

Basel Social Club 2025

June 15 – June 21, 2025

Rittergasse 25, 4051 Basel, Switzerland

LINSEED is delighted to be back in Basel Social Club, in 2025, the 4th edition of the event presents recent works by two artists within the historic vaults of a former bank building: ZHENG Zhilin's (b.1991, Guangdong, China) new wooden-reliefs traverse the interstices of faded grandeur and temporal metamorphosis, while Ernie WANG's (b.1993, Taiwan, China) interactive lottery apparatus invites visitors into a game, probing the fragile boundaries of value, belief, and chance. Basel Social Club (BSC), an initiative forging social spaces through art, in this year's edition activates a decommissioned private bank in Basel's Old Town. The exhibited works resonate with concepts of value and exchange, engaging in critical dialogue with the building's financial legacy.

ZHENG Zhilin's relief sculptures explore a fascinating visual paradox. The artist translates the powerful forms from her paintings into wooden relief sculptures, intentionally disrupting conventional relationships of depths. Through meticulous applications of colored pencil and pigment, she inverts natural perception - highlighting recessed areas while darkening protruding ones. This creates a tension between the physical three-dimensionality of the wood and the optical illusions rendered through color. The resulting works interact with the bank's architectural surfaces, their ambiguous spatial qualities echoing the building's own layered history while suggesting narratives of faded grandeur and quiet observation.

Ernie Wang continues his exploration of "gamified experiences" with an interactive installation, "Spill the Beans!!! (Lucky Draw)", inspired by traditional Taiwanese divination practices. Visitors are invited to participate in a bean lottery game where different colored beans represent various point values that can be redeemed for prizes. The random nature of the bean draws mirrors the unpredictability of real-world transactions and risks, while the non-commercial nature of the game playfully references gambling mechanics. Situated within this former financial institution, the work creates a thoughtful dialogue about value systems across different cultural contexts and historical periods.

Spill the Beans!!! (Lucky Draw)**Rules of the Game:**

Players shake the "Bean Man (bean container)" of multicolored beans where green beans add 1 point, red beans immediately end the game, blue beans offer the choice to either double the current points or reset to zero, while gold beans award 5 points. By accumulating 3 or 6 points, players can claim small or medium prizes respectively, and those reaching 8 points advance to a special divination stage where they perform the traditional Taiwanese Poe Divination (擲筊) casting ritual - achieving the divine answer (圣筊) result wins the grand prize.



About the Artists

ZHENG Zhilin was born in Guangdong in 1991, and currently lives and works in Guangzhou. She graduated from the Guangzhou Academy of Fine Arts, where she received her BFA in 2014 and MFA in Painting in 2017. Fascinated with distorted and deviated perspectives, Zheng's work enthralls the viewer with a vivid tableau unfolded by the strong tension between the imaginative space and eccentric body. While preoccupied with an alternative expression, oscillating between solidity and fluidity, of the power in the self-sustained body, her painting presents an intricate interplay between the eyes and the object. Through her subtle rendering of light and the omnipresent wandering eyes, Zheng's work traverses between the eternal and the ephemeral, exploring the individual's relationship with its surroundings.

Her recent solo exhibitions: "Moving", 2024, LINSEED, Shanghai; "illuminated standstill", ZONAMACO, 2023, LINSEED, Mexico City; "Pedesis", 2022, LINSEED, Shanghai. Her recent group exhibitions include: 2025, Basel Social Club with LINSEED, Basel; "Vitalisms", 2025, ICA at NYU Shanghai; "I See My Body In Your Eyes", 2025, Frieze LA with LINSEED, Los Angeles; "Deli Dali", 2024, Galerie Marguo, Paris; "Gestures of Resistance", 2023, LINSEED in collaboration with A.I., London; "X Museum Triennial 2023: Home Is Where the Haunt Is", 2023, X Museum, Beijing; "NEW/NOW", 2023, ART SG with LINSEED, Singapore; "Watch the Fire from the Shore", 2021, LINSEED, Shanghai.

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 illusionary, and the real.

His recent solo exhibitions includes: "The Abyssal Gamer", 2025, Art Basel Hong Kong with LINSEED, Hong Kong; "Hermès in Kampen", 2025, Sylt; "Little Market of Wet Dreams", 2024, Efremidis Gallery, Seoul; "Play Area", 2023, Efremidis Gallery, Berlin. His recent group exhibitions includes: 2025, Basel Social Club with LINSEED, Basel; "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.



