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1996 born in Inner Mongolia, China
Currently living and working in Berlin, Germany

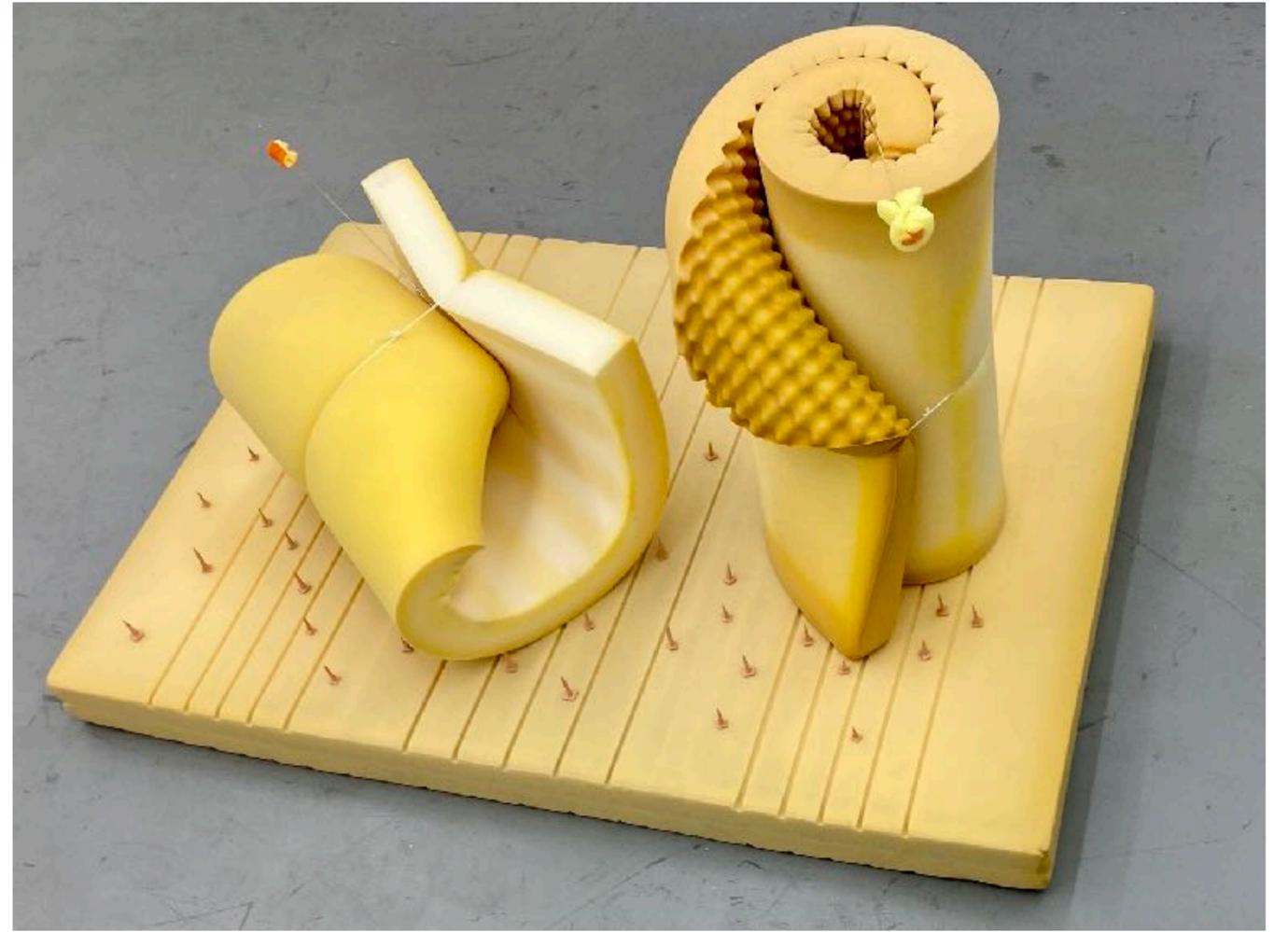
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Installation view of the exhibition: Kaifan Wang, Wall woodpeckers, 2022, feldfünf Metropolenhaus, Berlin

