



Steph Huang, *Late Night Gas Station*, 2025. Hand-blown glass, mild steel, 40 x 25 x 25 cm | 15 ³/₄ x 9 ¹³/₁₆ x 9 ¹³/₁₆ inches. Photo by Chi-Hung Chu. Courtesy of the artist and Perrotin.

STEPH HUANG *WHEN AN ENCOUNTER TAKES PLACE*

September 10 — October 25, 2025
Tuesday - Saturday 11am - 7pm

2025年9月10日 - 10月25日
週二至週六 | 11時 - 19時

Perrotin is pleased to present *When an Encounter Takes Place*, a solo exhibition of sculptures and installations by the London-based Taiwanese artist Steph Huang. It marks her debut with the gallery. Known for being a poet of materiality, Huang's playful sculptures and idiosyncratic assemblages created with found objects and malleable materials draw on universally shared human experiences in society. With this exhibition, the artist takes the spectator on a wanderlust through time, from the banks of the Thames to the streets of Japan, revisiting fond memories from family gatherings to cherishing moments of respite off the shores of the Mediterranean. Each work subtly embodies a spatiotemporal displacement and is embedded with expansive socio-economic and historical significance, prompting the spectator to discover their evolving meanings in their respective context. In particular, one is encouraged to consider the broader context of Tokyo, one of the largest urban metropolises in the world, organized around a social order driven by efficiency and productivity.

Depending on where one lays the tonal emphasis to the exhibition title, the phrase "When an Encounter Takes Place" offers disparate worldviews to a preposition. Were it read as a presupposition, one assumes such an encounter may happen while denoting an undertone of disillusionment and its improbability. Alternatively, were "when" to be read as an affirmative, one begins to imagine the infinite possibilities of people and objects, often from different backgrounds and places, coming into contact. While the former is not baseless, given the disconnected and fragmented social realities that have led to various

貝浩登（東京）欣然呈現常駐倫敦的中國台灣藝術家黃麗音的展覽「當相遇發生時」，這是黃氏與貝浩登的首次合作，展覽包含一系列雕塑和裝置作品。以「材質的詩人」著稱的黃麗音，其充滿趣味的雕塑與特立獨行的拼貼作品，以現成物與可塑性材料為媒介，從普遍共享的人類經驗中汲取靈感。此次展覽中，藝術家邀請觀眾共赴跨時空的漫遊，從泰晤士河畔到日本街頭，重溫家庭聚會中的溫馨回憶，以及地中海沿岸的休憩時刻。每件作品都微妙地體現了時空的遷移，並蘊含著廣泛的社會經濟和歷史意義，促使觀眾在各自的語境中發現其不斷演變的內涵。作為世界幾大都市之一，東京那圍繞效率和生產力所建構的社會秩序，也為觀者解讀和想像展覽開啟了新的角度。

若從不同角度來詮釋展覽標題，「當相遇發生時」這一短語意味著截然不同的世界觀。若將其解讀為一種預設，則暗示此類相遇可能發生，同時隱含著幻滅感及其不可能性。另一方面，若將「當」理解為肯定性表述，人們便開始想像來自不同背景和地域的人與物之間無限可能的接觸。前者並非毫無依據——畢竟，後全球化時代中，斷裂與碎片化的社會現實已導致各種形式的隔離，無論是物理、心理還是文化層面的。後者則代表了殖民主義與全球化機制的產物，其中多種形式的意義、認同與文化正不斷變遷與彼此影響。

forms of isolation, be it physical, psychological, or cultural, in the post-global present. The latter represents the outcome of mechanisms of colonialism and globalization, where hybrid forms of meaning, identities, and culture are constantly changing and negotiated.

Having grown up in Taiwan and lived in London for more than a decade now, Steph Huang is undoubtedly aware of the mechanism of globalization and its aftermath, yet her artistic practice is not representational of its symptoms, but offers ways of perceiving and experiencing the world that drifts away, or even liberating from the mainstream. The late Italian photographer Luigi Ghirri wrote on photography, "The photograph is the space where a meeting, a discovery, and a recognition can occur: when an encounter takes place." Huang's conception of the primary function of sculpture, like Ghirri's on photography, aims to provide chances at convergence. Her assemblage and *mise-en-scene*, achieved by found objects and manipulated materials, lend to the alignment of the self, the subject, and the world.

