



梅迪·哈迪揚盧 | Mehdi Ghadyanloo, 偶像樂園 | *The Idols Playground*, 2025-2026. 油彩、丙烯、畫布 | Oil and acrylic on canvas. 200 × 300 cm. 圖片提供：藝術家與貝浩登 | Courtesy of the artist and Perrotin.

ART BASEL HONG KONG 2026

2026 March 25–29, Hong Kong Convention and Exhibition Centre
Perrotin Booth | 1D24

Perrotin returns to Art Basel Hong Kong 2026 with a presentation that brings together established figures and emerging voices across painting, sculpture, and installation. The gallery is pleased to announce its representation of **Mehdi Ghadyanloo** in Asia. At Art Basel Hong Kong, he is featured in a dedicated solo corner with new works. Another solo corner presents an immersive installation by **Lauren Tsai**, marking her first collaboration with the gallery. Additionally, **Steph Huang** has been selected for the fair's Encounters sector with her installation *Grafting*.

Mehdi Ghadyanloo, newly represented by Perrotin for Asia, brings a solo presentation featuring hyperrealistic playground scenes. Ghadyanloo's brightly colored labyrinths of slides, ladders, and rocking horses, staged within empty, box-like interiors lit from above, evoke themes of lost childhood and displacement. Rendered in saturated color, with dramatic chiaroscuro and precise perspectival construction, these works transform familiar objects into enigmatic still lifes.

Lauren Tsai (b. 1998, Massachusetts, USA; lives and works in Los Angeles) is a multidisciplinary artist and filmmaker working across drawing, painting, sculpture, and time-based media. Her practice is shaped by the animated films of her childhood, centering on long-form narrative and world-building. Within imaginary liminal spaces, memory takes tangible form: emotions manifest as puppets and recurring characters, existing in environments shaped by psychological rather than narrative logic. Across her work, Tsai explores the persistence of ideas and the tension between remembering and forgetting. In 2025,

巴塞爾藝術展香港展會2026

2026年3月25日至29日, 香港會議展覽中心
貝浩登展位 | 1D24

貝浩登欣然重返2026年巴塞爾藝術展香港展會，呈現涵蓋繪畫、雕塑與裝置的重要藝術家作品，匯聚成熟創作者與新銳聲音。畫廊同時宣布，將在亞洲地區代理藝術家**梅迪·哈迪揚盧**。本屆展會中，他將以全新作品亮相，並於展位呈現個人單元。另一處獨立單元將呈現**蘿倫·蔡**的沉浸式裝置作品，標誌其與畫廊的首次合作。此外，**黃麗音**憑藉裝置作品《嫁接》入選本屆展會「藝聚空間」單元。

作為畫廊於亞洲地區新近代理的藝術家，哈迪揚盧將呈現一系列以超寫實遊樂場景為主題的全新作品。色彩鮮明的滑梯、梯子與搖搖馬構成迷宮般的結構，置身於由上方天窗照亮、空無一物的盒狀室內空間，喚起失落童年與流離失所的聯想。高度飽和的色彩、戲劇性的明暗對比與精確的透視結構構築作品畫面，將熟悉的物件轉化為充滿謎意的靜物圖景。

蘿倫·蔡（1998年生於美國麻薩諸塞州；現於洛杉磯生活和工作）是一位跨媒介藝術家與電影創作者，其創作橫跨素描、繪畫、雕塑與時間性媒體。她的創作實踐深受童年動畫電影影響，聚焦於長篇敘事與虛構世界的構築。在模糊界線的想像空間裡，記憶得以具象化：情緒化身木偶與反覆出現的角色，存在於由心理而非敘事邏輯所構成的環境之中。在整體創作脈絡中，蔡氏探討想法如何延續，以及記憶與遺忘之間的張力。2025年，她於香港置地廣場呈現沉浸式裝置個展「我的夢：我們的山丘」，隨後於洛杉磯好萊塢永恆公墓舉辦個展「瀕臨消逝的世界」——該項目目前已發展為一部定格動畫短片及一件大型裝置作品。



艾米麗·梅·史密斯 | Emily Mae Smith, 耗盡 (黃金時代) | *Drained (Golden Age)*, 2026. 亞麻布面油畫 | Oil on linen. 86.4 × 63.5 cm. 攝影: 包夢琪 | Photo: Mengqi Bao. 圖片提供: 藝術家與貝浩登 | Courtesy of the artist and Perrotin.



