

Å+

Joe Highton & Ernie Wang
Garden Problems



Garden Problems

There's a slick washed up on the beach
Its 2 am, feels like summer
I accelerate to see if I can crash
I'm on the run with you, my sweet love. (My sweet sweet love)
Don't they know it's the end of the world?
Seven phone calls and a cheat code.
Can't make sense of the words (oh..)
So cold, so clean, your own little screen
Oh god, it made me smile.
These birds copy every word.
Why do we scream at each other? (what did we do?)
You're beautiful and I am insane.
And you're beautiful and I am insane.



There's a slick washed up on the beach
Its 2 am, feels like summer
A smile on my face in your arms.
Sweat shirts, black rabbits and doves cry. (doves cry...)
They come to your bed in the night
Pacemaker In one little spark
Can't make sense of the words (oh..)
So cold, so clean, your own little screen
Oh god, it made me smile.
These birds copy every word.
Why do we scream at each other? (what did we do?)
You're beautiful and I am insane.
And you're beautiful and I am insane



Its 2 am, feels like summer
A smile on my face in your arms.
This is what it sounds like



A smile on my face in your arms.
And this is what it sounds like

**Joe Highton &
Ernie Wang**

Garden Problems





JOE HIGHTON & ERNIE WANG
Garden gate, 2023
Steel, glazed ceramics, wire, bolts
200 x 100 cm / 78 3/4 x 39 3/8 in



ERNIE WANG
All Hell Breaks Loose, 2023
Glazed ceramics
22 x 38 x 33 cm / 8 5/8 x 15 x 13 in



JOE HIGHTON
Hello, 2023
Wood, metal, mesh, twigs, ties, electronics, tubing, rope, screws and hooks, paint
350 x 120 x 100 cm / 137 3/4 x 47 1/4 x 39 3/8 in



ERNIE WANG
Untitled (Boat), 2020
Glazed ceramics
8 x 22 x 14 cm / 3 1/8 x 8 5/8 x 5 1/2 in





JOE HIGHTON
Grandparents, 2023
Wood, metal, mesh, twigs, ties, electronics, clips, paper, screws and hooks, paint
400 x 150 x 100 cm / 157 1/2 x 59 x 39 3/8 in



JOE HIGHTON
Little ghost, 2023
Wood, metal, mesh, twigs, ties, electronics, tubing, paper, screws and hooks, paint
230 x 60 x 90 cm / 90 1/2 x 23 5/8 x 35 3/8 in





JOE HIGHTON
Big bird, 2023
Wood, metal, mesh, twigs, ties, electronics, rope, paper, screws and hooks, paint
150 x 200 x 200 cm / 59 x 78 3/4 x 78 3/4 in



ERNIE WANG
(Untitled), 2023
Glazed ceramics, stainless steel
260 x 100 cm / 102 3/8 x 39 3/8 in

JOE HIGHTON
(untitled), 2021
Fabric, mesh, padding, rope, ties and bolts
120 x 200 cm / 47 1/4 x 78 3/4 in





ERNIE WANG
Cauldron #3, 2022
Glazed ceramics
23 x 30 x 25 cm / 9 x 11 3/4 x 9 7/8 in



ERNIE WANG
Cauldron #2, 2022
Glazed ceramics
28 x 36 x 28 cm / 11 x 14 1/8 x 11 in



ERNIE WANG
Cauldron #4, 2022
Glazed ceramics
34 x 37 x 37 cm / 13 3/8 x 14 5/8 x 14 5/8 in



ERNIE WANG
Untitled (Cacti and Shark fin), 2020
Glazed ceramics
10 x 10 x 22 cm / 25,4 x 25,4 x 55,88 in

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Ernie Wang**

Statements

Joe Highton

This time three years ago we were digging through the industrial bins behind the Boeing and Airbus factories in Saint Nazaire, on the east coast of France, in an attempt to find scrap material, prototypes, sections of wing, propellers, to attach to the roof of the car and take back to the studio to work with.

I have been recently focusing on sculptural tests, using materials close to hand, as well as waste and surplus. I often mimic both the current and defunct processes that overflow different scales of industrial activity, from areas such as construction, fashion, communication, energy and recycling, as well as gleaning the mechanisms and mutations which fall behind their histories.

Taking these new and old, tools and techniques, and through a sequence of decomposition, ad-hoc building methods and material recycling, I break them down to a scale which can be applied to more daily topics.

These sculptural tests grow from a focused use of a space: in studios, workshops, event or exhibition spaces. They follow a sequence of events, involving collaboration and group working in various forms, bringing conversation and translation into their early formation.

I have an optimism towards different materials assisting one another for strength and structure, systems becoming precarious but maintaining

motion together. I find joy in the maintenance required to balance these arrangements.

Ernie Wang

'My art is like my shopping' is how I often describe my work. I glance through the abundance of mundane objects and contemplate their reasonings - what they mean to me, an artist immersed in popular culture, and how they are represented to the public. I ask the questions, gather relevant objects, cook it down, and then present it again to the public as "artworks". The chosen ingredients are soaked with existing intentions that enriches the final results. All these elements derive from and are intertwined with personal experiences.

