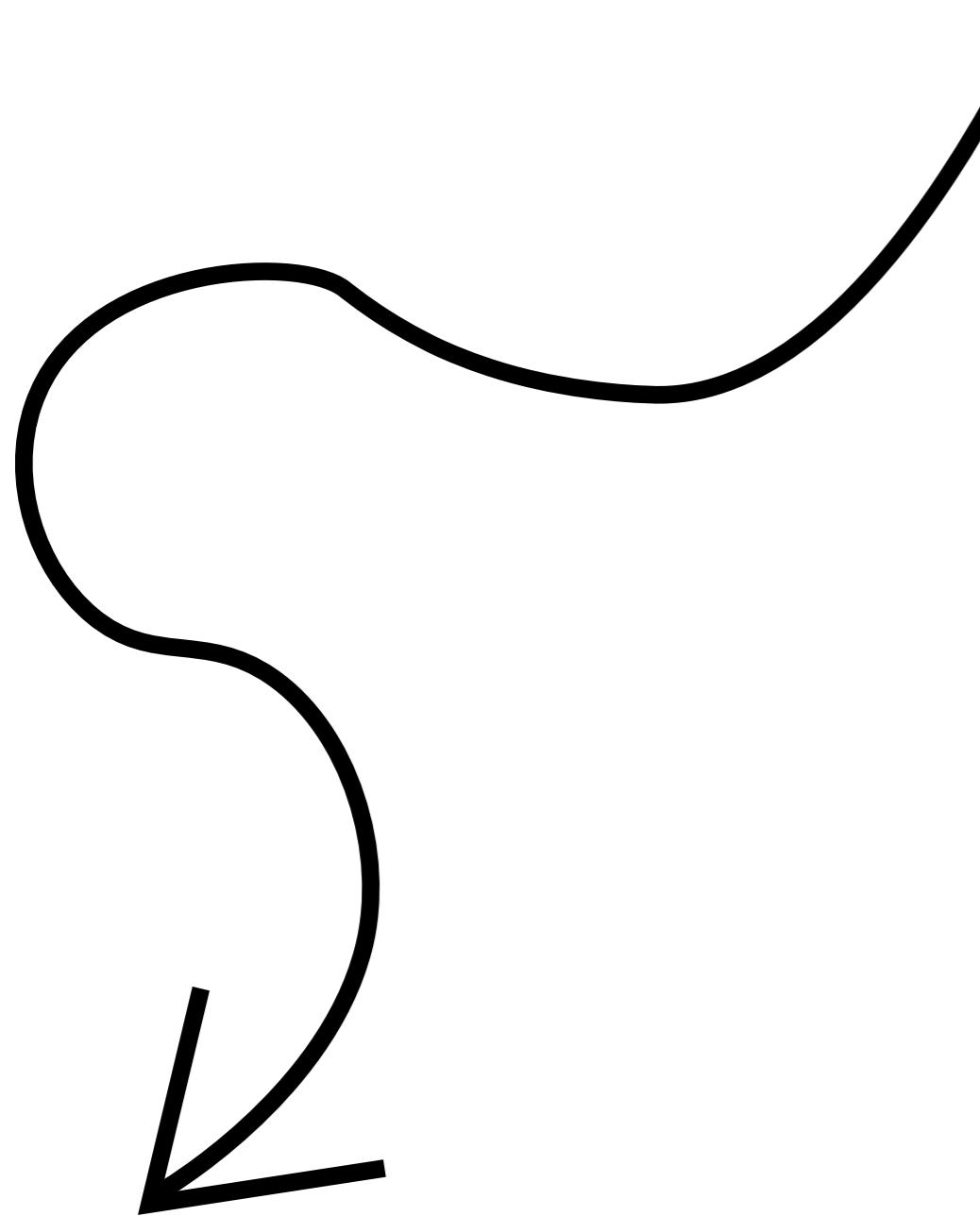


Portfolio

Dakang Wang

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Artist Statement

01

My artistic practice spans photography, moving image, installation, sound, and material experimentation. I examine how images, matter, and space are produced, circulated, and reorganized within systems of technology, labor, infrastructure, and everyday life. Through translation between different media, I explore how seemingly neutral environments and technical structures continuously shape individual experience, social position, and the formation of identity.