巴塞尔社交俱乐部 2025

2025 年 6 月 15 日 - 6 月 21 日

Rittergasse 25, 4051 Basel, Switzerland

LINSEED 很高兴地重返巴塞尔社交俱乐部，在第四届巴塞尔社交俱乐部（Basel Social Club 2025）的古旧银行大楼场域中，呈现两位艺术家的近期新作——郑芝琳 ZHENG Zhilin（b.1991，中国广东）的全新浮雕作品似在昔日辉煌与现实变幻岁月流转的光影罅隙中穿行，而王韵尧 Ernie WANG（b.1993，中国台湾）的互动乐透（lottery）装置则邀请观者投入其设置的游戏，试探价值、信仰与博弈的微妙边界。巴塞尔社交俱乐部（BSC）是一个旨在为艺术创造社会空间的组织，今年的 BSC 活动将在巴塞尔老城中心一处私人银行旧址中举行，展出的作品将呼应价值与交换的概念，并与这座历史建筑的背景及功能相融。

郑芝琳的浮雕创作在此展开一场视觉的辩证魔术：她先将其绘画中标志性充满力量的厚重造型由平面介质转换成木质浮雕，在雕塑中刻意打乱深浅层次；起伏的表面被彩铅、颜料、色粉层层绘制——凹陷处被提亮，凸起处反被压暗，木质的真实立体与色彩伪造的虚假光影互相拆解。其绘画作品中时常失焦的透视、悬置扭转的造型此刻如她画作中交错的空间般介入现实，不可辨认来处地与空间中的石壁遗迹叠印，如那些宏伟建筑上的装饰一般述说着不复闪亮的金碧辉煌，又或许仅仅是其中人物冷静无意的舒展旁观。

呼应社交属性，王韵尧延伸他对“游戏化日常”的探寻，创造了一个观者尽享参与乐趣即可赢取其小型雕塑作品作为奖品的互动游戏“搏豆限时抽奖大赛”（Spill the Beans!!! (Lucky Draw)）。玩家摇动多色豆子容器，摇出不同颜色的豆子指代不同的分数，以积分获取不同奖励或升级传统占卜程序决得终极大奖。豆子的随机碰撞暗示现实与交易中的机遇与风险，而不涉及销售利益的互动过程却制造出类似博彩带来的高昂乐趣。银行旧址作为历史上价值交换的容器，在不同文化象征的时空错落之中与游戏双重呼应。

搏豆限时抽奖大赛

游戏规则：

玩家摇动“Bean Man（豆子容器）”，获得绿豆+1 分，获得红豆结束游戏，获得蓝豆可选双倍或清零，获得金豆+5 分。累积 3/6 分 可换小中/ 奖，达 8 分晋升占卜阶段，进行台湾民间请示神明的仪式“掷筊”，若掷出“圣筊”则赢取终极大奖。



关于艺术家

郑芝琳 (ZHENG Zhilin) 1991 年出生于中国广东，分别于 2014 年和 2017 年获得广州美术学院的油画学士学位和硕士学位，目前生活工作于广州。充满着变形、偏移与错位，郑芝琳的画面上演着这些极端的空间与身体之间的角力。她的作品在表达一种摇摆于凝滞感与流动性之间的身体力量的同时，也玩味地呈现出观看与对象之间错综复杂的相互作用。在细腻的光线变化处理与无所不在的移动视角之间，郑芝琳的画面似乎来回穿梭于永恒与短暂的两极，也在这过程中不断探索着个体与更大语境之间的矛盾与和解。

其近期个展包括：“感动”，2024，LINSEED，上海；“闪烁的悬停”，ZONAMACO 当代艺术博览会，2023，LINSEED，墨西哥城；“浮游，流转，弥散”，2022，LINSEED，上海。其近期群展包括：巴塞尔社交俱乐部，2025，LINSEED，巴塞尔；“生力”，2025，上纽 ICA，上海；“我在你眼里看到了我自己”，2025，Frieze LA 弗里兹洛杉矶艺术博览会，LINSEED，洛杉矶；“Deli Dali”，2024，Galerie Marguo，巴黎；“推手”，2023，LINSEED in collaboration with A.I.，伦敦；“X 美术馆三年展 2023：萦绕之所”，2023，X 美术馆，北京；“NEW/NOW”，2023，ART SG 新加坡艺博会，LINSEED，新加坡；“隔岸观火”，2021，LINSEED，上海。

王韵尧 (Ernie WANG) 1993 年出生于台湾高雄，于 2017 年获得斯莱德美术学院学士学位，目前生活工作于德国柏林。从陶瓷、混合媒材雕塑到装置，他的三维空间作品常常交叠现实、虚拟与想象中的多重空间。往往呈现出公共与私人、现实与幻想之间模糊的互动关系，王韵尧的创作探索着电子游戏和主题公园与日常的生活经验中某种程度的相似性。艺术家唤起的乐园或乌托邦式的空间感知既异于现实又别于幻想，而不断探寻着欲望、真实与虚妄之间的复杂关系。

其近期个展包括：“那位深不可测的玩家”，2025，巴塞尔艺术展香港展会，LINSEED，香港；“Hermès in Kampen”，2025，叙尔特岛；“Little Market of Wet Dreams”，2024，Efremidis Gallery，首尔；“Play Area”，2023，Efremidis Gallery，柏林。其近期群展包括：巴塞尔社交俱乐部，2025，LINSEED，巴塞尔；“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，汉堡艺术协会，汉堡；“No Remedies for Memory”，2023，Efremidis Gallery，首尔；“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，法兰克福；“Where Dreams Come True (...)”，2022，汉诺威艺术中心，汉诺威；“BPA Exhibition”，2022，KW 当代艺术中心，柏林；“Spoiler Alert”，2022，BPA Raum，柏林；“Charlottenburg”，2021，Bar Am，柏林。