Formally trained as a realist painter in Taiwan, Huang worked briefly in publishing after she relocated to the U.K, where she was exposed to performance, video art, and photography. The latter soon became an interest and creative outlet before she furthered her studies in sculpture at the Royal College of Art. Having adopted a multimedia practice that includes photography, sound, video art, sculpture with a variety of techniques including glass blowing, printing, metalworking, among others, opened infinite possibilities for Huang's translation of lived experiences from the two-dimensional surface into the physical space, while her foundation in painting and photography that taught her about subject, color, and texture, and finessed her sensibility for angles and light, continue to be the source of her creativity. As time went on, Huang amassed countless objects from the streets and accumulated rolls of photographs with a film camera from various urban excursions. From these, her attention to vernacular style, informal architecture, context-specific language, gestures, and relationships began to emerge—often through the overlooked, banal, and transient details in our everyday life.

For Steph Huang, sculptures are more than objects that occupy space, but generate and foster a mutually effective relationship between the artwork, its context, and an evolution of meaning to those inhabiting the space. Take, for example, Huang's use of the wallpaper pattern lining her grandparents' home in the 1950s and 1960s. A remnant of Taiwan's Japanese colonial period from 1895 to 1945, itself influenced by the Arts and Crafts movement in Britain half a century earlier, once appeared in *The Gone Room* (2024) and other iterations, invoking fond memories of the home. In *Dance in Cosmos* (2025), the pattern's psychedelic effects along with an adjacent knob-like mould, unveils an expanded sense of nostalgia for a bygone era, as distant as the abyss of the cosmos. Yet the same pattern, stored as memories, transports the spectator to a specific time and place.

With a knack for pinning the punctum of specificity in found objects, Huang applies the same aptitude in choosing the two primary materials of her sculptural practice, namely glass and metal. Both artificial materials extracted from nature, their malleable and ductile qualities find a delicate balance with their socio-historical significance in Huang's work. The former, now a fading craft, was at the center of global production during the 20th century; the latter, a material that has marked technological milestones throughout human civilization. In addition, glass is often used in instances where the ephemeral and the perishable re-materialize, while metal serves as a marker and retainer of time.

作為一位在台灣長大並在倫敦生活了十餘年的藝術家，黃麗音無疑深諳全球化機制及其影響，但她的藝術實踐並非對這些現象的直接呈現，而是引導觀者感知、體驗這個劇變中的世界，並嘗試超越主流思維的限制。已故義大利攝影師路易吉·吉里曾這樣論述攝影：「攝影是相遇、發現與辨識發生的空間：一切都產生於相遇發生時。」黃麗音對雕塑主要功能的理解，與吉里對攝影的闡述相似，旨在提供匯聚的機會。她用現成物和處理過的材料實現的拼貼與場景佈置，使自我、主體與世界彼此契合。

黃麗音在台灣接受了寫實繪畫的訓練，移居英國後曾短暫從事出版工作，期間接觸了行為藝術、影像和攝影。後者很快就成為她的興趣所在和創作媒介，隨後她進入皇家藝術學院雕塑專業深造。黃氏的藝術實踐包括攝影、聲音、影像、雕塑等多種媒介，並運用玻璃吹製、印刷、金屬加工等多種技法，以無限可能的創作探索，將生活體驗從二維平面轉化為物理空間。同時，繪畫與攝影作為她藝術創作的根基，為她提供了對主題、色彩與質感的理解，以及對角度與光線的敏銳感知，也始終是其創意的重要來源。隨著時間推移，黃氏從街頭收集了多種物件，並用膠卷相機拍攝了大量城市漫遊的照片。基於這些研究，她逐漸關注民間風格、非正式建築、情境特定語言、手勢及人際關係，並呈現日常生活中常被忽視、平凡且稍縱即逝的物件。

對黃麗音而言，雕塑不僅僅是佔據空間的物件，更在作品、其所處語境與觀者之間生成並滋養一種相互作用的關係，同時推動意義的不斷演化。以她運用祖父母家在1950至1960年代所貼牆紙的圖案為例——這種圖案是1895至1945年台灣日治時期的遺跡，而這一風格又源自半個世紀前英國工藝美術運動的影響。這一牆紙圖案曾出現在《消逝的房間》(2024)與其他作品版本中，喚起了對家庭的溫暖記憶。在《宇宙中的舞蹈》(2025)中，這一帶有迷幻效果的圖案，與相鄰的旋鈕狀模件一同，展現出一種對逝去時代的懷舊感，遙遠得如同宇宙深淵。然而，這同一圖案在記憶中保存下來，能將觀者帶回特定的時間與空間。