In my work, I do not approach art as a representation of reality, but as an operative intervention into existing structures. Industrial sites, urban spaces, non-human subjects, archival images, and everyday objects are not treated as symbols, but as components within larger systems, repositioned within relations of viewing, perception, and understanding. Through photographic extraction, spatial organization, material transformation, and the use of sound, I aim to expose operational mechanisms that are often overlooked, yet fundamentally shape our lived environments.

Overall, my practice takes the form of an ongoing, research-based process. Through a cross-media approach, I place personal experience, social structures, and material conditions within a shared network of relations, exploring how images function not only as objects of observation, but as active agents in the production of reality and identity.

Curriculum Vitae

02

Education:

10.2020 - Now
Media Arts, Staatliche Hochschule fuer Gestaltung Karlsruhe, Germany

09.2015 - 09.2019
Bachelor of Fine Arts, Sichuan Fine Arts Institute, China

03.2018 - 09.2018
Exchange Student, Hochschule fuer Gestaltung Offenbach, Germany

Exhibitions:

2025
No Feeding, Wasser auf Kiefer - oder- Die Zeit liegt quer, Staedtische Galerie Rastatt, Rastatt, Germany

2023
Butts, HfG Rundgang, HfG Karlsruhe, Karlsruhe, Germany

2023
Growing with the Mine, Mining Photography, HfG Karlsruhe, Karlsruhe, Germany

2022
The Match, Lobby, Staedtische Galerie Karlsruhe, Karlsruhe, Germany

2021
Sukiyaki, HfG Rundgang, HfG Karlsruhe, Karlsruhe, Germany

2019
Expiерment No.2, Graduation Exhibition, Sichuan Fine Arts Institute Art Museum, Chongqing, China

2018
Expiерment No.1, Sichuan Fine Arts Institute Art Museum, Chongqing, China



No Feeding

Photo installation

Size: 42*59,4 cm*8, 21*29,7cm*2

Staedtische Galerie Rastatt

2025



Photo installation

Size: 42*59,4 cm*8, 21*29,7cm*2

Staedtische Galerie Rastatt

2025

While i was doing research, I found a photo in the city archive that documented the rescue of five pigeons near the church in the city center.

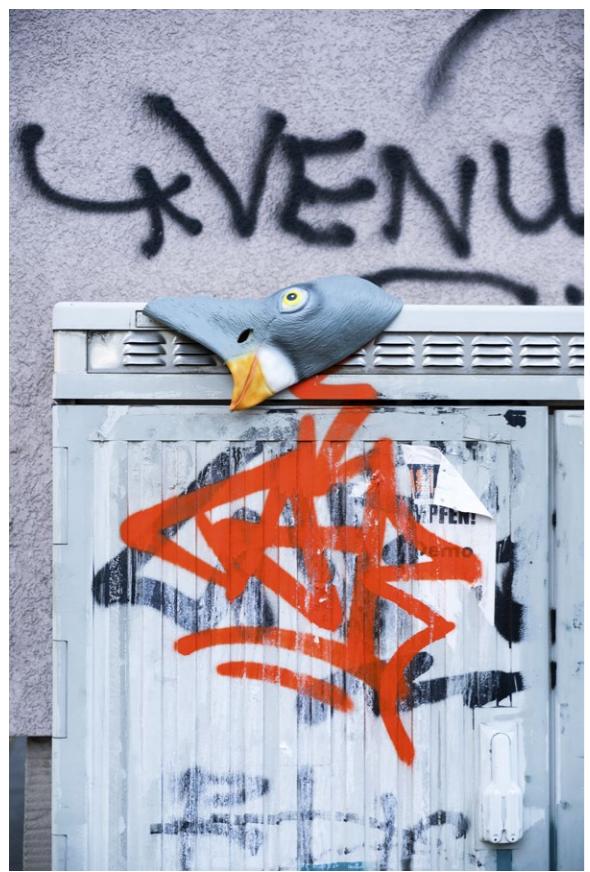
This reminded me that pigeons have long had a complex relationship with humans and have played different roles in different eras: in earlier times, people used pigeons for communication, while later they complained that pigeons polluted the city.

So in the city of Karlsruhe, where I live, I photographed a series of pigeons wearing pigeon masks at my home.