克萊爾·特伯萊 | Claire Tabouret, 化妝 (綠色與橙色) | *Makeup (green and orange)*, 2016. 木板丙烯 | Acrylic on wood panel. 50.8 × 40.6 cm. 攝影: 包夢琪 | Photo: Mengqi Bao. 圖片提供: 藝術家與貝浩登 | Courtesy of the artist and Perrotin.

she presented *My Dream: Our Hill*, an immersive installation for Landmark Hong Kong, followed by *The Dying World*, a solo exhibition at Hollywood Forever Cemetery, Los Angeles—an evolving project thus far realized as a short stop-motion film and a large-scale installation.

Highlights include:

Maurizio Cattelan presents *ENVY*, a polished brass panel impaled with an iron nail, and *Window*, a unique watercolor on paper from a series revisiting his iconic *Comedian*. Drawing freely from the real world of people and objects, Cattelan turns sharp humor and provocation against art, its institutions, and the social structures they inhabit. Cattelan is concurrently the subject of major institutional presentations, including *Endless Sunday* at Centre Pompidou-Metz and a forthcoming solo exhibition at the Neue Nationalgalerie, Berlin, opening in September 2026.

Mr. and Takashi Murakami present three jointly produced paintings. Mr.'s figures—translated from his recent NFT series into acrylic on canvas—appear amid Murakami's flower fields, their wide-eyed vulnerability set against the flowers' relentless cheer. Mr.'s solo exhibition is currently on view at the Neiwei Arts Center in Kaohsiung through April 26.

Also on view is Murakami's new FRP sculpture of a panda parent and cub—rendered in his signature rainbow palette and making its Hong Kong debut—a character that has recurred across his paintings, prints, and sculptures for over two decades. Other artists from the Kaikai Kiki collective continue the dialogue between fine art and popular culture: **AYA TAKANO's** *life keeps bursting forth* peoples an animistic, Eden-like world where fluid figures and living forms coexist in a poetic

亮點包括：

莫瑞吉奧·卡特蘭的《嫉妒》，一件被鐵釘刺穿的拋光黃銅板；以及《窗》，一幅紙本水彩作品，出自其重訪經典之作《喜劇演員》的系列。卡特蘭自由取材於現實世界中的人物與物件，將尖銳的幽默與挑釁轉向藝術本身、其制度，以及承托它們的社會結構。卡特蘭近期於重要機構舉辦展覽，包括龐畢度中心梅斯分館的「無盡的星期天」，並將於2026年9月在柏林新國家美術館舉辦個展。

Mr.與村上隆呈現三件共同創作的繪畫作品。Mr.將其近期NFT系列中的人物形象轉化為丙烯畫布作品，置於村上隆的花朵場景之中。畫中睜大的雙眼流露出脆弱之感，與花朵持續不斷的歡快形成對比。Mr.的個展目前正在高雄的內惟藝術中心展出，展期至4月26日。

