



Vanguard Gallery

Vanguard  
Gallery

# Frank Wang Yefeng

< B.1984 >

Frank Wang Yefeng is an interdisciplinary artist who works across multiple media, including 3D animation, video art, installation, and poetry. Through CGI simulations of hyperreality and absurd cinematic compositions, his practice produces peculiar and poetic entanglement of reality and fantasy. Traversed from China to North America, his existential position as a multicultural individual illuminates his creation and makes him investigate the questions related to Nomadism and liminality. As a migrant who turned nomad, his experience hatches whimsical characters that are often post-anthropocentric, and imageries that weave together the real and the virtual. The narratives in his time-based works are often in-between frontiers, multi-linguistic, and in the state of becoming.



"The Levitating Perils" is a provocative work exploring the transformation of the Chinese diasporic subjectivities amid uncertainties and challenges. It responds to the returning surge in hate against Asian communities and delves into the genealogy of "Yellow Perilism," which roots within a long tradition of Eurocentric representation of Asia as a threat to the "West." Amongst all the racial incarnations in history, a vicious octopus with Fu-Manchu's head is an icon that consistently appears via images, documents, and texts.

### *The Levitating Perils (2022)*

Experimental 3D animation with sound, Outdoor Projection Installation, Sculpture



*BIRDS Volume II: Slow Spectre (2021)*

Experimental 3D animation, HD single-channel video, Outdoor billboards, 2'40"



*BIRDS Volume II:  
Slow Spectre (2021)*

The piece is inspired by a discursive road trip in a remote area in Europe. Away from the primary highroads and large chain gas stations, an absurd bird-shaped mannequin is accidentally encountered at a humble café on a country roadside. The mannequin endlessly waves at the passing vehicles without receiving a response. In the animation, the character appears as an invisible ghost who levitates on the road. It witnesses its surroundings while constantly being neglected. Its sedate sense of time is in contrast to the constant acceleration of the passengers under its eyes.

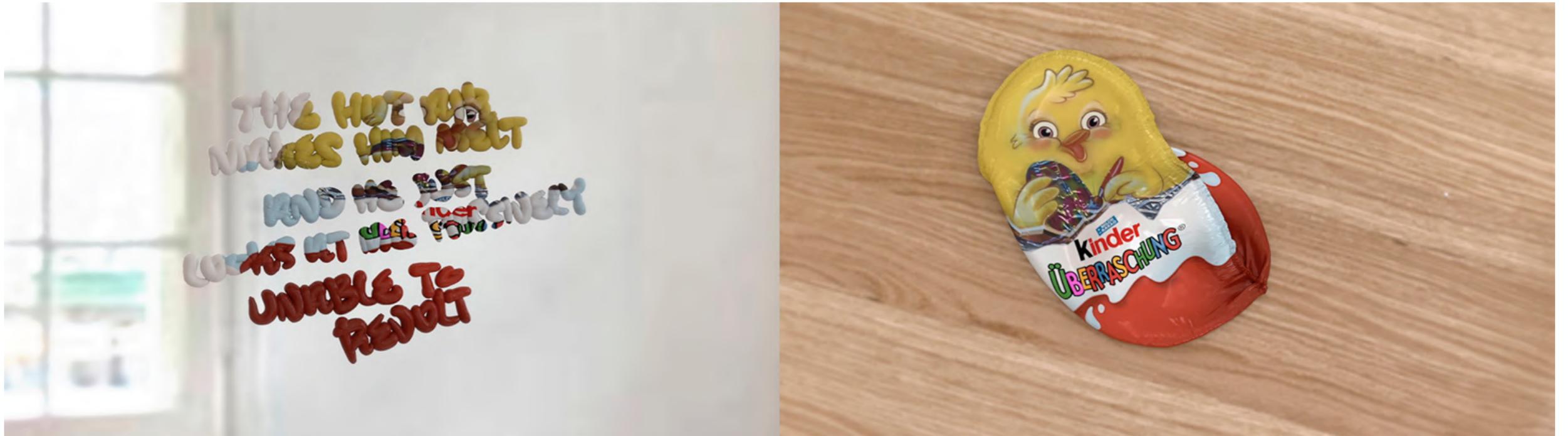


***BIRDS Volume II: SO SAD***  
**(2021)**

Experimental 3D animation, HD single-channel video, 4'00"

This piece is inspired by a graffitied bird spotted in Dresden. In its story, a conversation unravels between the bird on the wall and a tourist. The animation juxtaposes graffiti as a symbol of free expression and a law that marks graffiti as vandalism to revisit the notion of freedom.