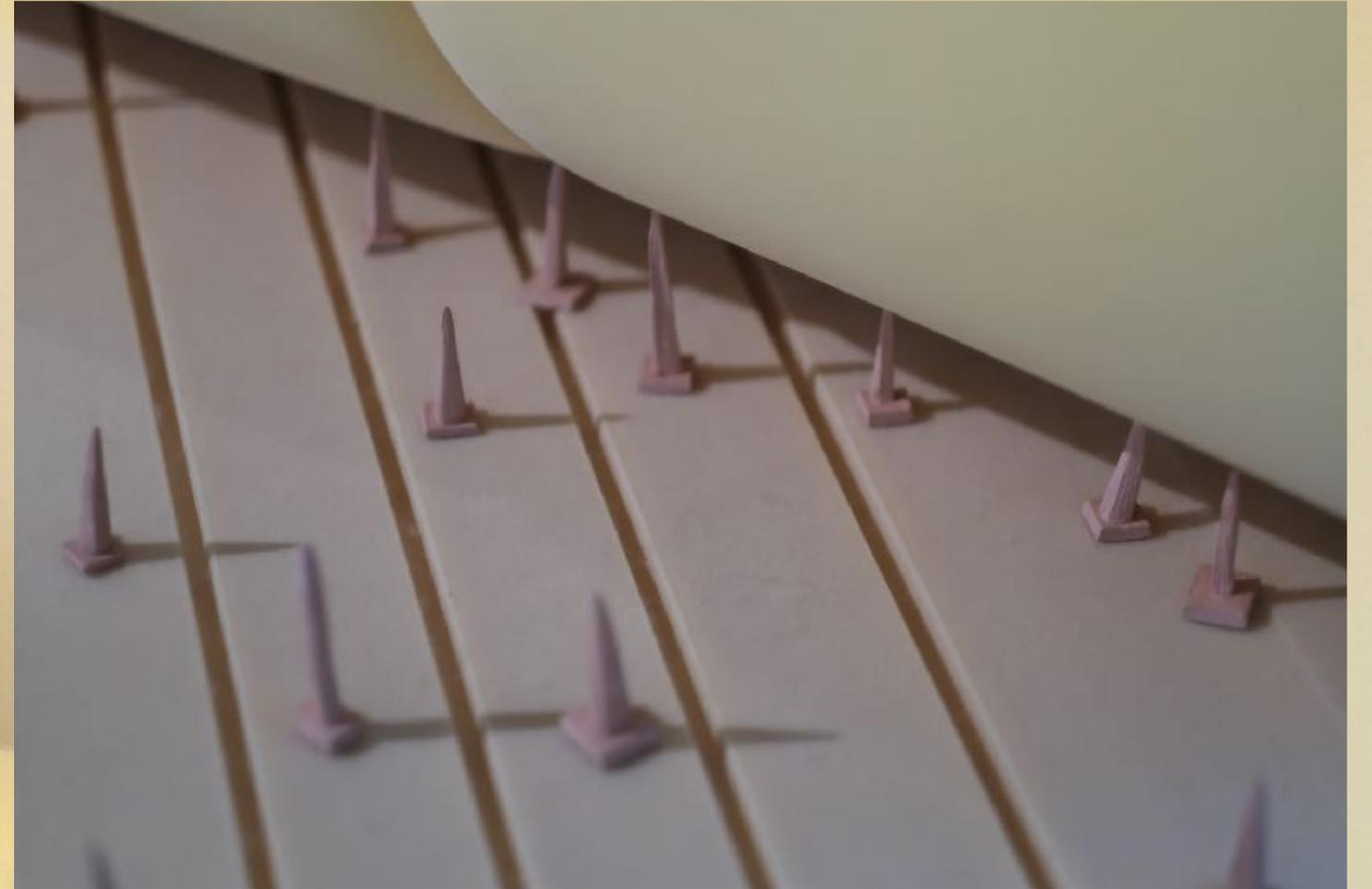


Installation view of the exhibition: Kaifan Wang, Wall woodpeckers, 2022, feldfünf Metropolenhaus, Berlin