同時展出的還有村上隆全新雕塑，一對熊貓親子形象，以其標誌性的彩虹色調呈現，並於香港首次亮相。這一角色二十餘年來持續出現在其繪畫、版畫與雕塑創作之中。來自Kaikai Kiki團隊的其他藝術家，亦延續純藝術與流行文化之間的對話：**高野綾**的《生命持續迸發》描繪出一個充滿泛靈氣息、如伊甸園般的世界，在其中流動的身影與各種生靈共存，呈現萬物彼此相連的詩意圖景；**倉谷惠美**呈現兩件描繪介於少女與成人之間的人物油畫，其內斂色調回應不確定與自我探索的心理質感；**ob**帶來兩件新作，畫中身影徘徊於清醒與夢境之間，朦朧氛圍瀰漫於現實與想像的邊界；**大谷工作室**的畫作《哭泣的塔尼拉》捕捉其標誌性怪物角色落淚的瞬間，情緒既幽默又不安；大谷亦將於2026年6月在貝浩登（巴黎）舉辦個展。

艾米麗·梅·史密斯的全新繪畫《耗盡（黃金時代）》。她標誌性的擬人化掃帚形象兼具畫筆、家務器具與陽具的象徵意涵，在不同藝



蘿倫·蔡 | Lauren Tsai, 毒藥女孩 | *Poison Little Girl*, 2025. 鋁、手工吹製玻璃、訂製服裝、汽車噴漆 | Aluminum, hand-blown glass, custom garments, and automotive paint. 尺寸可變 | Dimensions variable. 攝影 | Photo: Joshua White. 圖片提供：藝術家與貝浩登 | Courtesy of the artist and Perrotin.

vision of interconnected life; **Emi Kuraya** presents two oil paintings of young women at the edge of adulthood, her muted palettes attuned to the textures of uncertainty and self-discovery; **ob** brings two works in which figures hover between waking and dreaming, her characteristic haze suffusing the boundary between the physical and the imagined; and **Otani Workshop** presents *Crying Tanilla*—capturing the artist's signature monster mid-cry, its raw expression both comic and unsettling—ahead of a forthcoming solo exhibition at Perrotin Paris in June 2026.

Emily Mae Smith presents a new painting *Drained (Golden Age)*. Her signature anthropomorphic broomstick figure—simultaneously painter's brush, household implement, and phallus—slips between art-historical guises to probe questions of gender, labour, and power. Meanwhile, **Claire Tabouret's** *Makeup (green and orange)* (2016) treats makeup as both paint and disguise, using the face as a surface where painting and masking overlap.

A new painting by **Danielle Orchard**, titled *Seamstress*, continues her sustained inquiry into female physicality, filtering modernist precedents—Picasso, Matisse, Balthus—through her own fragmented figuration. Her solo exhibition *Borrowed Chord* is currently on view at Perrotin Paris through April 18. **Vivian Greven's** new painting *(XXI)* features the “kiss,” a recurring, iconic motif in her work that transforms an originally intimate scene into abstraction. In her practice, body imagery shaped by art history and contemporary digital culture becomes a site where intimacy, distance, and identity are continually redefined.

Lee Bae presents two new charcoal ink on paper works from his ongoing *Brushstroke* series, extending his decades-long exploration of charcoal as both material and subject—transforming the residue of



村上隆 | Takashi Murakami, 無題 | *Untitled*, 2026. FRP、聚氨酯漆、不鏽鋼 | FRP, urethane paint, stainless steel. 88.3 × 80 × 60 cm (含底座 | with pedestal); 83 × 77.8 × 43.7 cm (不含底座 | without pedestal). ©2026 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. 圖片提供：藝術家與貝浩登 | Courtesy of the artist and Perrotin.

術史扮相之間游移，以探討性別、勞動與權力等議題。與此同時，**克萊爾·特伯萊**的《化妝（綠色與橙色）》（2016）將化妝視為顏料與偽裝，並以面孔作為畫布，使繪畫與遮蔽在其上交疊。

丹妮爾·奧查德的新作《裁縫》延續她對女性身體性的持續探討，並透過自身碎片化的人物造型語彙，重新詮釋現代主義的先例：畢卡索、馬蒂斯與巴爾蒂斯。她的個展「借調之音」目前正在貝浩登（巴黎）展出，展期至4月18日。**維維安·格蕾文**的全新繪畫作品《(XXI)》以「親吻」為主題，這是她創作中反覆出現的標誌性母題，將原本親密的場景轉化為抽象形式。在她的創作實踐中，受藝術史與當代數位文化塑造的身體圖像，成為一個持續重新界定親密、距離與身份的場域。

