

Art Basel Hong Kong 2025 | Booth: 1C37

Ernie WANG: *The Abyssal Gamer*

March 26 - March 30, 2025

HKCEC, 1 Expo Drive, Wan Chai, Hong Kong

LINSEED is thrilled to present "The Abyssal Gamer", the solo presentation of Ernie WANG (b. 1993, Taiwan), at booth 1C37 in the Discoveries sector of Art Basel Hong Kong 2025, showcasing the artist's latest series of ceramics, mixed-media sculptures, and installations. Wang's practice, distinguished by its whimsical and fantastical forms, rekindles a sensitivity toward three-dimensional spaces often in their geometric and alienating abstractions. Within what appears to be a wonderland-like realm conjured by the artist's seemingly childlike imagination, the ambiguous interplay between public and private, reality and fantasy in Wang's work evokes a space of enchantment, continuously probing the intricate relationship between desire, the illusional, and the real.

It is as if each set of works is arranged according to their functional purposes. Yet the life-sized brass mirror standing at the center of the booth seems misplaced, confronting viewers with their own reflections as they move through the space. The piece draws on the 'Mirror of Romance' in *Dream of the Red Chamber*, appearing rather symbolically in the space, which defies traditional Chinese architectural conventions and propels the narrative to its climax. By recontextualizing this familiar reflective surface in space, Wang presents a complex web of references, illuminating the entangled relationship between an object's symbolic meaning and its spatial placement.

In the novel, the mirror confronts the protagonist as he becomes ensnared in a labyrinth of desire, reflecting the blurred boundary between illusion and reality. For Wang, the gym—a space he has recently frequented—manifests as such a liminal zone, suspended between fantasy and reality. The mirrors that dominate gym walls project an idealized image, one that fuels an unrelenting pursuit of self-improvement. With their challenging or imposing weight, sculptures of kettlebells and dumbbells mounted on the walls symbolize the perpetual struggle to bridge the gap between the real and the reflected self. In Wang's work, ornaments in the shapes of flowers, vines, or tentacles wreath, echoing the emotional ebb and flow. Beneath the gym's functional facade, Wang uncovers a captivating allure tightly bound to desire, transforming the space into a wonderland or utopian world that simultaneously offers an escape from reality and a disconnection from one's reflection.

The exhibition merges the gym, shower room, and confessional—spaces demarcated for specific purposes that have captivated the artist's recent explorations. Along one wall, a lectern holds a 'bible' with playful shapes sprouting from its pages, while near the entrance, a working-out bench and a ceramic towel that obscures one's face delineate a confessional area. Implying a dual sense of purification, both corporeal and spiritual, the exhibition reveals the intertwined relationship between intimate domains and societal demands—to become an ideal self. Yet the artist finds in the daily rituals a sense of enchantment akin to the experiences in a wonderland and utopian world. Through cartoonish shapes and saturated colors, Wang transforms mundane, private or public, scenes into spaces of enchantment which, as he iterates, are rather for adults than children. The abyssal gamer is equipped with the knowledge of the illusional yet willingly allured, a realm where enchantment brings 'pure naivety and simpleness.'

About the Artist

Ernie WANG was born in Kaohsiung, Taiwan in 1993. Wang obtained his BA from The Slade School of Fine Art in 2017, and currently lives and works in Berlin, Germany. Spanning ceramics, mixed-media sculptures, and installations combining elements of fiction, his often whimsical three-dimensional works coalesce real, virtual, and imagined space. Drawing parallels between the escapist video game, wonderland scenarios and mundane experiences, Wang's work shapes an ambiguous interplay between public and private, reality and fantasy. Conjuring up a utopian world that simultaneously offers an escape from reality and a disconnection from fantasy, the artist's practice delves deeply into the intricate relationship between desire, the illusional, and the real.

His recent solo exhibitions includes: "The Abyssal Gamer", 2025, Art Basel Hong Kong with LINSEED, Hong Kong (upcoming); "Hermès in Kampen", 2025, Sylt (upcoming); "Little Market of Wet Dreams", 2024, Efremidis Gallery, Seoul; "Play Area", 2023, Efremidis Gallery, Berlin. His recent group exhibitions includes: "Zeitgenössische Keramik // Contemporary Ceramics", 2024, Museum für Angewandte Kunst Gera, Gera; "The Terminal Beach", 2024, Efremidis, Berlin; "Buzz~Buzz~Buzz~", 2024, LINSEED, Shanghai; "In Aviaries", 2024, Åplus Gallery, Berlin; "Verrückt nach Ton", 2024, Museum für Angewandte Kunst, Gera; "Garden Problems", 2023, Åplus Gallery, Berlin; "Educational Web", 2023, Kunstverein im Hamburg, Hamburg; "No Remedies for Memory", 2023, Efremidis Gallery, Seoul; "Primary Container", 2022, Floating Gallery, Berlin; "Until you reveal, we continue the game.", 2022, Thorn Apple Project Chapter II, Billard Cafe, Berlin; "Start To Finish", 2022, Tor Art Space, Frankfurt; "BPA Exhibition", 2022, KW Institute for Contemporary Art, Berlin; "Play" "Where Dreams Come True (...)", 2022, Villa Minimo, Hannover; "Spoiler Alert", 2022, BPA Raum, Berlin; "Charlottenburg", 2021, Bar Am, Berlin.