***The House of the Solitary***  
**(2020)**

3D animation, Multi-channel video with sound, Writing; Infinite Loop

"The House of the Solitary" combines poems, 3D rendering, texts sculpted in VR, and distorted soundtracks of airline on-hold music. It is derived from a lock-down experience in Berlin due to the pandemic in 2020. The prolonged stay and multiple flight cancelations put one in a peculiar liminal situation, as the initial brief stop-over evolved into an absurdity of time and space. During the lock-down, I've spent most of the time indoors instead of going out to explore the unfamiliar city. As time goes, the temporary accommodation became customary while the surroundings remained utterly foreign. This created a strong feeling of displacement and solitude. During the process, I developed intimacy with the objects stranded together with me, which eventually led to the creation of the work.

< On Hold > Installation view  
Frank Wang Yefeng's solo show at Vanguard (2021)





*The Cellphone (2020)*

15 x 9 x 6.5 cm



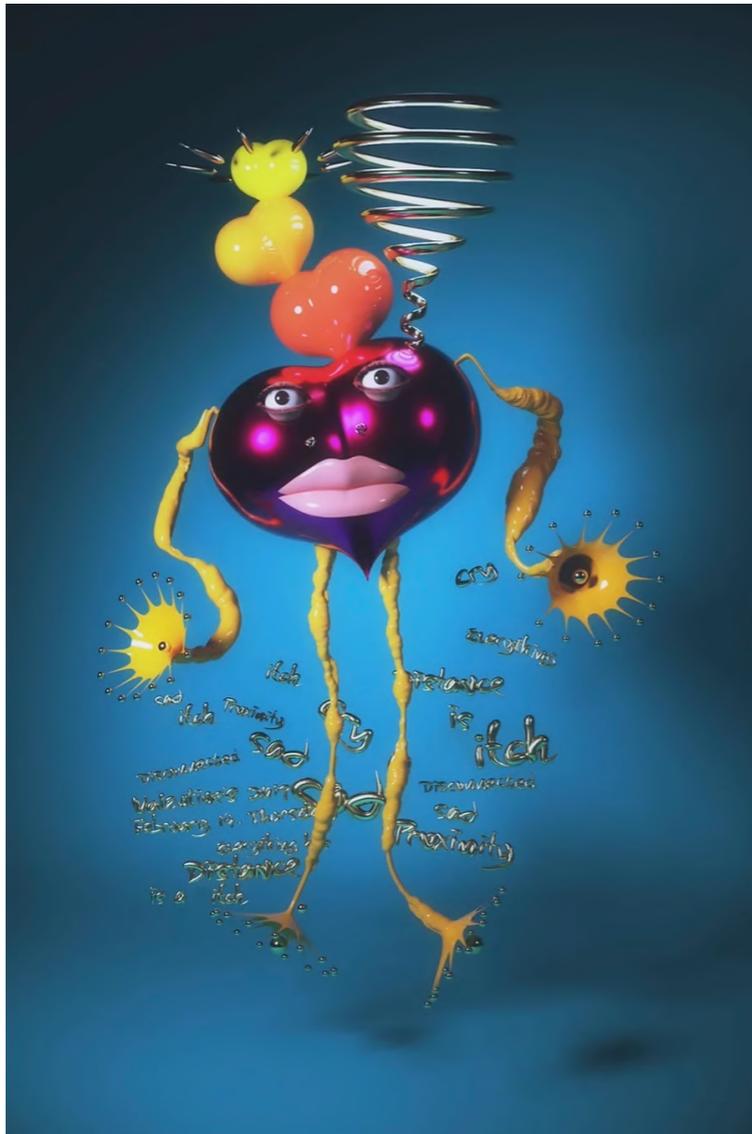
*Easter Chocolate (2020)*

5 x 4 x 1.2 cm



*The House of the Solitary -  
The Phrases 2 (2020)*

Computer Assisted Digital Photography |  
55 × 55 cm, 120 × 120 cm



## *The Groundless Protag* (2019-)

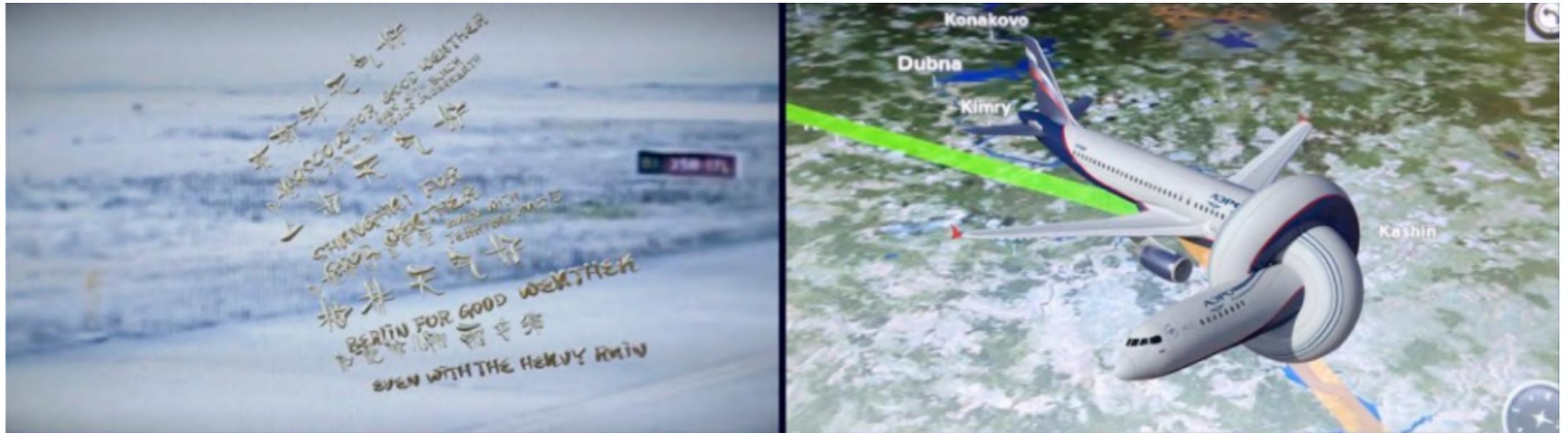
Motion capture, HD Videos, 3D  
Animation, Infinite Loop



"The Groundless Protag" is a series of 3D animated characters trapped in their digital stand-alone screens, who continuously attempt to connect with each other and viewers through their emotional outbursts. Their melancholy and confusion reflect an integral dimension of my personal life in "exile," and examine our shared feelings to others woven by a complicated era.