黃麗音善於從現成物中捕捉「刺點」般的具體細節，她也將這種敏銳運用於選擇其雕塑實踐的兩種主要材質——玻璃與金屬上。兩者皆為取自自然的人工材料。在她的作品中，其可塑性與延展性，與各自所承載的社會歷史意涵之間，達成了一種微妙的平衡。前者(玻璃)作為一門逐漸式微的工藝，在二十世紀曾是全球生產的核心；後者(金屬)則是人類文明中標誌技術進步的重要材質。此外，玻璃常常被用於轉化短暫與易逝之物，使之重新具象化；金屬則宛如時間的記號與保存者。

順帶一提，《藍月》(2024)、《月球探測》(2024)以及《冒泡》(2024)恰如其分地將玻璃與金屬結合在一起。無論是從作品的標題還是其造型推斷，這些作品不僅使觀者不再將月亮或街燈視為單純的照明裝置，更提醒人們在與它們相遇時，調動視覺之外的感官渠道去獲取意義。

踏入一樓的展廳，首先映入眼簾的是《休憩》(2025)與《命運之柱》(2025)，它們矗立在一塊醒目居中的金屬板上，板面同時充當底座的角色。前者由一條金屬條彎折而成，形似一具斜倚的人體輪廓；在它對面，後者則是一根科林斯風格的柱體，其螺旋狀的波紋柱身由數個圓盤分隔為三段(《命運之柱》)，吸引著觀者的視線向上延伸。作為古希臘和羅馬建築中權力與永恆的象徵，柱頂放置著幾片折疊成幸運餅乾形狀的銅片，置於一只鋁製烤盤上。這樣的組合，與「休憩中的人」的形象相互呼應，儘管使用堅硬、厚重的材質，其不透明的存在卻散發出一種難以言喻的脆弱與易碎感。考慮到底座的尺度，它似乎暗示著對進步、生產力與效率的無限追求。人們不禁想像這個人的處境是多麼脆弱，尤其在腳邊那顆玻璃泡的映襯下更顯明顯。即便這些泡影所承載的憂慮與焦慮是短暫的，它們仍然持續佔據著這個人物的心緒。



Steph Huang, *Moon Exploration*, 2024. Mild steel, hand-blown glass, light, 38 x 39 x 30 cm | 14^{15/16} x 15^{3/8} x 11^{13/16} inches. Photo by Tim Bowditch. Courtesy of the artist and Perrotin.

Incidentally, *Blue Moon* (2024), *Moon Exploration* (2024), and *Bubbling Up* (2024) join glass and metal in perfect matrimony. Inferred either through the artworks' titles or their form, these works not only sway the spectator away from thinking about the moon or a street lamp as functional devices of illumination, but also as a reminder to engage sensory channels other than visibility in experiencing and drawing meaning from their encounters.

Upon entering the exhibition space on the first floor, one is greeted with *Resting* (2025) and *The Column of Fortune* (2025) on top of a prominently centered metallic sheet serving as a plinth. The former is composed of a metal strip bent to mimic the contour of reclining human form. Across from it, the Corinthian-style column with discs dividing its corrugated helical shaft in three sections (*The Column of Fortune*) lures one's attention upward. Being a symbol of power and agelessness in ancient Greek and Roman architecture, at the top of the column, one finds several folded copper sheets in the shape of fortune cookies on an aluminium cooking platter, with this compelling imagery of a man in respite, whose opaque presence—despite its solid and rigid material—presents an ineffable sense of fragility and vulnerability. Considering the scale of the plinth, which suggests an expansive drive for advancement, productivity, and efficiency, one imagines the precarity of the person's situation, magnified by the glass bubble afoot. However fleeting the worries and anxieties embodied in these bubbles are, they nevertheless preoccupy the person's mind.

With overwhelming demands from everyday life, fortune cookies on a platter may offer a sense of hope to the unknown, however hifalutin that idea may be. Resonating with such a basic human desire to appease anxiety for the future, one finds more than a dozen glass ball scattered along the wall on one side of the space (*Collision of Fate*, 2025). These hand-blown glass bubbles with stretched out animal-like ears, cast Omikuji inside, whose talismanic qualities amplify an anxious undertone resounding discretely throughout the space. Here, the notion of kawaii—newly introduced in Steph Huang's practice—stems from a compelling through line as a mode of sensitivity, attention, and affective aesthetics, alongside its widespread popularity as seen in cute anime characters across contemporary Asian culture. Linking to Sei Shōnagon's *The Pillow Book*, written in the 10th century, an early form of codifying aesthetic pleasure, that speaks to caring for the inferior, the minor, the less prominent, and those out of power.

