著我們剛剛做了什麼，就像記錄生活的小日記一樣。**

痕跡看似若有似無卻經常吸引藝術家的目光。他們透過創作，把那些看不見的情緒、稍縱即逝的感受，或日常生活裡被忽略的片段，轉化為能被看見、觸摸，甚至被重新感受的形式。這些痕跡，就像是藝術家與世界對話時悄悄留下的線索。

In everyday life, we leave many traces without noticing. They are the creases on our bedsheets, footprints on the floor, a ball of crumpled paper, or a drop of soy sauce on our clothing. **These traces seem unnoticeable, but are whispering to us about what we just did, just like little records of life.**

Traces may appear faint, but they often attract the artist's eye. Through creation, they transform invisible emotions, ephemeral feelings or episodes ignored in daily life to something more visible and tangible, and even to be experienced anew. These traces are the cues of the artist's quiet dialogue with the world.

在創作的世界裡，藝術家將痕跡變成一種「看得見的故事」。戴爾芬·普伊耶喜歡捕捉人們運動時身體的動態，透過拓印，讓創作當下的動作，也成為作品的一部分。蕭禹琦從每天棉被亂亂的樣子和穿過的衣服裡，發現生活和記憶的線索。劉書妤則是以香煙、蘋果和陶土，把離別的心情與日常的風景記錄下來。

每一件作品，都是藝術家回應「痕跡」這個主題的方式，也像是在問：我們做過的事、感受過的心情，可以如何留下印記？我們能夠如何表達，並與別人分享呢？

In the world of creation, artists turn traces into “visible stories”. Delphine Pouillé likes to capture the movements of bodies doing sports, and she uses imprints to convert a momentary move to be part of an artwork. Hsiao Yu-Chi discovers life and memory cues daily from the messy appearance of her duvet and worn clothes. Lin She-Yu uses cigarettes, apples, and clay to document her feelings of separation and daily scenes.

Each work is an artist’s response to the theme “traces”, it is also a question: How can the things we have done or feelings we have had leave behind traces? How can we express ourselves and share it with others?

現在，讓我們一起走進藝術家的創作裡，看看他們如何用痕跡說故事，探索那些藏在作品裡的線索。也許在某個角落你會發現，有些熟悉的記憶，正悄悄地從心底浮現出來。

Now, let us enter the world of the artists’ creations, and see how they use traces to tell stories, and the hidden cues in the artworks . Perhaps you will find around the corner that some familiar memories are quietly emerging from the bottom of your heart .



戴爾芬·普伊耶

動作留下的印記

Delphine
Pouillé

Imprints
from
movements

藝術家戴爾芬·普伊耶喜歡用創作表現身體怎麼動，特別是運動時的姿勢。她用拓印和製品雕塑的方式，把人們的身體形象簡化成動作與姿態的輪廓。其中《軀幹》和《憂慮》這兩件作品，呈現的是引體向上的動作。引體向上是一種健身動作，我們用手握住橫桿，把身體往上拉，直到下巴超過橫桿，再慢慢放下。這個動作需要很多力量，也會留下身體努力過的痕跡。

Artist Delphine Pouillé enjoys working with body movements, especially those involved in sports. Through imprints and textile sculptures, she depicts people whose bodies are reduced to schematic forms, shown exercising in a pull-up position, as in the artworks *Torso* and *Inquietud*. A pull up is a physical exercise, we hold onto a horizontal bar with our hands, and try to pull our bodies up until such time our chin moves over the bar, and we release slowly. It is a movement that requires considerable effort, and leaves the trace of a body that made an effort.

憂慮 | Inquietud

2023-2025, 330 x 174 x 180 cm
布料、發泡膠、鋼繩與金屬結構 fabric, expanding foam, cables & metal structure



特別感謝 | Special Thanks

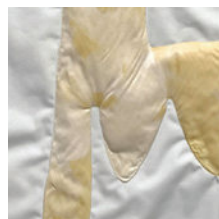
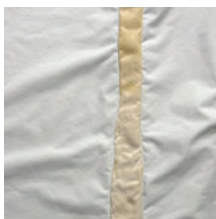
AS DE VELÁZQUEZ | Yan-Jun Huang, Aren Chan, Jung Film

戴爾芬會先畫出圖案，再剪出模版，用泡沫材料壓出身體的形狀。雖然每次步驟一樣，但每一件作品都會因為空氣、手的動作、泡沫的變化而不太一樣。

每一件作品都記錄了那一刻發生的事，就像痕跡一樣，是時間、動作和材料一起留下的印記。

Delphine starts with drawing, and then she cuts out a model, and presses a foam material into the shape of the body. Even when the steps are the same, every work will differ because the air, the movement of the artist's hands, and the foam will change each time,

Every work documents the moment it happened, like traces, and is an imprint of time, motion, and materiality .