ZAZ10TS, 10 Times Square Billboard, NY, The USA, 2021



***Moscow Has Nice Weather***  
**(2019)**

3D Animation, Dual-Channel Video  
Installation, Infinite loop

"Moscow Has Nice Weather" is displayed as a dual-channel video installation. The piece comprises phone footage of in-flight screens, poems about the uncertainty of intercontinental traveling, and 3D rendered images. The repetitive audio-visuality of its animation suspends viewers in contemplation and emphasizes the process of travel as an essential spatio-temporal experience of becoming. Several lines of poetry manifest the unknown future's mixture of anxiety and freedom: "I wish I could drive across the Pacific Ocean / Do your best to enjoy the journey / To the abyss of unknown."



## *ROTATION METHOD* (2018)

Experimental 3D animation, 4K dual channel video, 2.1 sound, 11'03"

“ROTATION METHOD” is a video installation that combined experimental 3D animation and digital printing on canvas. The title is in reference to Soren Kierkegaard’s theory of the same name, which proposes a mechanism used to avoid boredom, but eventually leads to a state of despair. The film depicts a surreal exploration of a traveler in a goldplated racing helmet, accompanied by a dog with a phonograph head. The protagonist’s expedition brings him pleasure, but at the same time leads him to difficult circumstances. The dog as his companion, is a symbol of metaphor of life. Tension exists between the two, as the dog penetrates the traveler’s body with its spinning apparatus on the head. When the traveler was killed by the dog, the two continue on their journey, a cycle between life, death and an infinite exploration.