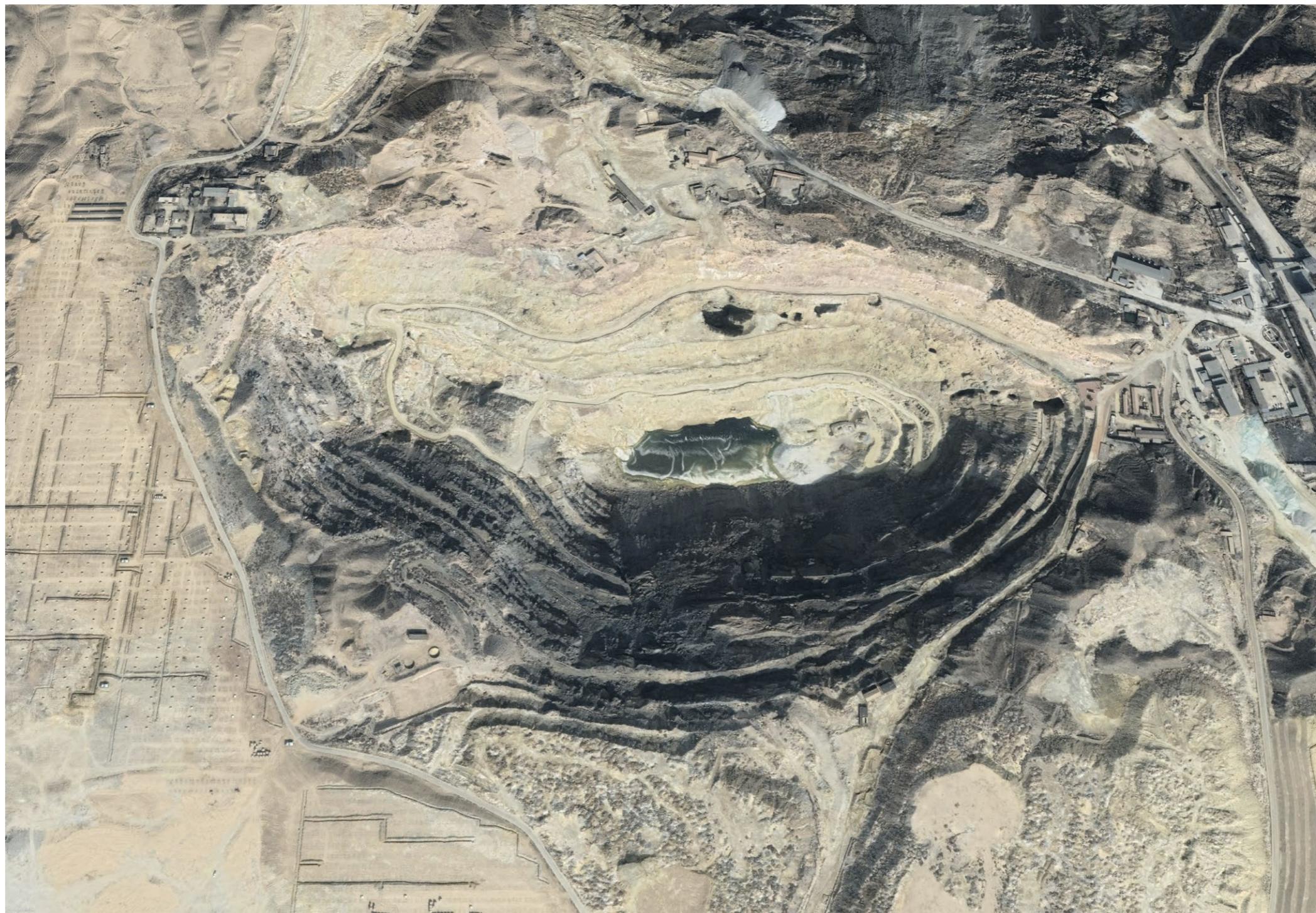
At the same time, the global spread of pigeons is linked to histories of migration and colonialism.

In my photos, I want to use the pigeon as a symbol of identity — expressing and symbolizing multiple identities in a theatrical form, and in an associative way creating a story about a pigeon.





No Feeding No. 3-10
Photography
Size: 42*59.4 cm*8
Karlsruhe
2025



The Breath of Metal (6 Chapters)

Satellite photo of the second Open-pit Mine
Baiyin
2023



This is a story about the mine and bodily memory.