李培帶來兩件「筆觸」系列之全新炭墨紙本作品，延續他數十年來對炭作為材料與主題的探索——將燃燒木材的殘餘轉化為富有筆勢感的抽象形式；同時展出一件青銅雕塑，將這些形態延伸至三維空間。李培亦將於今年7月在佛山順德和美術館揭幕個展。

工藤麻紀子在與畫廊的首次合作中，帶來全新繪畫作品《陽光落在我的腳底》。工藤將人物、動物與植物置於田園景觀或灑滿陽光的室內空間之中，將日常生活與童年記憶提煉為鮮明而如夢般的片段場景。她的個展將於2026年6月在貝浩登（洛杉磯）舉辦。

傅饒呈現兩件全新畫作。生於北京，受訓於德勒斯登，其創作同時汲取中國山水傳統與書法，以及薩克森新表現主義的養分，將幽靈般的人物形象與飽和的色彩融合為充滿張力、如夢似幻的場景。傅饒於3月20日在北京紅磚美術館舉辦個展，展期至6月21日

burned wood into gestural abstractions; alongside a bronze sculpture that carries these forms into three dimensions. The presentation precedes his upcoming solo exhibition at the He Art Museum in Shunde, Foshan, opening in July 2026.

Makiko Kudo, in her first collaboration with the gallery, brings a new painting, *Sunlight on the Soles of My Feet*. Kudo sets figures, animals, and plants in pastoral landscapes or sunlit interiors, distilling everyday life and childhood memory into vivid, dreamlike vignettes. A solo exhibition at Perrotin Los Angeles follows in June 2026.

Rao Fu presents two new paintings. Beijing-born and Dresden-trained, Fu draws on Chinese landscape tradition and calligraphy as much as Saxon Neo-Expressionism, fusing spectral figures and saturated color into charged, dreamlike tableaux. Fu's solo exhibition at the Red Brick Art Museum in Beijing opens on March 20 and runs through June 21.

Wang Fanseng presents *Dance of Ganesha*, concurrent with his first solo exhibition with the gallery, *New World*, at Perrotin Shanghai, on view through May 23, 2026. Spanning over a decade of practice, Wang's paintings embed unclassifiable forms that hover between landscape, organism, and mineral within the traditions of Chinese *shanshui* (landscape) and *zhiguai* (tales of the strange), building self-contained worlds where color, proportion, and spatial interval replace narrative and symbolism as conditions of existence.

The presentation also features selected works by Kelly Beeman, Genesis Belanger, Jason Boyd Kinsella, Lynn Chadwick, Chang Ya Chin, Julian Charrière, Chen Fei, Kwang Young Chun, Jean-Philippe Delhomme, Mathilde Denize, Bernard Frize, Sky Glabush, Nick Goss, Laurent Grasso, Thilo Heinzmann, Gregor Hildebrandt, JR, Susumu Kamijo, Izumi Kato, Hun Kyu Kim, Koak, Klara Kristalova, Nikki Maloof, Georges Mathieu, Shintaro Miyake, Ryan Mrozowski, Tomoko Nagai, Jean-Michel Othoniel, Qi Zhuo, Mark Ryden, Sigrid Sandström, Marty Schnapf, Shim Moon-Seup, Josh Sperling, Maria Taniguchi, Aryo Toh Djojo, Pieter Vermeersch, and Xie Qi.