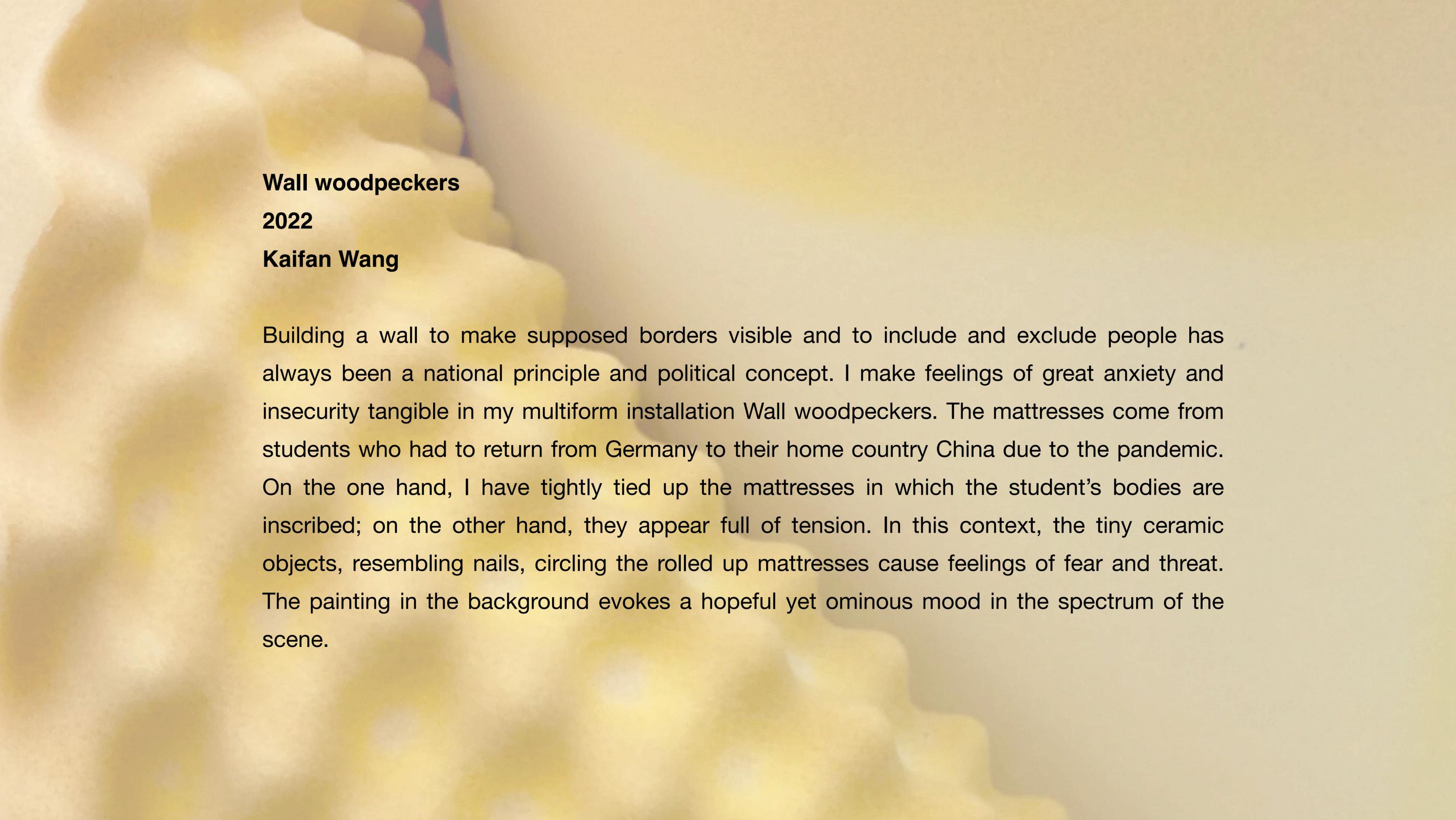


Installation view of the exhibition: Kaifan Wang, Wall woodpeckers, 2022, Berlin University of the Arts, Berlin

installation: Kaifan Wang/ Wall woodpeckers/ cold foam, ceramic, brass/ 140 x 200 cm/ 2022



installation (details) : Kaifan Wang/ Wall woodpecker/ cold foam, ceramic, brass/ 140 x 200 cm/ 2022