My father and grandfather were both miners, and all my memories of mining were formed through them since my childhood. It all began with the first breath my grandfather took after a mine explosion — inhaling the dust that rose from the blast. From that moment, metallic elements were torn from the earth and transformed into the bloodstream that flows through the city. From the breath of ore to the breath of dust — this is the memory of the mine, and the mineralized memory of my family.

The image shows the ores I collected from the mine, turned into archival photographs. The archive here is no longer a record of history, but a process of re-excavation.

Chapter 1: From Stone to Dust

Copper ore
Archive Photography
Baiyin
2024



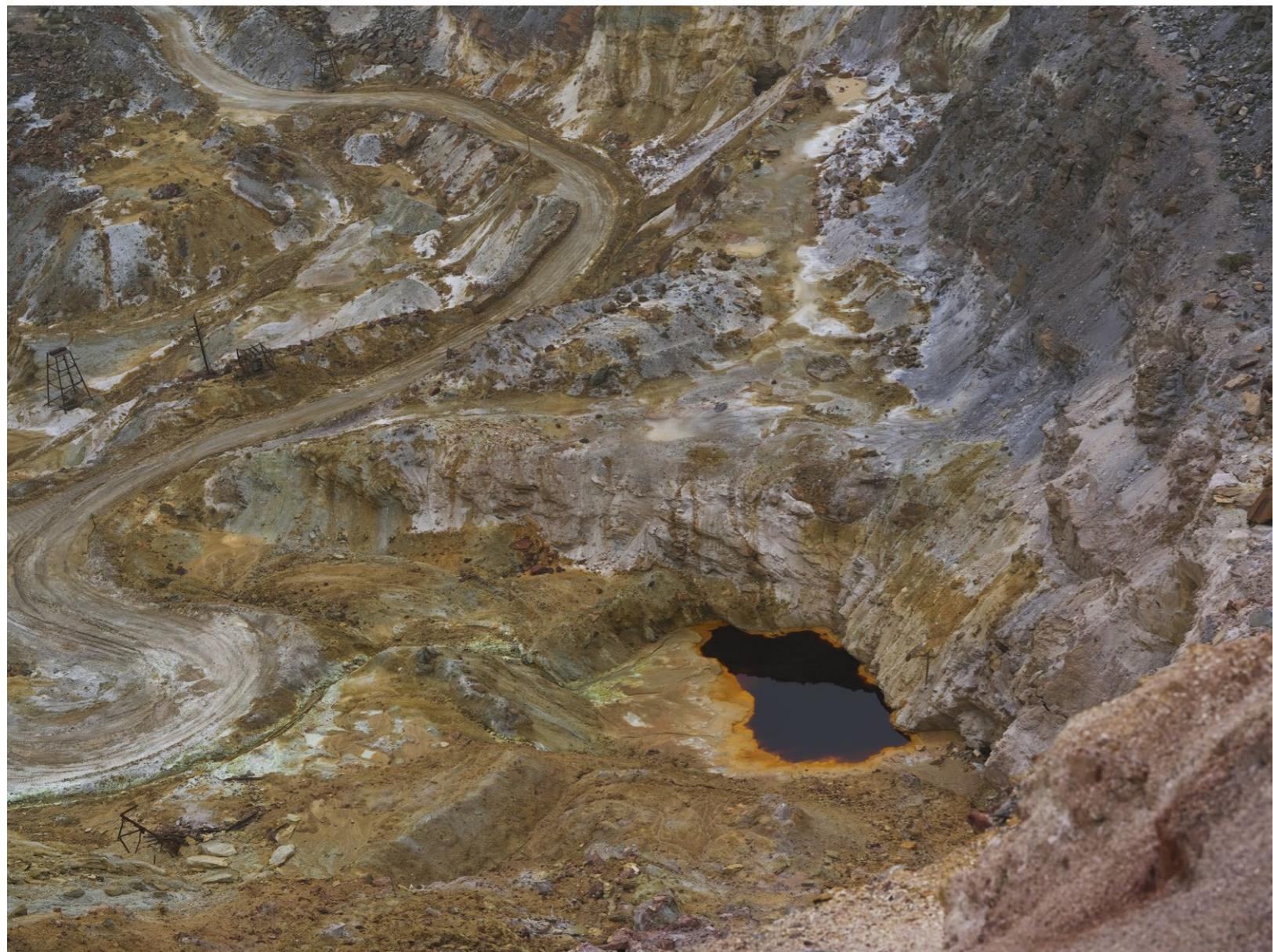
Right: Photo of my Grandfather (Right second) and his Colleagues
Family Album
Baiyin
1958