About Perrotin

Founded in 1990 by Emmanuel Perrotin, the gallery now operates 12 spaces worldwide—including Paris, Hong Kong, New York, Seoul, Tokyo, Shanghai, Los Angeles, London, and Dubai—representing 75 artists and 10 estates, and collaborating with 37 others, including emerging as well as established and mid-career artists. For more than 30 years, Perrotin has been presenting and supporting modern and contemporary artists through a number of collaborative projects, holding more than 50 exhibitions worldwide and participating in more than 20 international fairs each year. The gallery has expanded its mission in recent years, most notably through the production of thoughtful editorial content, such as podcast and video, as well as developing a programmatic calendar, which includes panel discussions, education workshops for children, and concerts. The gallery regularly publishes catalogues and editions, which are available through its bookstores in Paris, New York, Tokyo, Shanghai, Las Vegas, London, as well as its online store. In 2020, the gallery debuted its online Viewing Salon, a new platform that hosts rigorous exhibitions, serving as a source of inspiration and enabling audiences to remain creatively connected.

王梵僧帶來作品《象鼻天舞》。他於畫廊的首次個展「新世界」現正於貝浩登（上海）舉行，展期至2026年5月23日。王氏的繪畫創作橫跨十餘年，在中國山水與志怪傳統之中嵌入難以歸類的形態，這些形態徘徊於風景、生物與礦物之間，構築出自成一體的世界，在其中，色彩、比例與空間間距取代敘事與象徵，成為畫面運行的核心原則。

此外，展位亦將呈現凱莉·比曼、吉妮西絲·貝朗格、傑森·博伊德·金塞拉、林恩·查德威克、張雅琴、朱利安·夏西埃赫、陳飛、全光榮、尚·菲利普·德洛姆、瑪蒂爾德·丹尼斯、博納德·弗瑞茲、斯凱·格拉布什、尼克·戈斯、洛朗·格拉索、席洛·漢茲曼、格雷戈爾·希德布蘭特、JR、上條晉、加藤泉、金勳奎、Koak、克拉拉·克莉斯塔洛娃、尼基·馬魯夫、喬治·馬修、三宅信太郎、瑞安·姆羅佐夫斯基、長井朋子、尚·米歇爾·歐托尼耶、齊倬、馬克·萊登、西格麗德·桑德斯卓姆、馬蒂·施內普夫、沈文燮、喬希·斯博林、谷口瑪麗亞、阿里奧·托·德約、彼德·維米爾什與謝其之精選作品。

關於貝浩登

貝浩登由艾曼紐·貝浩登於1990年創立，時至今日已經成為當代藝術界最具影響力的畫廊之一。貝浩登目前在巴黎、香港、紐約、首爾、東京、上海、洛杉磯、倫敦和杜拜設有12處展覽空間。畫廊目前代理了75位藝術家與10位藝術家遺產，並與其他37位藝術家開展項目合作，其中包括諸多或在世界範圍內備受讚譽，或在新興領域聲力斐然的藝術家。過去30多年來，貝浩登通過諸多合作項目展示並支持着現當代藝術家們，每年在全球舉辦50多場展覽，參與20多個國際博覽會。貝浩登還試圖通過更多途徑實踐推廣藝術的使命，推出播客、視訊等媒體內容，並舉行各種活動，包括座談會、兒童藝術教育工作坊和音樂會。2020年畫廊亦推出全新線上展廳。此外，貝浩登在巴黎、紐約、東京、上海、拉斯維加斯和倫敦設有貝浩登商店，推廣與售賣藝術家圖錄、版畫以及其他限量產品，與世界範圍內的藏家和公眾建立並發展了強有力的聯繫。

ON THE OCCASION OF ART BASEL PERROTIN ANNOUNCES THE REPRESENTATION OF MEHDI GHADYANLOO

貝浩登宣布代理梅迪·哈迪揚盧

Perrotin is pleased to announce its representation of Germany-based artist Mehdi Ghadyanloo (b. 1981, Karaj, Iran) in Asia. Ghadyanloo will present new works at Perrotin's booth at Art Basel Hong Kong 2026.