敏捷 #4 | Agility #4

2016-2025, 100 x 135 x 179 cm
布料、發泡膠、塗層、環氧樹脂、木結構與人造草皮
fabric, expanding foam, coating, epoxy resin, wooden
structure & synthetic grass mat

特別感謝 | Special Thanks

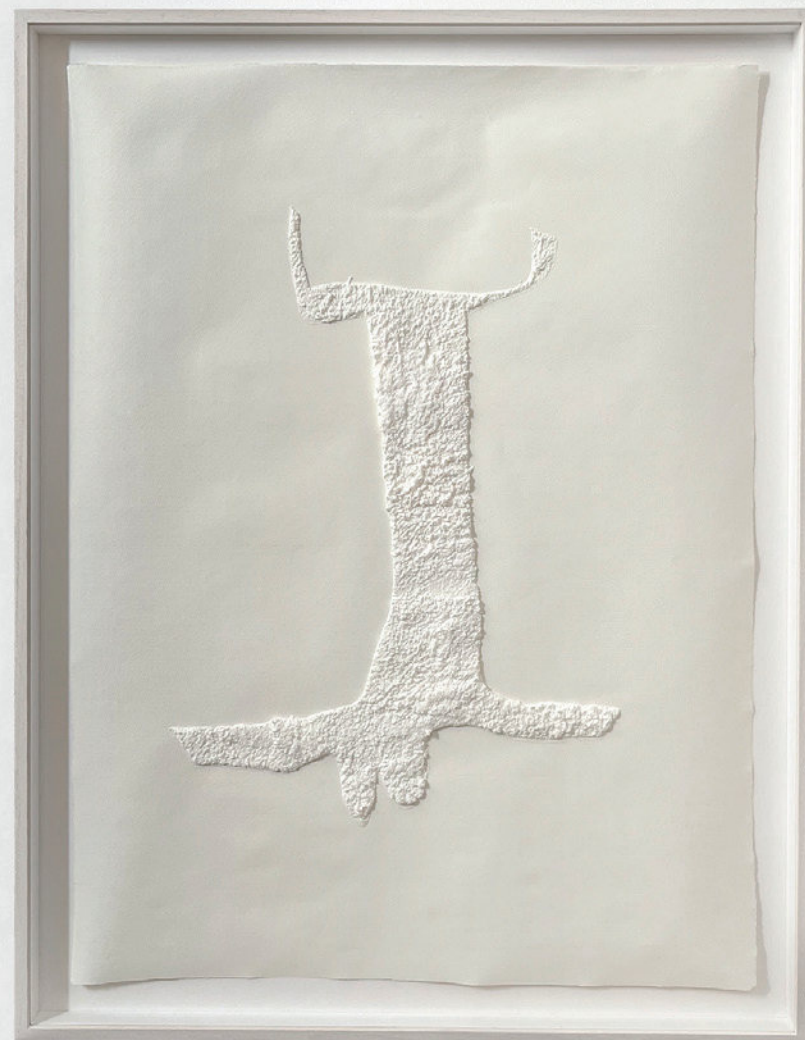
 AS DE VELÁZQUEZ | Marc Elpuno

戴爾芬·普伊耶還創作了一件有趣又特別的雕塑《敏捷 #4》，看起來像是一個胖胖、軟綿綿的身體跌倒在狗狗比賽用的跳桿上。好像剛剛正奮力想要跳起來，卻不小心摔了一跤。跳桿也被壓得彎了，可見那個身體有多用力。戴爾芬喜歡把平常訓練身體的器材，變成另一種情境的舞台，讓我們看到**身體不是在完美地表演，而是在努力、失敗、甚至累癱的瞬間，也留下了真實的痕跡。**

Delphine Pouillé created another fun and special sculpture *Agility #4*, which looks like a plump and soft body falling over a jumping rod used for show dog competitions. It looks as though the figure was trying very hard to make a jump, but tripped by accident, reflecting the effort of the body. Delphine enjoys transforming everyday exercise equipments into a stage for other situations, showing us that when the **body does not perform perfectly, but in the moments of making an effort, failing, or exhaustion also leaves truthful traces.**

她用的泡沫材質也很特別——她把泡沫壓平，但下一刻它又會自己鼓起來。她必須一遍又一遍地用滾筒把它壓回去，就像希臘神話裡那個不斷推石頭上山的西西弗斯一樣，永遠無法停止。這種反覆的動作既辛苦又奇妙，讓她的作品充滿一種矛盾而詩意的感覺，也讓觀眾發現：**痕跡不一定是短暫的碰觸，它也可以是一段過程、一種執著，甚至是藝術家與這個世界默默對話的方式。**