Left: Mining Tools
Archive Photography
Baiyin
2024



Chapter 2: Extraction from the Landscape

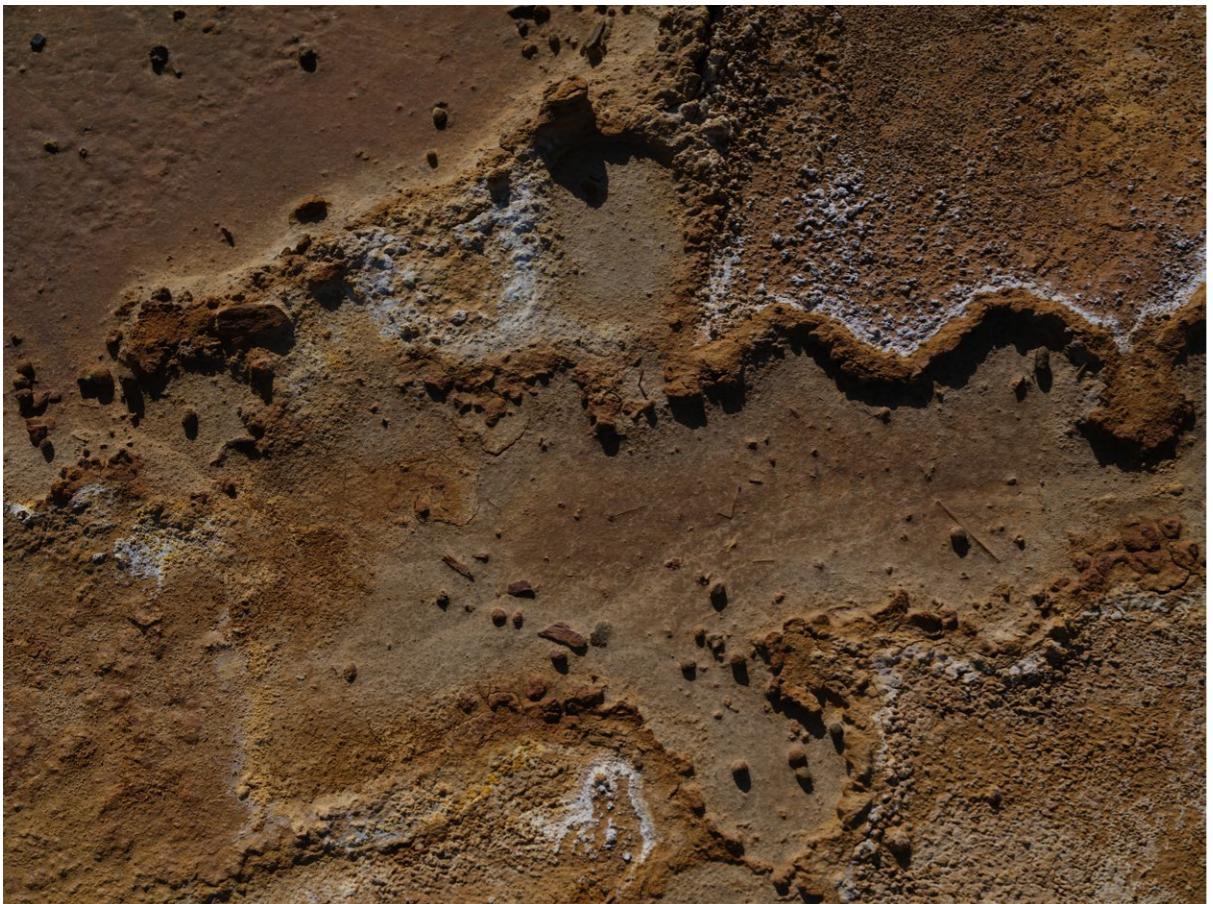
The first Open-pit Mine
Photography
Baiyin
2025



Since the mine was closed in the 1980s due to resource depletion, traces of industrial activity have remained clearly visible even after more than forty years. When I stepped once again into the remnants of these two abandoned open pits, a desolate and uncanny scene unfolded before my eyes: on the gently sloping terrain, a massive crater suddenly appeared. Under a gloomy sky, its edges seemed impossible to discern — vast and distant. I felt an overwhelming sense of shock from the immense and indescribable geological wound before me.