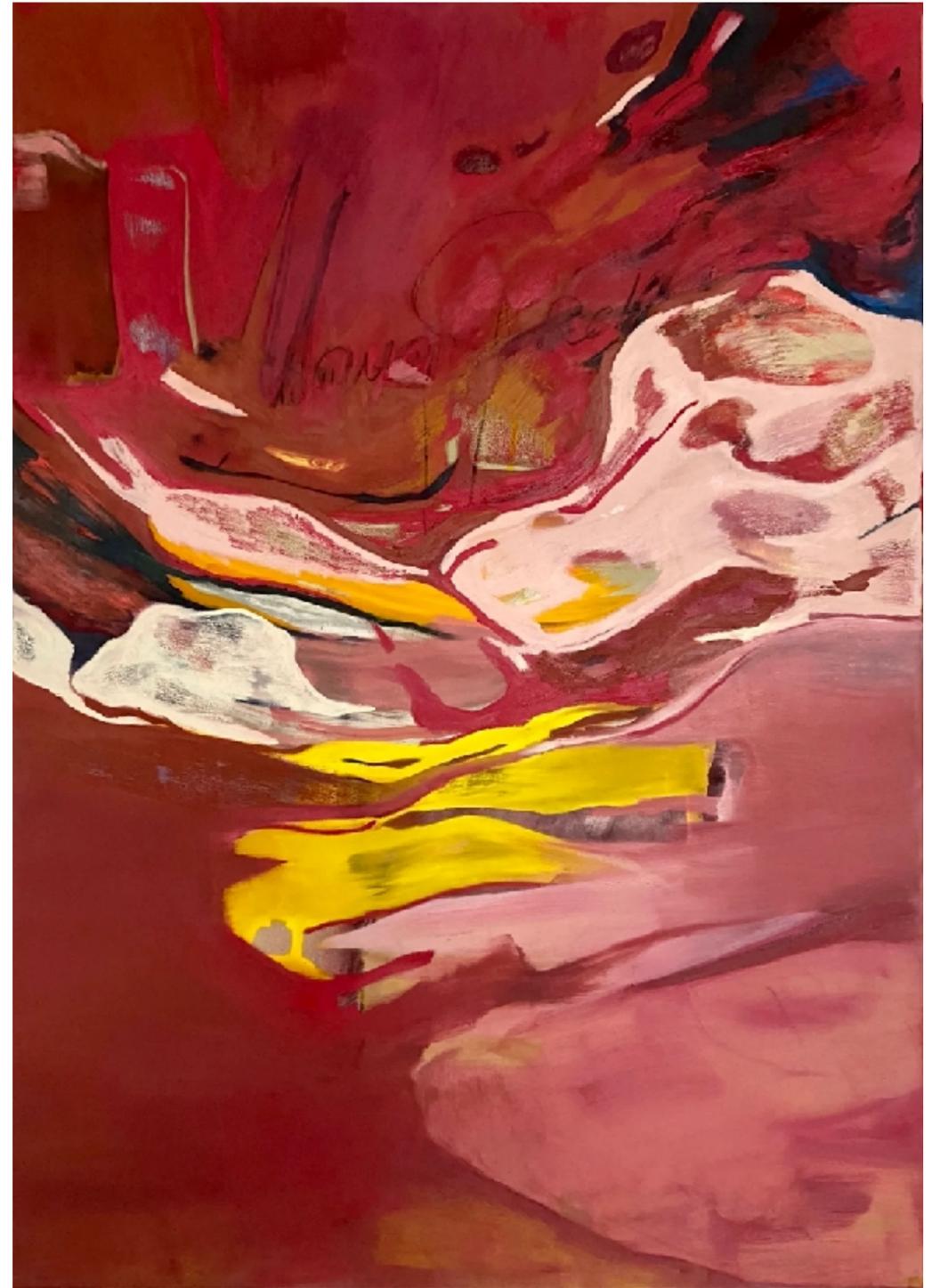
The background image shows a wall with several rolled-up mattresses leaning against it. Small, white ceramic objects, resembling nails, are attached to the wall, some of which are positioned as if they are about to pierce the mattresses. The overall mood is one of tension and anxiety.