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巴塞爾藝術展香港展會 | 展位: 1C37**王韻堯：那位深不可測的玩家**

2025年3月26日 - 3月30日

香港會議展覽中心，香港灣仔博覽道一號

LINSEED榮幸於2025年巴塞爾藝術展香港展會“藝術探新”單元中，帶來王韻堯（b.1993，中國台灣）的個人項目“那位深不可測的玩家”，展位1C37，呈現一繫列全新的陶瓷及混合媒材雕塑與裝置作品。王韻堯的創作以其天馬行空的造型，重新喚起對常常淪為幾何式而陌生化的三維空間的感受力。在看似從藝術家純真無邪的想象力中傾瀉而出的魔力空間裡，公共與私密、現實與幻想的似是而非構築起感情應允之地（space of enchantment），不斷探尋着欲望、真實與虛妄之間的秘密。

展位空間中的各組作品，看上去像是以各司其職的功能性而在空間中各安其位。矗立於空間中央的等身黃銅鏡卻仿佛被錯誤地放置在一個不屬於它的位置，而打破了空間中某種熟稔的秩序，迫使觀眾在來來往往時不可避免地看到自己的身影。這面鏡子藉鑒了《紅樓夢》中怡紅院內的“風月寶鑑”。小說中的鏡子並非依據中式建築內的傳統分佈，而是愕然出現在了空間裡，並將劇情推向高潮。同樣因其在空間環境中構成的特殊意義而象徵性地出現，反光鏡面在王韻堯的作品中展開了其複雜的意義鏈條。

在《紅樓夢》的情節中，這面鏡子於男主人公深陷欲望的迷宮時出現，照鑒出欲望之中妄境與真實之間的難以分辨。在藝術家近年試圖躋身健身行列的歷程中，對他來說健身房就像是一個橫亙在虛妄與現實之間的空間。無往不在的鏡子裡反射出的世界似乎是人們所欲求的，不斷驅使着健身房內真實的一舉一動。展牆上安置的幾處壺鈴與啞鈴雕塑看上去令人鬥誌昂揚或是畏縮退卻的重量，似乎意味着通往鏡中世界所需要的挑戰、或是與鏡中世界之間永恆的溝壑。這些重型器械在藝術家的“翻製”中被諸如花朵、藤蔓或觸角之類的誘人形狀所環繞。對他而言，健身房空間內看似極具功能性的秩序下，緊緊圍繞着欲望而產生的所有高亢、低落、拒絕與擁抱都有着令人着迷的魔力，也令這個空間變為既異於現實又別於幻想的樂園或烏托邦。

不僅是健身房，此次展覽亦將淋浴室與告解室融於展位的空間中——藝術家被這樣服務於單一功能而劃分出邊界的空間所吸引。展覽空間一側的聖龕上擺放着一本“內容”飛舞的“聖經”，而另一側靠近展位入口的位置，一張健身長凳與正能遮擋住人臉的雕塑毛巾劃分出了告解區。淋浴室與告解室空間中隱含着的是肉身與精神雙重的淨化——縱使私密場域也與成為更理想自我的社會性要求難解難分。在這些功能性的空間中，運動、洗浴與告解這樣的日常儀式循環往複，而對於藝術家而言，這其中有着某種類似置身於樂園或烏托邦般的全情投入。看上去隻是裝飾性的卡通形狀與飽和色彩，卻將或私密、或公共卻總司空見慣的場景轉化為感情應允之地（space of enchantment），正如王韻堯所說，這些看似童真無邪的作品並非妄圖回到兒時，而是給成年人的樂園。那位深不可測的玩家既深知它意義何在又心甘情願被它所魅惑，隻因那“忘乎所以的天真與簡單”。

关于艺术家

王韻堯 (Ernie WANG) 1993 年出生於台灣高雄，於2017年獲得斯萊德美術學院學士學位，目前生活工作於德國柏林。從陶瓷、混合媒材雕塑到裝置，他的三維空間作品常常交疊現實、虛擬與想象中的多重空間。往往呈現出公共與私人、現實與幻想之間模糊的互動關係，王韻堯的創作探索着電子遊戲和主題公園與日常的生活經驗中某種程度的相似性。藝術家喚起的樂園或烏托邦式的空間感知既異於現實又別於幻想，而不斷探尋着欲望、真實與虛妄之間的複雜關係。

其近期個展包括：“那位深不可測的玩家”，2025，巴塞爾藝術展香港展會，LINSEED，香港（即將展出）；“Hermès in Kampen”，2025，敘爾特島（即將展出）；“Little Market of Wet Dreams”，2024，Efremidis Gallery，首爾；“Play Area”，2023，Efremidis Gallery，柏林。其近期群展包括：“Zeitgenössische Keramik // Contemporary Ceramics”，2024，Museum für Angewandte Kunst Gera，格拉；“The Terminal Beach”，2024，Efremidis，柏林；“Buzz-Buzz-Buzz~”，2024，LINSEED，上海；“In Aviaries”，2024，Åplus Gallery，柏林；“Verrückt nach Ton”，2024，Museum für Angewandte Kunst，格拉；“Garden Problems”，2023，Åplus Gallery，柏林；“Educational Web”，2023，漢堡藝術協會，漢堡；“No Remedies for Memory”，2023，Efremidis Gallery，首爾；“Primary Container”，2022，Floating Gallery，柏林；“Until you reveal, we continue the game.”，2022，Thorn Apple Project Chapter II, Billard Cafe，柏林；“Start To Finish”，2022，Tor Art Space，法蘭克福；“Where Dreams Come True (...)”，2022，漢諾威藝術中心，漢諾威；“BPA Exhibition”，2022，KW 當代藝術中心，柏林；“Spoiler Alert”，2022，BPA Raum，柏林；“Charlottenburg”，2021，Bar Am，柏林。