Landscape around the second Open-pit Mine
Photography
Baiyin
2025



The mine is a living entity. It possesses agency and continues to shape the surrounding ecological and social systems. Over the decades, it has transformed the landscape so profoundly that it now appears almost extraterrestrial.

Landscape around the second Open-pit Mine
Photography
Baiyin
2025



Chapter 3: Colour Geographies

The second Open-pit Mine
Photography
Baiyin
2025



Left: The ground displays different colors and patterns.
Right: Colourful mine stone
Photography
Baiyin
2025



The brightly colored land seems to bear witness to the presence of various metallic elements. The mined earth, washed and soaked by rain, reveals surreal patterns, colors, and aesthetic scenes.

But who pays the price for these dazzling colors? The scars of the land and the degradation of the ecosystem seem to have been transformed into the global circulation of electricity and the production of countless electronic devices.



Chapter 4: The Life Cycle of the Mine

The Plants around the Mine
Photography
Baiyin
2025



Goats living near the Mine
Photography
Baiyin
2025



Goats living near the Mine
Photography
Baiyin
2025

The areas where plants grow and where mining once took place are sharply divided by a cliff-like boundary. The soil that still supports vegetation has taken on an unfamiliar appearance, revealing hallucinatory and toxic textures through the camera lens. Yet the plants remain resilient. The goats that have long lived on these mountains have become part of the mine's symbiotic system — feeding on the vegetation that grows upon it. The mine, the plants, and the goats together form an ecological cycle of the mine.



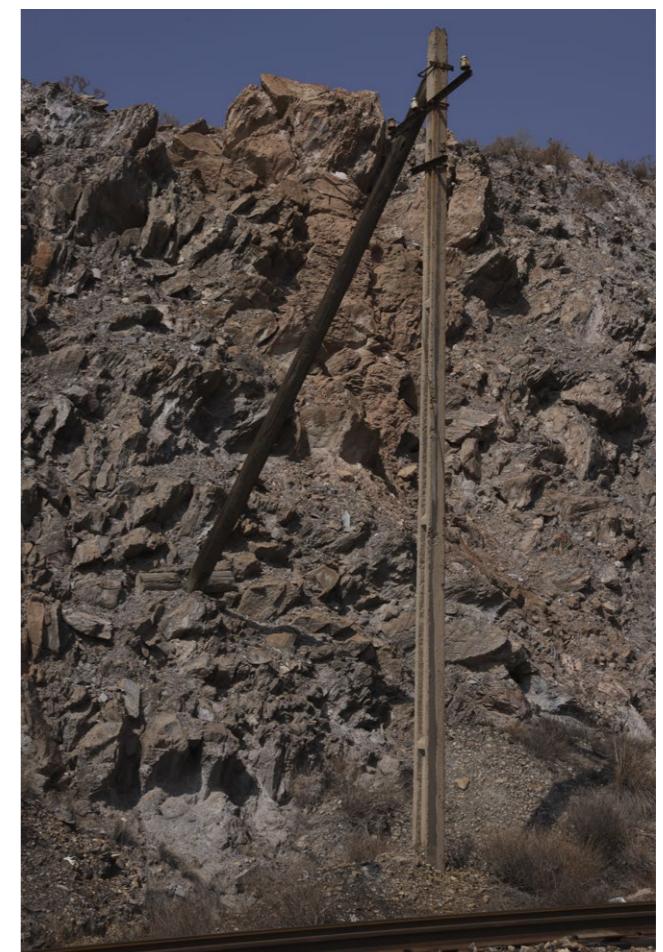
Clothing gradually swallowed by the Mine Mountain
Photography
Baiyin
2025



Walking here, one easily comes across scattered trash, discarded clothes, gloves, and various indescribable tools. The traces of time on these objects evoke an archaeological sensibility — some have taken on a fossil-like texture, while others are slowly merging with the mine itself. The mine seems to be quietly and imperceptibly absorbing and erasing all human traces in its own way. Forty years is a long time, yet for the mine, it seems brief. When mining comes to an end, what truly continues? Or perhaps mining has never really ended — it has merely changed its form.