Wall woodpeckers

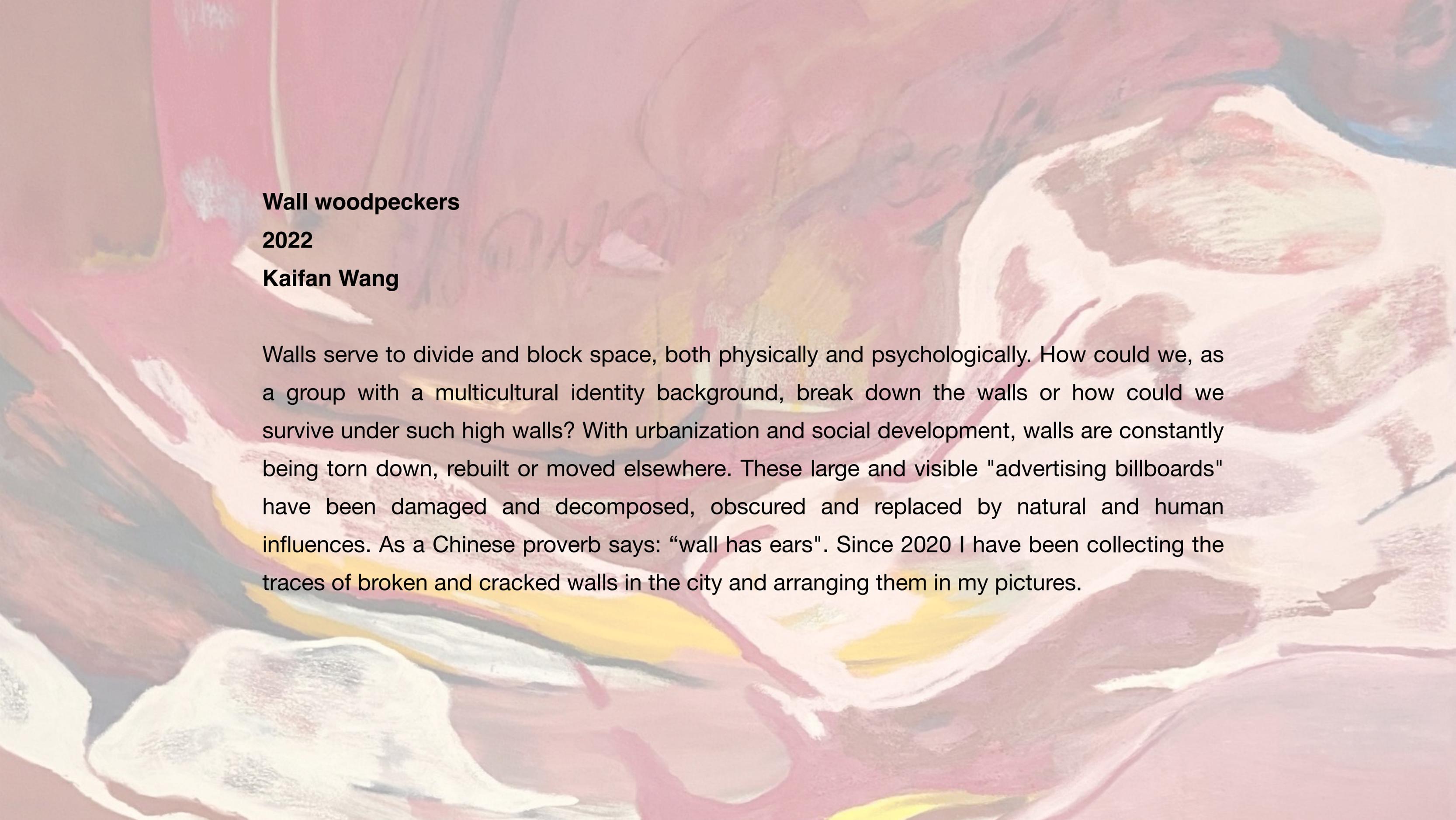
2022

Kaifan Wang

Building a wall to make supposed borders visible and to include and exclude people has always been a national principle and political concept. I make feelings of great anxiety and insecurity tangible in my multiform installation Wall woodpeckers. The mattresses come from students who had to return from Germany to their home country China due to the pandemic. On the one hand, I have tightly tied up the mattresses in which the student's bodies are inscribed; on the other hand, they appear full of tension. In this context, the tiny ceramic objects, resembling nails, circling the rolled up mattresses cause feelings of fear and threat. The painting in the background evokes a hopeful yet ominous mood in the spectrum of the scene.



Painting: Kaifan Wang/ Wall woodpeckers III, II, I/ charcoal stick, oil, oil stick on canvas/ 120 x 85 cm each, 2022

An abstract painting with a warm, textured background. The colors are primarily shades of red, pink, and orange, with some cooler tones of blue and green. The brushstrokes are visible, creating a sense of movement and depth. The overall composition is layered and complex, with various shapes and colors overlapping.