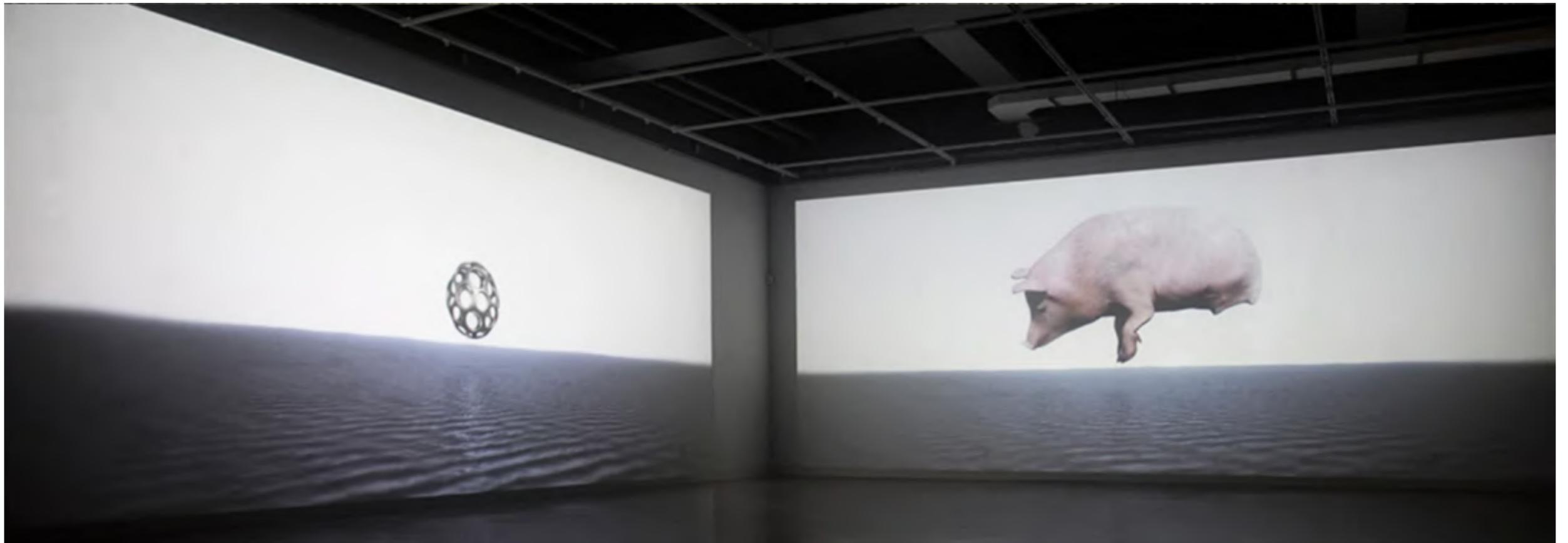
*ROTATION METHOD -  
Crossing the Alps (2018)*

Digital photography  
170 x 170 cm



*Metamorphosis (2022)*

Ceramic sculpture  
18 x 12 x 18 cm



*[penthaus']* (2017)

Two Channel Synchronized Video  
Installation with 5.1 Surround sound,  
3D animation, Infinite loop

A story in the old Chinese book “A New Account of the Tales of the World” has been staying on Frank Wang Yefeng’s mind. In the story, the Wei Jin period drunk poet Liu Ling was lying wasted and naked in his house, and claimed the universe as his house, and his house as his underpants. In [’penthaus], I fabricated a metaphorical virtual house with 3D models of a common pair of jeans and daily objects, and created a pig without back-limbs as the main character. It poses an allegorical question: the notion of both the house and the pants are obscure to this character, and at the same time he has no choice but to live in this pants that he can never fit on.