The foam material she uses is also particular. When she flattens the foam, it re-inflates the next moment. She uses a roller to press it back over and over again, like Sisyphus in Greek mythology who had to push a boulder up a mountain just to see it fall again, never to stop. This repeated motion is laborious and wonderful, filling her works with a contradictory and poetic sensation, and allowing the viewers to discover that **traces are not necessarily fleeting, but can be durational and persistent, and even a way for the artist to dialogue with the world calmly.**



軀幹 | Torso

2023, 69.1 x 54 cm

無聚氨酯發泡膠塗佈於無酸紙 polyurethane-free expanding foam on acid-free paper

A woman with long dark hair, wearing a dark jacket, is kneeling on a yellow tatami floor. She is surrounded by a large, messy pile of discarded clothing, including socks, underwear, and various pieces of fabric in various colors like red, grey, and blue. In the background, there are wooden sliding doors and a window with a grid pattern. The scene is dimly lit, with light coming from the window.

蕭禹琦

日常中悄悄留下的痕跡

Hsiao Yu-Chi

Traces left
behind
quietly in
daily life

藝術家蕭禹琦總是靜靜地觀察生活中最親密、最安靜的空間——房間，特別是房間裡那些我們每天碰觸、卻經常忽略的小東西。她對於容易消逝的事物感到好奇，像是情感的轉變、時間的推進。

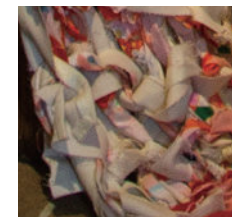
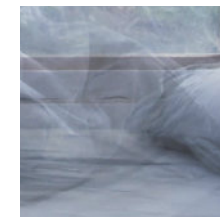
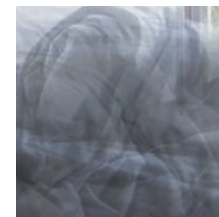
**看不見、抓不住的東西，
能被留下嗎？**

能變得具體嗎？

**Can these invisible and
intangible things be left behind?**

Can they become tangible?

Artist Hsiao Yu-Chi is a tranquil observer of life's most intimate and quiet space — the room, especially the little objects we touch everyday but often ignore. She is interested in ephemeral objects, such as changing moods and the passing of time.





她的作品《棉被山景》來自一個簡單卻持續的日常儀式：每天早上起床時，她都替那團亂糟糟的棉被拍下一張照片。這些照片，一天一天地累積起來，疊加成一座「棉被的山」。昨天的山形消失了，今天又長出新的棉被丘——好像在訴說時間悄悄地在前進。透過她的影像，這些原本無形的變化，有了模樣，也變得可見、可感。

棉被山景 | Landscape of Duvet Mountain

2020, 3 分 10 秒 循環播放 3'10" Loop
錄像 Video

Her world Landscape of Duvet Mountain comes from a simple but long-lasting daily ritual. Every morning when she wakes up, she takes a picture of her pile of blanket that she had just left, furled. These photographs are accumulated day in and day out, becoming a mountain of duvets. **Yesterday, the hill disappeared, but today another duvet mountain breaks ground, as if it is a whisper on time's progression.** Through her images, these seemingly formless metamorphoses takes on shape, and became seen and felt.

另一件作品《蔓延攀爬》則是一種關於「身體記憶」的大型編織行動。她向大眾募集穿過的舊衣，將它們剪開、編織，重新編排成一條從牆面垂降到地板、如同瀑布般的布料地景。每一塊布都曾緊貼著某個人的身體，像是第二層皮膚，訴說著那個人當時周遭的天氣、心情、年齡與日常。這座編織而成的地毯不只是視覺上的作品，更像是一張共同記憶的地圖，一種將眾人的生活與思緒悄悄連結起來的方式。

Another work, Extend over, is a large-scale weaving activity on “body memory”. She collects used clothing from the public, cuts them open, arranges and weaves them into a textile landscape that stretches from the wall to the floor, like a waterfall. Every piece of fabric use to touch someone’s body, like a second skin, reflecting the climate, mood, age, and quotidian of that person. This woven carpet is not only a visual artwork, **it is also a map of collective memories, and a way to assemble people’s lives and thoughts.**