Depicting brightly colored playground slides, toys, and ladders housed within illuminated box-like chambers, Ghadyanloo's paintings in oil and acrylic on canvas are composed with meticulous attention to geometry, color, and chiaroscuro. Perspectival illusions create the effect of three-dimensional spaces lit from above by circular skylights. These playground structures, which have become the artist's signature motif, function as monuments to psychological states as much as physical constructions. Devoid of figures, the enigmatic spaces evoke childhood nostalgia while channeling existential themes. Echoing the paradoxical spaces of Giorgio de Chirico and the quiet intensity of Giorgio Morandi, Ghadyanloo also draws on the traditions of Iranian painting, architecture, and poetry, using precise geometry and illumination to shift everyday forms into spaces that feel at once familiar and unresolved.

Ghadyanloo trained in Persian miniature painting before studying painting at the University of Tehran. Beginning in 2004, he created more than one hundred murals across Tehran, transforming the urban environment through painting. In 2016, with the completion of Spaces of Hope at the Rose Kennedy Greenway in Boston, he became the first artist since 1979 to receive official commissions in both Iran and the United States. Other major public commissions include The Fraud and the Hope (2018) for OK Center for Contemporary Art, Linz, Austria, and Finding Hope (2019) for the World Economic Forum, Davos, Switzerland. His works are held in the collections of the Long Museum, Shanghai; the Mint Museum, Charlotte; the Kistefos Museum, Jevnaker; the National Art Museum of China, Beijing; the Centre of International Contemporary Art, Vancouver; and the W Art Foundation, Hong Kong, among others.

In addition to working with Perrotin, Ghadyanloo is also represented by Almine Rech.

貝浩登欣然宣布，將於亞洲地區代理藝術家梅迪·哈迪揚盧（1981年生於伊朗卡拉季，現居德國）。哈迪揚盧於2026年巴塞爾藝術展香港展會貝浩登展位呈現全新作品。

哈迪揚盧多以油彩與丙烯於畫布上創作，描繪色彩鮮明的遊樂場滑梯、玩具與梯子，它們置於被照亮的盒狀空間之中，畫面在幾何、色彩與明暗對比上皆展現出縝密的構成。透視構造營造出由圓形天窗自上方照亮的三維空間錯覺。這些遊樂設施已成為藝術家的標誌性母題，不僅作為物理結構存在，也如同心理狀態的紀念碑。畫面中不見人物，這些神祕的空間喚起童年的懷舊情緒，同時引出與存在主義相關的主題。呼應喬吉歐·德·基里訶悖論式的空間與喬治·莫蘭迪沉靜而內斂的張力，哈迪揚盧亦汲取伊朗繪畫、建築與詩歌傳統，運用精確的幾何與光線，使日常形式轉化為既熟悉又懸而未決的空間。

哈迪揚盧曾接受波斯細密畫訓練，之後於德黑蘭大學研習繪畫。自2004年起，他於德黑蘭創作超過一百幅壁畫，透過繪畫改變城市景觀。2016年，他為波士頓的羅斯·甘迺迪綠道創作《希望的空間》，成為自1979年以來首位同時獲得伊朗與美國官方委任的藝術家。其他重要公共委任包括為奧地利林茲OK當代藝術中心創作的《欺詐與希望》（2018），以及為瑞士達沃斯世界經濟論壇創作的《尋找希望》（2019）。其作品被上海龍美術館、美國夏洛特的米恩特博物館、挪威耶夫納克爾的基斯特弗斯博物館、北京的中國美術館、溫哥華國際當代藝術中心及香港杜布威藝術基金等機構收藏。

與貝浩登合作同時，哈迪揚盧亦由阿爾敏·萊希代理。



黃麗音 | Steph Huang, 嫁接 (局部) | *Grafting* (detail), 2026. 木、手工吹製玻璃、低碳鋼、鋁、銅、青銅、顏料、玻璃、金屬線、混凝土、樹脂、榻榻米墊、燈泡 | Wood, hand-blown glass, mild steel, aluminium, copper, bronze, paint, glass, metal wire, concrete, resin, tatami mat, lightbulb. 220 × 800 × 1200 cm (尺寸可變 | dimensions variable). 圖片提供：藝術家與貝浩登 | Courtesy of the artist and Perrotin.