### *The Drifting Stages 01 (2016)*

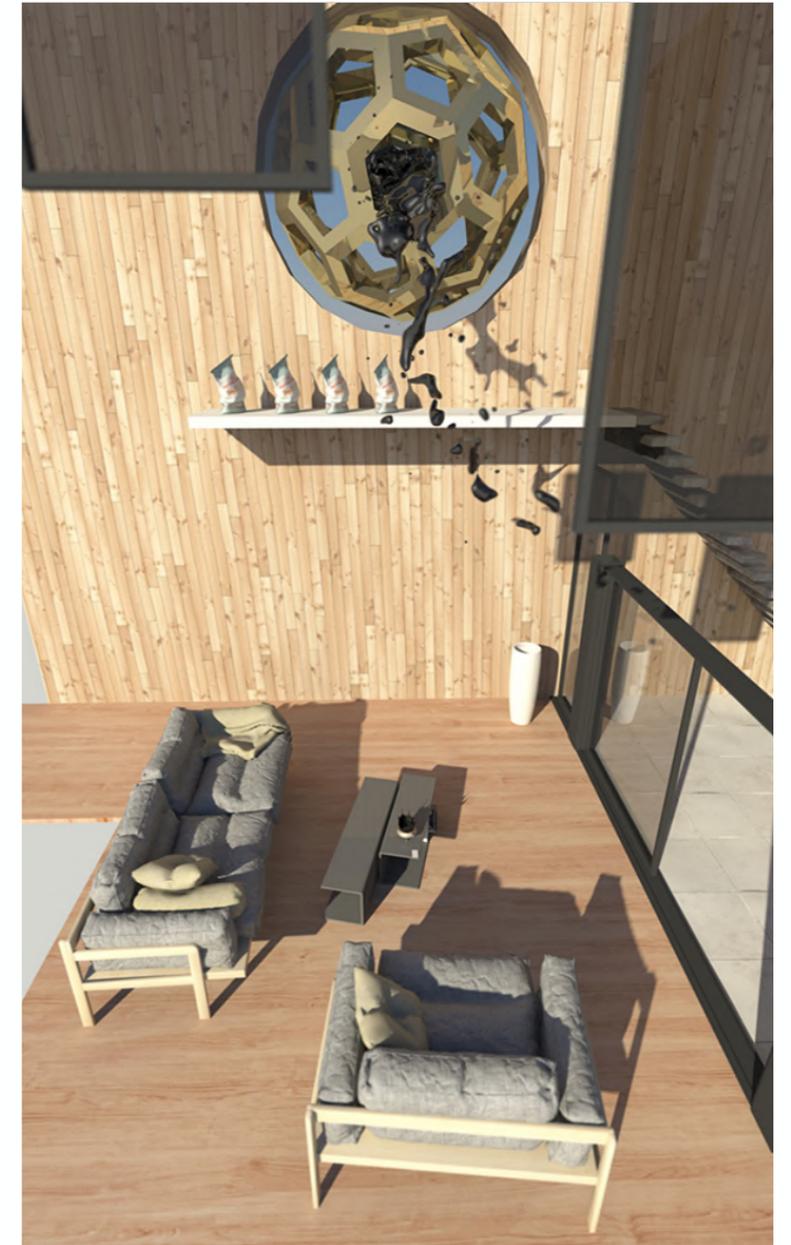
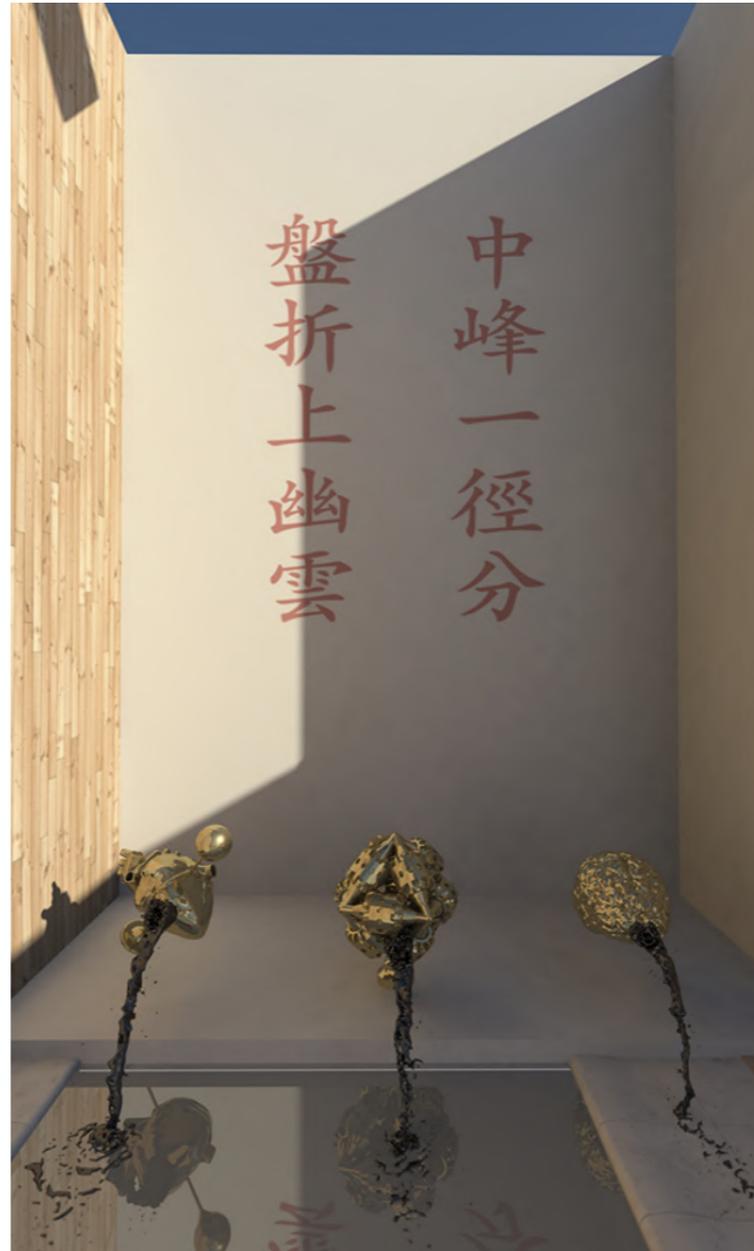
Video Installation, 3D animation,  
Infinite loop