'Do I Make You Proud?' acts on such motives and presents an ecstatic relic petrified in time. Complex with differing implications/suggestions with the use of toy guns, but the vicious edges are emasculated by the coatings of overjoyed smiles, marshmallow-like, plump bodies and explosively saturated gloss. A frosting-like 'celebratory' aesthetic often appears in my work, much like 'the cherry on top of the cake' or a parade in a theme park – purposeless but strikingly desirable.

Desire marinates my fantasies which are entangled with such subject matters as personal identity, sex, sexuality, aesthetics, attention-seeking, child-like playfulness/naivety, longing for abundance, hunger for applause, frustration with our given reality, a passive view towards politics – continually sprinkling onto the proverbial pile that is an everyday superficial pop culture.

"Solution To Us All - Obesity" is a close attempt to mimic an 'open-world' reality in my mind. The elements in the installation are put together like Legos in a playful way into bigger sculptures, which then function like attractions in a theme park. Everything in the space is trying to bounce pieces of memories or resemblance from the visitors (or an audience), without whom, the work can not proliferate as it needs to. The experience of being with the work is the means of communication. As the maker, I crave visitors' applause and attention.

I take an intuitive approach to object-making. The objects are constructed in an unmethodical order but reverberate between me and the audience, much like being in a Disney-esque location where visitors are entitled to take pleasure in with no strings attached. I visualise my sculptures to ultimately exist here where visitors no longer struggle, don't feel frustration, only receive encouragement, feel no burden and are participants in awe-inspiring activities.

**Joe Highton &
Ernie Wang**

CV's

Joe Highton

*1993, Maidstone, UK
Lives and works in Berlin

Education

Slade School Of Art, UCL, London 2013 – 2017

Grants/ Awards

Neustart Kultur Stipendium 2022, Stiftung Kunstfonds
Recherchestipendium Bildende Kunst 2021, Senatsverwaltung für Kultur
RAMPA (residency), 2020, Nerv, Humene, Slovakia
La Infinita (residency), 2019, La Infinita, Barcelona, Spain
Step Travel Grant, European Cultural Foundation, 2018

Exhibitions

2023

Garden Problems, Åplus, Berlin

2022

Start to Finish, TOR, Frankfurt

Until you reveal we continue the game, Billiards Café Leipziger Straße, Berlin
Fasting of my Fantasies (with Tanat Teeradakorn), ACUD Galerie, Berlin

2021

Stream (with Victor Ruiz Colomer), for La próxima mutación, Caixa Forum, Barcelona
Don't mess around when no one is home, Thorn Apple Project, Berlin
Energy Transfer (with Joe Davies), Avalon Cafe, London
Casting the Runes, Underground Flower, London

2019

Parabolic Facility (with Victor Ruiz Colomer), Zona Mista, London
Jafre Bienal (with Duncan Gibbs and Victor Ruiz Colomer), Jafre, Girona
MUCH (with Duncan Gibbs and Victor Ruiz Colomer), La Infinita, Barcelona

2018

Rover.Live (with Victor Ruiz Colomer), 5x5x5 Projects, Manifesta 12, Palermo
Moscow International Biennale For Young Art (with Victor Ruiz Colomer), Moscow
Endless Process (with Victor Ruiz Colomer), MUU Kaapeli, Helsinki

2017

Gimmick 1 (with Victor Ruiz Colomer), St Andreu Contemporani, Barcelona

2016

MANY, Limbo, London
LIMBO First Anniversary Parade, Limbo, London

Ernie Wang

*1993 in Kaohsiung, Taiwan.
Lives and works in Berlin

Education

2013 - 2017 Slade School of Fine Art, London - BA Fine Art
2015 - Academy of Fine Arts Vienna, Vienna - Erasmus exchange programme
2012 - 2013 Central Saint Martins, London - Foundation Diploma

Residencys

2021 - 2022 BPA///Berlin Program for Artists 2021-2022 Cycle

Exhibitions

2023

„Educational Web“, Kunstverein Hamburg, Hamburg (forthcoming)
„Garden Problems“, Åplus, Berlin

2022

„Start to Finish“, TOR, Frankfurt
„Primary Container“, Floating Gallery, Berlin
“Until you reveal, we continue the game.” Thorn Apple Project Chapter II, Billard Cafe, Berlin
“Start To Finish” Tor Art Space, Frankfurt Am Main
“Where Dreams Come True (...)” Kunstverein Hannover, Hannover
„BPA// Exhibition 2022“, KW Institute for Contemporary Art, Berlin

2021

“Charlottenburg“, Bar Am, Berlin

2019

New Galaxies, Hammer-Purgstall-Gasse 7, Vienna

2017

‘Le Carnival des Animaux’ and ‘Dance Macabre’, San Mei Gallery, London
Slade BA Degree Show, Slade School of Fine Art, London

2016

Skulpture, The Grant Museum of Zoology, London First Encounter, Framers Gallery, London
Rungang, Academy of Fine Arts Vienna, Vienna

2013

Ben’s Show, Camden Art Space, London

Grands/ Awards

NEUSTARTplus-Stipendium für bildende Künstler:innen - Stiftung Kunstfonds, Bonn, DE
Berlin Studio Program - bbk Berlin/ Berlin Senate, Berlin, DE

2017

Sarabande Fund for Emerging Artists - The Lee Alexander McQueen Foundation, London, UK
“Artagon.III Project” (Nominee) - Artagon, London, UK

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