PERROTIN PRESENTS STEPH HUANG'S *GRAFTING* AT ENCOUNTERS 貝浩登於「藝聚空間」呈現黃麗音《嫁接》

Perrotin is pleased to return to Art Basel Hong Kong 2026 with Steph Huang's immersive installation *Grafting*, presented in the Encounters sector.

Grafting is a speculative archaeology of familial memory and cultural hybridity. It begins not with a historical fact but a sensory narrative: the fictional recollection of Susan, who embodies a generation's experience of growing up within a uniquely Taiwanese cultural landscape. Her memories—of nights shared on tatami, the specific scent of aged timber in a grand wooden house, and the boundless narratives conjured during make-believe after school—serve as the emotional and conceptual bedrock of the work. The project is constructed as an immersive environment, a “room” assembled from artifacts gathered during recent expeditions into both physical and mnemonic territories. The primary architectural gesture is the use of numerous shoji screens, which function as more than mere dividers; they are metaphors for the permeable nature of cultural boundaries. By arranging these screens to extend and blur the line between the indoor and the outdoor space, Huang mirrors the widespread adoption and adaptation of the washitsu in Taiwan three decades ago, which was not a pure importation but a translation—a cultural practice filtered through a local lens and need.

This process of translation is the core of the artist's inquiry. Cultural adaptation is not a failure of authenticity but a dynamic, creative act of survival. It can be seen in the sweet and sour chicken of Western Chinese takeout, a dish invented for a foreign palate, or in Japan's Spaghetti Neapolitan, where ketchup becomes a pragmatic, beloved substitute for a distant Italian sauce. Similarly, the Taiwanese washitsu frequently employs a readily cleanable, humidity-resistant hardwood floor in lieu of tatami, acrylic panels in place of delicate paper for the shoji screens—a practical modification born from a cultural imperative. These are ingenious solutions, evidence of a culture's ability to

黃麗音憑藉沉浸式裝置作品《嫁接》入選2026年巴塞爾藝術展香港展會「藝聚空間」單元。

《嫁接》是一場對家族記憶與文化混融的推想式考古。它並非從某個歷史事實出發，而是以一段感官敘事，即蘇珊的回憶為起點：她化身為一個世代的縮影，體現了在獨特的台灣時空背景下成長的感受。她記憶中與家人同睡榻榻米的夜晚、宏偉木造大宅裡陳年木材的特定氣味，以及放學後天馬行空的扮家家酒，構成了作品的情感與基底。不同的物件構築成一個沉浸式環境，一個個的「房間」。這些物件來自藝術家近期對現實與記憶場域的探索。其最主要的空間手法，是大量運用障子。它們不僅是隔間，更是文化邊界可滲透性的隱喻。藝術家透過日式拉門的排列，延展並模糊室內外的界線，藉此映照三十年前和在台灣被廣泛採納與改造的現象。那並非純粹的移植，而是一種翻譯：一項適應本地視角與需求的文化實踐。

這種「翻譯」正是黃麗音究詰的核心。文化適應不是對真實性的背離，而是一種靈活且具創造力的生存之道。它出現在西方中餐外賣的糖醋雞裡——那是一道為迎合異地口味而誕生的菜色；也在日本的拿坡里意大利麵中——番茄醬成了務實且令人喜愛的替代品，取代遙遠的意式紅醬。同樣地，台灣和室往往以易清潔、耐潮的木地板取代榻榻米；以壓克力板代替脆弱的障子紙——皆是出於文化上必要而生的實用改造。它們是巧妙的解法，也是文化有能力將陌生「代謝」為熟悉之物的憑證。在障子界定的空間裡，藝術家小心地重新組裝一系列元素，呈現台式「嫁接」：那種與生俱來的適應性組裝能力。

手製的芒果植株形態是極具力量的象徵。芒果本身帶著殖民史的痕跡，但它的滋味早已被徹底馴化，滲入台灣童年的肌理之中。

metabolize the foreign into the familiar. Within the space defined by the shoji, Huang carefully reassembles a constellation of elements to showcase Taiwanese “grafting,” this innate skill of adaptive reassembly.