"The Drifting Stages" is a series of looping 3D animation reflecting on Frank Wang Yefeng experiences moving from China to the U.S. over a decade ago. The constant relocation and the long distance from his birthplace bring forth a strong sense of instability and an increasingly obscure notion of home. The results of this contemplation are peculiar scenes of fever and ecstasy containing strobing and hallucinating props blending with trivial household objects.



*The Drifting Stages 02 (2016)*

Archival inkjet print on Semi-gloss photo paper, 51 x 120 cm, 2016



## *Dreamspace (2016)*

VR Interactive environment, Dimensions variable  
Based on "The DriftingStages"

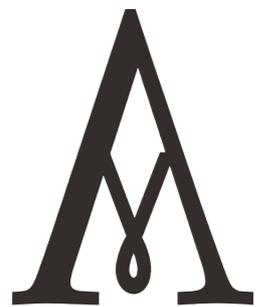
# Frank Wang Yefeng

Vanguard Gallery

Born in Shanghai in 1984, Frank Wang Yefeng currently lives and works between Providence (RI, USA) and New York (NY, USA).

His recent solo exhibitions include: "Slow Spectre", SEAGER, London, UK (2022); "The Levitating Perils", Chazan Gallery at Wheeler, Providence, RI, The USA (2022); "On Hold", Vanguard Gallery, Shanghai, China; "The Expelled New", Multispace NYC, New York, US (2020).

He also attended the following group exhibitions: Boomerang – OCAT Biennale 2021, OCAT Shenzhen, Shenzhen, China (2021); "Liminal Pavilion", Bangkok Biennial, Bangkok, Thailand (2020); "World on Fire", Supernova Animation Festival 2020, Denver Digerati, Colorado, USA (2020); "Resonance", Shanghai Duolun Museum of Modern Art, Shanghai, China (2020); International Festival Les Instants Video, Marseilles, France (2018); "Liminality", The Border Project Space, Brooklyn, NY, USA (2018).



Vanguard Gallery

WEB

INSTAGRAM

FACEBOOK

WECHAT

EMAIL

TEL

[www.vanguardgallery.com](http://www.vanguardgallery.com)

[vanguardg](#)

Vanguard Gallery

Vanguard Gallery

[info@vanguardgallery.net](mailto:info@vanguardgallery.net)

+86 21 52522551/62993523