蔓延攀爬

2025
現地製作

臺北市立美術館委託創作 Commissioned by Taipei Fine Arts Museum





劉書妤

凝視、行走與記憶的軌跡

Liu Shu-Yu

Trajectories
from gazing,
walking, and
memory

藝術家劉書妤的作品《裊裊：或者目送一顆蘋果》源自一次與告別有關的經驗——她在外公告別式期間守靈燒香，注視著香煙一縷縷消散於空氣中，深深感受到時間和生命無聲地流逝。這樣的凝視，帶來一種既具儀式感又充滿情感的經驗，成為她創作這件作品的靈感來源。

劉書妤選擇了蘋果作為時間與記憶的象徵。透過凝視逐漸消逝的蘋果，展現了時間流逝和記憶的留痕。「目送」這個動作帶有觀察與記錄的意涵，一顆蘋果從新鮮到腐壞，最終留下不完美的形。**我們似乎感受到生命的脆弱、轉瞬即逝；從蘋果的物理變化中，喚起我們的記憶與情感聯繫。**

Artist Liu Shu-Yu's work A wreath of Apple originates from an experience of farewell. She was burning incense at her grandfather's wake, and watches the fumes from the incense sticks disappear into thin air. The artist felt the passage of time and life profoundly. This gaze brings about a ritualistic and emotional experience, and became the inspiration of this artwork.

Liu Shu-Yu chose the apple as a symbol of time and memory. Looking at the gradually disappearing apple shows the passage of time and the traces of memory. The act of “seeing some off” contains the meaning of observation and documentation. An apple goes from fresh to rotten, leaving behind an imperfect shape. **We could feel the fragility of life, ephemerality, and disappearance.** The physical change of the apple becomes the connection that allow us to recall our memories and emotions.

劉書妤讓我們明白，痕跡不一定是重重壓下去才可以留下。
有時候，只是靜靜地看著某樣東西改變，就已經在心中留下深深的印記。

Liu Shu-Yu allows us to understand that **traces are not necessarily a mark made with force**. Sometimes, silent observation of how something changes can already leave a deep imprint in one's heart.



裊裊：或者目送一顆蘋果 | A Wreath of Apple

2023, 10 x 10 x 10 cm
瓷土、色料、釉

在《漫遊者：地理》中，你可以看到像積木一樣的版畫零件，有的像窗戶、有的像磚牆，有些則像路標或欄杆。這些日常的城市景色，被劉書妤一塊一塊刻印出來，再像拼圖一樣組合起來。這種像浮雕一樣的創作方式，讓記憶中的空間被「壓進」陶土裡，也讓觀察到的形象變得更深、更立體。

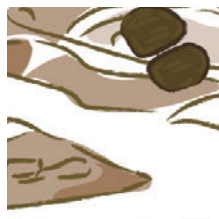
這樣的創作方式讓我們發現：城市不只是規劃好的道路和建築，它也藏著我們每天經過、甚至忽略的小細節。像是哪裡有賣最好吃的豆花、哪條巷子下午會有陽光灑進來、或是哪個彎道總是讓人想起放學回家的路。**這些微小的感受和回憶，都可以變成心理地圖的一部分。**

對劉書妤來說，創作就像是一次次的「漫遊」——在熟悉的街道上用不同的眼光重新觀看，用手觸摸、用身體感受，再透過作品把這些觀察留下來。她不只是刻出了八里的樣子，更記錄了自己與這個地方之間的關係。

In *Le Flaneur: Geography*, you see print parts like Lego blocks, some are like windows, others like brick walls, and yet others are like road signs or fences. These elements of daily urban paysage are recorded in print by Liu Shu-Yu and assembled like a puzzle. This relief like creative method allows spaces from memory to be “pressed” into clay, and the images observed gain more depth and dimension.

This creative method allows us to discover that a city is not only planned roads and buildings, but also full of hidden details that we pass by but ignore daily, such as the address for the best tofu pudding, which alley has sunlight in the afternoon, or which bend always reminds us of the way home from school. **These minute feelings and recollections can be parts of one's inner map.**

For Liu Shu-Yu, artistic creation is “wanderings”, taking her to look at a familiar road with fresh eyes, touch with her hands, feel with her body, and use her artworks to conserve the traces of these observations. She does not only carve out the likeness of Bali District, but documents her connections with the place.



就像每個人心中都藏著一張獨一無二的地圖，只要我們願意停下腳步細細觀察，這些看似平凡的地方，也會悄悄留下專屬於我們的痕跡。

There is a unique map in everyone's heart, if we can spare a moment to stop and observe, these seemingly ordinary places are all full of our own traces.



漫遊者：地理

2025

現地製作

臺北市立美術館委託創作 Commissioned by Taipei Fine Arts Museum

痕跡悄悄話

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