In a sense, the work *Collision of Fate* seems to pivot the anxious sensibility of this space, as one finds artworks hanging on the walls and along the peripheries of the center pieces, rhythmically placed on



Steph Huang, *Earth, Wind, Fire*, 2025. Painted mild steel, bronze, concrete, tin, 43 x 52 x 40 cm | 16^{15/16} x 20^{1/2} x 15^{3/4} inches. Photo by Chi-Hung Chu. Courtesy of the artist and Perrotin.

在日常生活壓力不斷積聚之下，盛放在托盤上的幸運餅乾或許能為未知帶來一絲希望，縱使這樣的想法略顯空泛。呼應著人類最基本的渴望——緩解對未來的焦慮——觀者會在展場一側的牆邊，看到十餘顆散落的玻璃球（《命運的碰撞》，2025）。這些手工吹製的玻璃泡，兩端拉伸出宛如動物耳朵的造型，內部封入御神籤，其護符般的特質強化了空間中隱隱迴盪的焦慮氛圍。在這裡，黃麗音的創作中首次引入了「可愛（kawaii）」的概念，作為一條貫穿的線索，既是一種感性的方式、一種專注的姿態，也是一種情感美學；同時，它也映照了當代亞洲文化中廣泛流行的可愛動漫形象。這一點又可追溯至清少納言於十世紀所撰寫的《枕草子》——這部關於美學愉悅的早期典籍，強調對卑微者、邊緣者、不顯赫者與無權者的關懷。

在某種意義上，《命運的碰撞》似乎成為空間中焦慮氛圍的轉折點；觀者會發現，牆面與中心作品的邊緣懸掛著其他藝術品，有節律地分布於不同視線高度，彷彿在沖淡都市環境中的壓迫感。《暫停按鈕》（2025）邀請人們走入一個悠閒的午後，追尋內在的寧靜；《地、風、火》（2025）喚起童年聚會的記憶，重新燃起燒烤的煙霧與氣味，在那裡，家人和朋友歡聚一堂；《時光漫步》（2023）則引發觀者化身瓢蟲擠進管中、被困於生命之輪的聯想。這些閒暇時刻與片段空白調整了我們的時間感，並在同一都市語境中引發對時間意義的思考。

在走上樓梯進入沙龍之前，觀者會先來到一個展示櫃前，其中四根對半切開的金屬管上排列著玻璃泡，懸浮於空中。作品題為《管道之夢》（2024），延續了一樓展廳所傳遞的希望與憧憬。這些玻璃泡如同流經水管的水流，也如同被困於泡中的人物，讓人聯想到耶羅尼米斯·博斯的《塵世樂園》。它們將人類的存在以管道中水流的方式具象化——儘管透明而渺小，卻仍承載著夢想與渴望。

沙龍里，一種渴望逃脫社會束縛的願望，透過《柏青柏青》（2025）中的物件並置得以呈現。作品運用老虎機中常見的符號，例如玻璃製的桃子以及圍繞點狀笑臉旋轉的字母。背景則鋪陳著帶有類似符號的壁紙——櫻桃、桃子與幸運餅乾——作品由此探問沉溺與節制之間的張力：快感既存在，又不斷被延宕。懸掛在上方的《都市交響曲》（2025）是一個銅鑄的鳥籠，內部放置了一顆青銅核桃；背景中不斷循環的鳥鳴聲，既調和又隱隱壓制了人的本能衝動。正如約翰·凱吉在《4'33"》（1952）中以音樂演出中的沉默放大視覺經驗，黃麗音則透過聲音激發觀者對缺席之鳥的想像。那迴盪的鳥鳴——在日本常與交通信號聯繫在一起——喚起了各種意象，反映出日本文化對社會秩序的尊重。



Steph Huang, *A Pause Button*, 2025. Wood, printed copper, emulsion, glass, 35 x 79 x 9 cm | 13^{3/4} x 31^{1/8} x 3^{9/16} inches. Photo by Chi-Hung Chu. Courtesy of the artist and Perrotin.

various eye levels, which seem to offset the overwhelming sensibility of the urban setting. With *A Pause Button* (2025) extending an invitation for a relaxing afternoon and a journey toward inner serenity; *Earth, Wind, Fire* (2025) recalling childhood memories of gatherings, rekindling the smell and smoke from BBQing that brought family and friends together; and to imagine oneself as the ladybug crowding in a tube trapped in the wheel of life in *Promenade Along the Time* (2023), these idle moments and leisurely off time recalibrate our sense of time, urging one to contemplate its meaning in the same urban context.

