



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.

ART BASEL HONG KONG 2026

Perrotin Presents Steph Huang's *Grafting* at Encounters

2026 March 25–29, Hong Kong Convention and Exhibition Centre Encounters EN03 | Steph Huang

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

巴塞爾藝術展香港展會2026

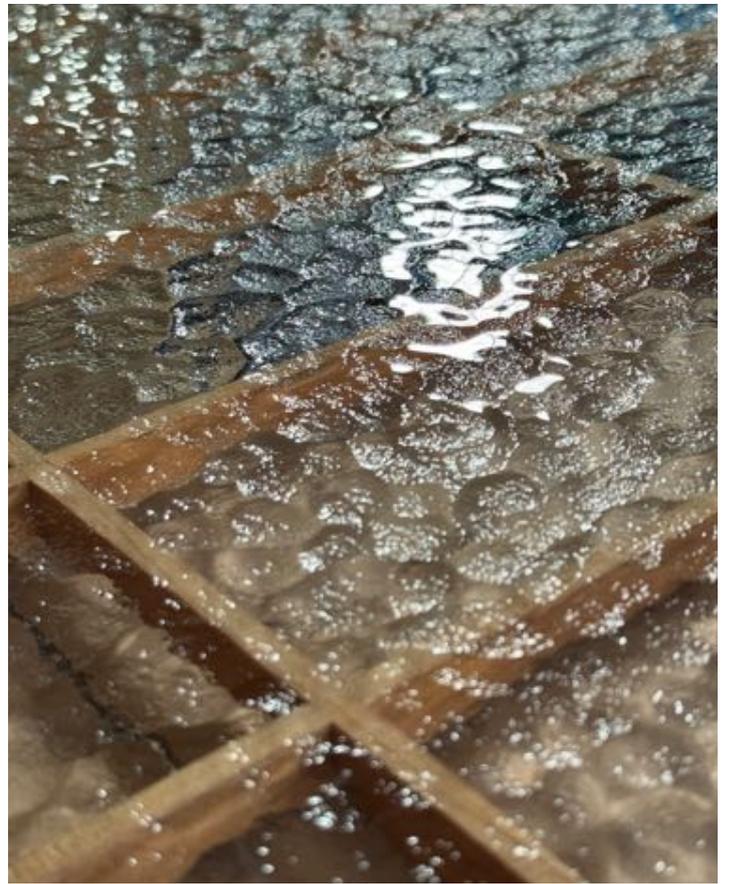
貝浩登於「藝聚空間」呈現黃麗音《嫁接》

2026年3月25日至29日, 香港會議展覽中心
藝聚空間 EN03 | 黃麗音

貝浩登欣然重返2026年巴塞爾藝術展香港展會，並於「藝聚空間」展區呈現黃麗音的沉浸式藝術裝置《嫁接》。

《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「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



left and right: 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 x 800 x 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.

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 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

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。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

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 >>>](#)

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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