Handmade mango plants stand as potent symbols. The mango is itself a fruit of colonial history, yet its taste has been thoroughly domesticated into the very fabric of Taiwanese childhood. It represents the complex evolution of colonization—the way external forces are tested, tasted, and ultimately woven into the local identity.

This dialogue is further materialized through the juxtaposition of tatami sheets with concrete roof tiles. With its specific texture and smell, the tatami evokes one layer of influence and memory, while the concrete tiles—ubiquitous in Taiwanese vernacular architecture—embody a distinct, localized structural logic. Placed together, they create a visual and tactile friction, constructing a “room” imbued with a sense of alienation. It is the uncanny feeling of recognizing a space that is simultaneously familiar and strange—a memory that does not perfectly align with its source material. The work is not merely a nostalgic recreation but a critical exploration of how cultural forms are transplanted, adapted, and reassembled. To bridge the gap between these disparate elements, between reality and the illusion of memory, the artist incorporates metal rods from which delicate glass bubbles hang, whose translucent spheres reflect and distort their surroundings. They are the carriers of breath and memory, moving freely through the architectural and cultural barriers imposed by the shoji and the material contrasts below. Together, the installation interweaves the tangible with the elusive, connecting the hard edges of concrete and wood with the soft, organic forms of the mango plants. In their uncanny beauty, they invite the viewer to navigate this hybrid space not as a site of conflict, but as one of continuous, bubbling creation—a testament to the enduring, adaptive spirit that constructs home from the fragments of history.

About the artist

Born in 1990 in Taiwan
Lives and works in London, UK

Steph Huang received her MA in Sculpture from the Royal College of Art in 2021. Recent solo exhibitions include *When an Encounter Takes Place*, Perrotin, Tokyo, Japan, 2025; *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 the Henry Moore Foundation Artist Award. In 2022, Huang was awarded the Grand Prize at the Taipei Art Awards.

[More information about the exhibition >>>](#)

它揭示了殖民經驗的複雜演變——本土如何試探、品嚐外來力量，最終將之編織為自身認同的一部分。

這種交織的具體化，也進一步體現在榻榻米席與混凝土屋瓦的並置上。榻榻米以其獨特的觸感與氣味，指向一層影響與記憶；普遍存在於台灣本土建築之中的混凝土瓦，則代表一種更在地的結構。兩者相遇時在視覺與觸覺上的摩擦，建構出一間帶著疏離感的「房間」：當你辨認出一個既熟悉又陌生的空間時，那種不安感來自記憶與其源頭的錯位。作品並非懷舊式的再現，而是批判性地探討文化形式如何被移植、調適與重組。為了跨越這些異質元素間的落差，彌合現實與記憶幻象之間的縫隙，藝術家加入了金屬桿與懸掛其上輕盈而脆弱的玻璃泡泡。半透明的球體反射並扭曲周遭景象，成為呼吸與記憶的載體，自由游移於障子劃定的建築與文化界限，及地面材料形成的張力之間。最終，整件裝置交織了有形與無形：連結混凝土與木材的硬朗邊界與芒果植栽柔軟而有機的形態。它們以異樣而迷人的美感，邀請觀者在這個混融空間中穿行——不將其視為衝突之地，而是持續湧現、持續生成的創造場域：見證一種能從歷史碎片中建構「家」的、持久而具適應力的精神。

關於藝術家

1990年生於台灣
現生活工作於倫敦

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：「當相遇發生時」，貝浩登（東京，2025）；「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）；「太陽底下無舊事」，Standpoint畫廊（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」，Public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。

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