

丘之粼粼 — 黃麗音個展

展期 | 2026.09.19 - 11.14

開幕 | 2026.09.19 (六) 4:30 p.m.

地點 | TKG+ (台北市內湖區瑞光路 548 巷 15 號 B1)



黃麗音長期關注食物在全球化經濟中的生產、流通與消費，創作從市場與貿易路線、英國漁業與生產勞動，延伸至消費、包裝與剩餘物的重新組構。這次於 TKG+ 的展覽〈丘之粼粼〉將視線推向食品生產鏈的上游，進一步回到食品生產的源頭，從橄欖園到工業流水線，追問一瓶橄欖油如何在自然、勞動與資本的交織之中成為我們熟悉的形式。在這個過程中，她所組構的不只是物件，更是生產背後不同尺度的現實：土地與工廠、植物與機械、勞動與消費。這些原本分散於生產鏈不同位置的事物被置於同一展場，使觀者得以藉由橄欖油出發，看見橄欖從土地走向市場的歷程。

藝術家透過田野調查走入西班牙南部的橄欖園，反向追溯其成為日常食物之前所經歷的土地、時間與身體勞動。走入展場，觀者首先能隱約聽見橄欖採收時枝葉間傳來的敲擊聲，像是從深處滲出的生產痕跡。橄欖經歷季節的等待、果實的熟成與採收，進入以效率、速度、產量與標準化為核心的生產系統。展覽關注同一顆橄欖在不同生

產階段中，如何被賦予不同的意義與價值。從果實到成品，橄欖並未發生根本性的改變，改變的是圍繞它形成的制度、生產方式與價值判斷。

此次展覽中，藝術家也將田野調查所拍攝的影像轉化為覆蓋展牆的壁紙。掉落在土地上的橄欖、散落的枝葉，這些尋常的痕跡，經歷從植物、攝影對象到空間表面的身分轉換，成為了身體化的觀看空間，重新連結了生產現場與展覽；那些原本不會出現在商品最終樣貌中的滿地橄欖與枝葉，經由藝術家的選擇，成為展覽中的視覺主體，使被生產過程排除在外的痕跡，重新進入觀看。

自 20 世紀初現成物進入藝術實踐以來，物件的藝術身份便不再僅由其自身決定，展示場域、藝術制度與觀看關係也逐漸成為作品意義的一部分。黃麗音延續並轉化這項實踐，將屬於日常的橄欖油及其生產過程中帶入作品，脫離原有的使用脈絡，同時保留材質、功能、價格，以及生產、消費與丟棄等社會痕跡，成為承載勞動與資本關係的具體物件。對黃麗音而言，現成物的創作並非單純的拼湊，也不是對既存現實的再現，而是一種「組構」：藝術家透過選擇與配置，將分散於不同社會位置的生產、消費與勞動關係帶入同一觀看空間，使隱藏於日常物件背後的社會關係得以浮現，當物件進入展覽空間，其彼此之間的關係與觀者的觀看方式也隨之改變。因此，黃麗音的「組構」具有雙重性，一方面揭示日常形式所遮蔽的社會現實，另一方面則將複雜而分散的現實轉化為可被觀看的藝術形式。

〈丘之粼粼〉呈現了對習以為常發出的遲疑，當物件從原有的使用脈絡中被抽離，生產現場的聲音、影像與痕跡也隨之進入展場，使那些我們熟悉的日常物產生陌生感，在離開展場後，貨架上的瓶罐或許仍維持原來的模樣，但我們觀看它們的方式，已經有所不同。

媒體詢問

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Steph Huang: *The Glittering Grove*

Dates | 09.19-11.14.2026

Reception | 09.19.2026 (Sat.) 4:30 p.m.

Venue | TKG+ (B1, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan)



Steph Huang has long explored the production, circulation, and consumption of food within the global economy. Her practice has moved from markets and trade routes to the British fishing industry and systems of labour, and from there to the structures of consumption, packaging, and the reconfiguration of what is left behind. *The Glittering Grove* marks Steph Huang's first solo exhibition at TKG+, as she turns her attention further upstream, returning to the origins of food production. From olive groves to industrial production lines, she considers how a bottle of olive oil comes into being through the intertwined forces of nature, labour, and capital. What Huang assembles in the exhibition is not simply a collection of objects, but a set of realities operating at different scales within the production process: land and factory, plant and machine, labour and consumption. By bringing together elements that are ordinarily dispersed across different stages of the supply chain, the exhibition invites viewers to follow the olive from the land to the marketplace, using olive oil as a point of departure for tracing the systems that shape its production and value.

Through field research in the olive groves of southern Spain, Huang retraces the land, time, and embodied labour involved before the olive becomes an everyday food product. Upon entering the exhibition, visitors may first hear the faint sound of branches being struck during the olive harvest, a trace of production emerging almost imperceptibly from within the space. The olive passes through seasons of waiting, the ripening of the fruit, and the labour of harvesting before entering a system organised around efficiency, speed, yield, and standardisation. The exhibition considers how a single olive acquires different meanings and forms of value at different stages of production. From fruit to finished product, the olive itself has not fundamentally changed. What changes are the systems, modes of production, and frameworks of value that gather around it.

Huang also transforms images taken during her field research into wallpaper covering the exhibition walls. Fallen olives and scattered branches—ordinary traces left on the ground—undergo a series of shifts in identity, moving from plant matter, to photographic subject, to architectural surface. In doing so, they become an embodied environment for looking, reconnecting the site of production with the exhibition space. The olives and branches that would normally disappear from view, excluded from the final appearance of the commodity, are brought back into focus through Huang's selection and recontextualisation. Traces that are ordinarily erased by the production process thus become the visual subjects of the exhibition.

Since the introduction of the readymade into artistic practice in the early twentieth century, an object's status as art has no longer been determined solely by the object itself. The exhibition context, artistic institutions, and relations of viewing have increasingly become part of how meaning is produced. Huang extends and reconfigures this legacy by bringing olive oil and the material traces of its production into the exhibition space, removing them from their familiar contexts of use while retaining the histories embedded within their materiality: function, price, labour, production, consumption, and disposal. For Huang, working with readymades is neither a simple act of assemblage nor a representation of an existing reality. Instead, it is a process of construction. Through acts of selection and arrangement, she brings relationships between production, consumption, and labour—otherwise dispersed across different social and economic positions—into a shared field of vision. The social relations embedded within everyday objects are thereby brought to the surface. Once objects enter the exhibition space, the relationships between them shift, as does the viewer's way of encountering them. Huang's process of construction therefore operates on two levels. On one hand, it reveals the social realities obscured by the familiar forms of everyday life; on the other, it transforms complex and dispersed realities into forms that can be seen, encountered, and considered.

The Glittering Grove begins with a hesitation toward what we have come to take for granted. As objects are removed from their habitual contexts of use, the sounds, images, and traces of production enter the exhibition space alongside them. Familiar commodities are rendered slightly unfamiliar. After leaving the exhibition, the bottles and containers on supermarket shelves may look much as they always have. Yet the way we encounter them may have shifted.

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