Wall woodpeckers

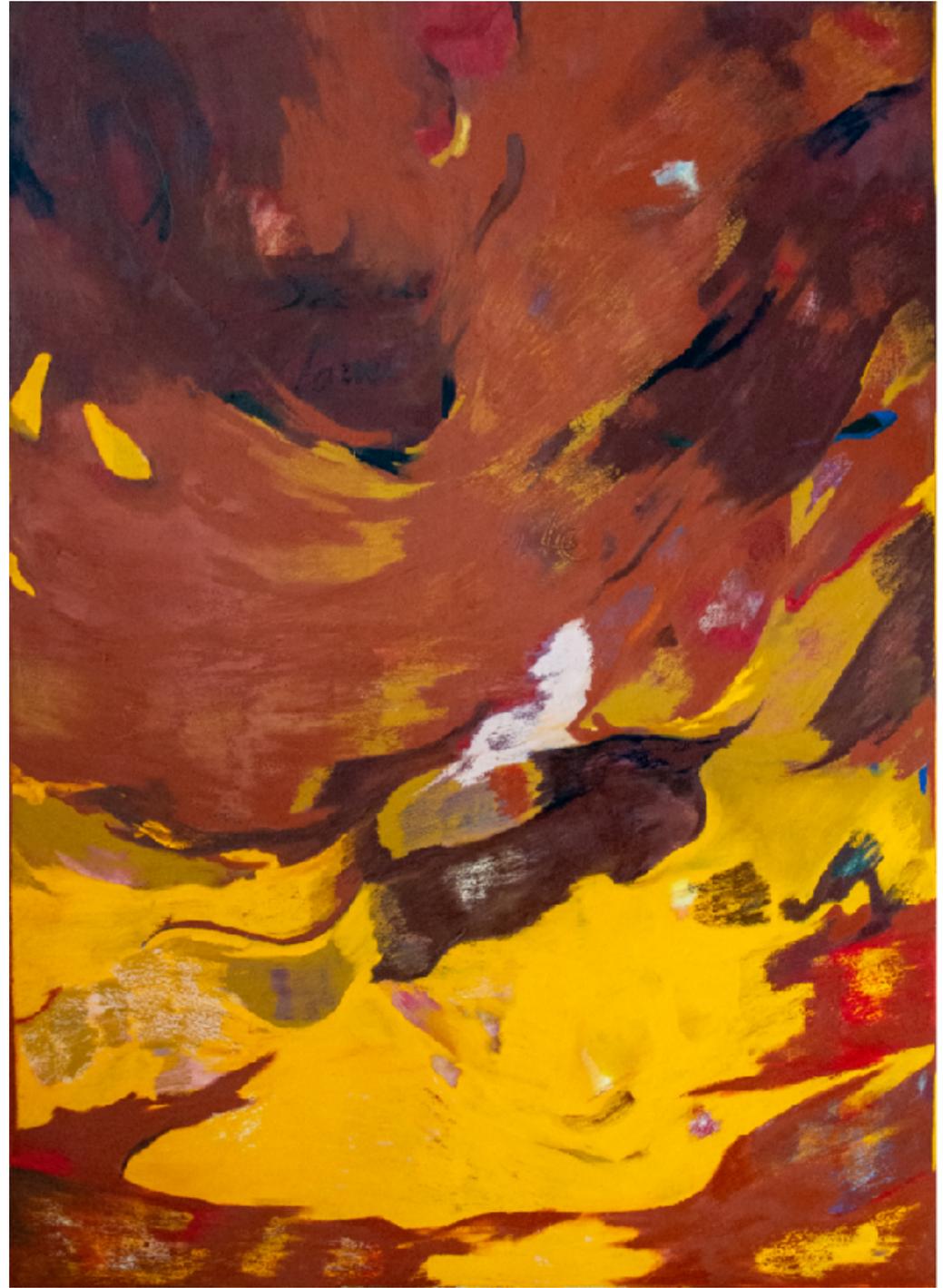
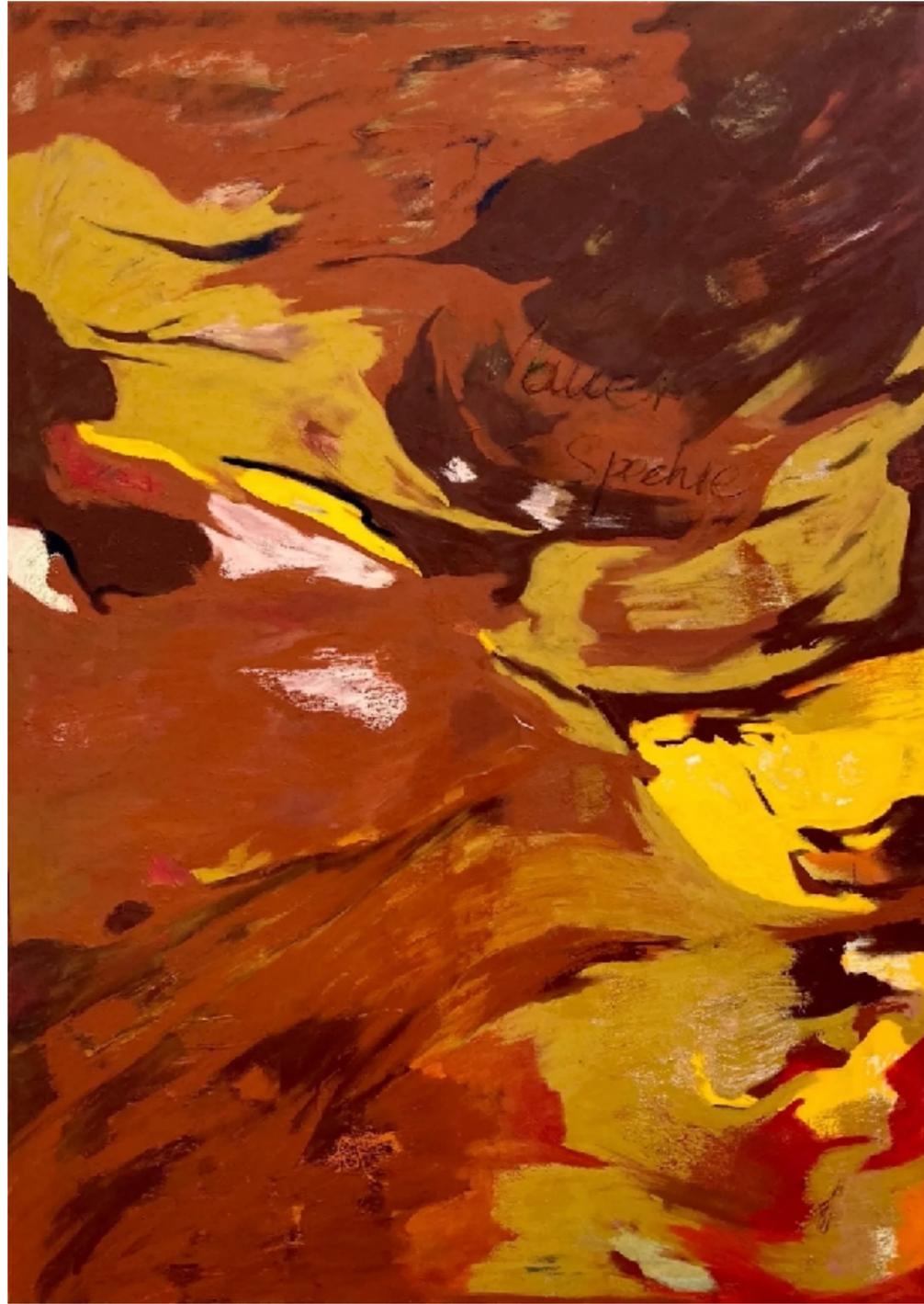
2022

Kaifan Wang

Walls serve to divide and block space, both physically and psychologically. How could we, as a group with a multicultural identity background, break down the walls or how could we survive under such high walls? With urbanization and social development, walls are constantly being torn down, rebuilt or moved elsewhere. These large and visible "advertising billboards" have been damaged and decomposed, obscured and replaced by natural and human influences. As a Chinese proverb says: "wall has ears". Since 2020 I have been collecting the traces of broken and cracked walls in the city and arranging them in my pictures.



Kaifan Wang/ Wall woodpeckers I /charcoal stick, oil, oil stick on canvas/ 120 x 85 cm/ 2022



Painting: Kaifan Wang/ Wall woodpeckers IV, V, VI/ charcoal stick, oil, oil stick on canvas/ 120 x 85 cm each, 2022