Before entering the Salon upstairs, the spectator arrives at the vitrine, in which aligned glass bubbles along four metal tubes cut in half are suspended in the air. Its title, *A Pipe Dream* (2024), extends the sense of hope and aspiration from the ground floor. The glass bubbles, like water running through a pipe, or individuals wrapped up in their bubbles, as in Hieronymus Bosch's *Garden of Earthly Delights*, materialize the human presence, however transparent and insignificant, in the stream of the pipes, and still carry forth dreams and aspirations.

Inside the Salon, a wishful desire to escape societal constraints is expressed through the juxtaposition of *Pachin Pachin* (2025), which features slot machine motifs like a glass peach and letters orbiting a dotted smiley face. Displayed against wallpaper adorned with similar symbols—cherries, peaches, and fortune cookies—the work interrogates the tension between indulgence and restraint, where pleasure is both offered and perpetually deferred. *Urban Symphony* (2025)—a cast copper bird cage occupied by a bronze walnut—hangs overhead, while the rhythmic sound of bird chirping loops in the background, offsetting and subtly overpowering those human instincts. Similar to how John Cage magnifies our visibility by silencing a musical performance in *4'33"* (1952), Steph Huang applies sound to incite the human imagination of an absent bird. Its resounding chirping, typically associated with traffic lights in Japan, calls up various imageries that reflect the Japanese respect for social order.

Looking across the floor and into the corners of this space, one finds recurring subjects—food, shelter, and memories—accrue new meanings and iterations in their evolving contexts and perspectives. Their juxtapositions, while soliciting visual tension between the fragile

環視展場地面與角落，可以看到反覆出現的主題——食物、庇護與記憶——在不斷演變的語境與視角中累積出新的意涵與變體。這些作品的並置，不僅在脆弱與堅固、瞬逝與永恆之間製造視覺張力，連結物質與形而上，也呼應了加斯東·巴舍拉在《空間詩學》中所闡述的觀點：在「內與外」、「光與影」、「存在與缺席」等辯證的對立中，確定的界限逐漸變得模糊。黃麗音看似雜糅的裝置，邀請觀者凝視未現之影，於靜默中聆聽未聞之聲，並從眼前所見推敲出未言之意。當我們調整視角時，便會發現另一套美學體系，它根植於普遍的人類經驗——希望、渴求、歸屬、孤獨、懷舊與喜悅。

撰文：賀瀟

and the rigid, the ephemeral and the eternal, and connecting the physical to the metaphysical, also embody what Gaston Bachelard iterated in *The Poetics of Space*: the blurring of definitive boundaries in dialectical divisions such as inside and outside, light and shadow, presence and absence. Steph Huang's seemingly eclectic installations entice the viewer to look into the empty space, to hear the sound where it's silenced, and to deduce what is left unsaid from what's before our eyes. As we adjust their vantage points, we discover an alternative system of aesthetics grounded in universally shared human experiences about hope, desire, belonging, loneliness, nostalgia, and joy.

Text by Fiona He

More information about the show >>>



©Sophie Stafford. Courtesy of the artist and Perrotin

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1990年生於中國台灣
現生活工作於英國倫敦

Steph Huang received her MA in Sculpture from the Royal College of Art in 2021. Recent solo exhibitions include *Lili Deli*, Taipei Fine Arts Museum, Taipei, Taiwan, 2025; *Property for Sale*, Hong Foundation, Taipei, Taiwan, 2024; *See, See Sea*, Tate Britain, London, UK, 2024; *There Is Nothing Old Under The Sun*, Standpoint London, UK, 2024; *The Water that Bears the Boat*, E-WERK Freiburg, Freiburg, Germany, 2024; *I Will See You When the Week Ends*, Public Gallery, London, UK, 2023; *A Great Increase In Business Is On Its Way*, Goldsmiths CCA, London, UK, 2022. In 2023, Huang was awarded the Mark Tanner Sculpture Award and was a recipient of the Henry Moore Foundation Artist Award. In 2022, Huang was awarded the Grand Prize at the Taipei Art Awards.

黃麗音於2021年獲得英國皇家藝術學院雕塑碩士學位。近期個展包括：「麗麗食品」，台北市立美術館（台北，2025）；「吉屋出售」，洪建全基金會（台北，2024）；「看，看，海」，泰特不列顛美術館（倫敦，2024）；「日光之下無舊事」，Standpoint画廊（倫敦，2024）；「水能載舟」，弗萊堡E-WERK當代藝術館（弗萊堡，2024）；「週末再見」，公共畫廊（倫敦，2023）；「蒸蒸日上」，倫敦大學金匠學院當代藝術中心（倫敦，2022）。2023年，她榮獲馬克·坦納雕塑獎和亨利·摩爾基金會藝術家獎。2022年，她亦獲得台北美術獎首獎。