Trash near the Mine
Photography
Baiyin
2024



Railway in the copper mine
Baiyin
2024



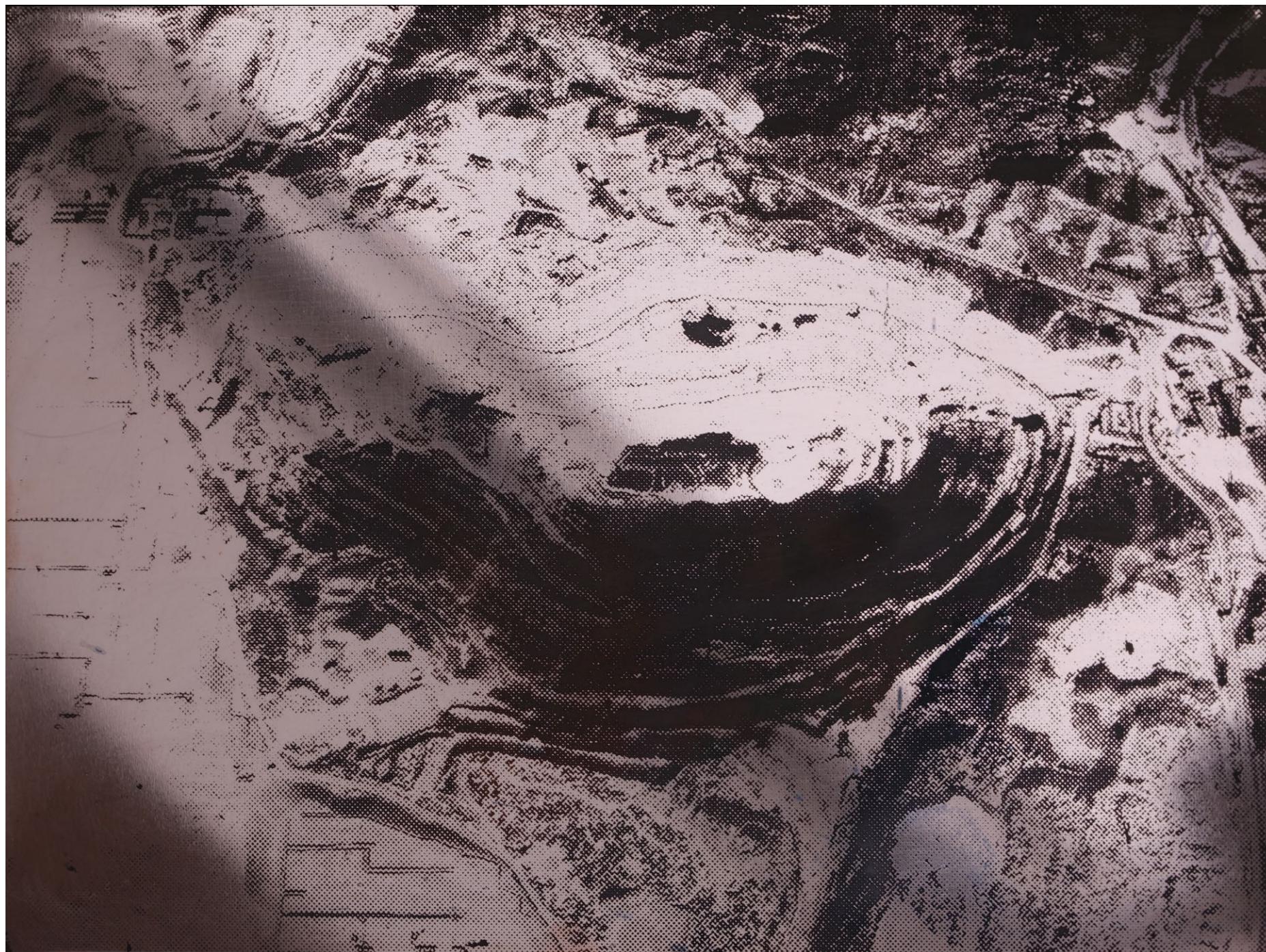
Chapter 6: Continuous Extraction

Map of Baiyin City
Photo-etched Copper Plate
Baiyin
2025



Right: Photo of my grandfather
Photo-etched Copper Plate
Baiyin
2025

Left: Photo of Unemployment Certificate from my Father
Photo-etched Copper Plate
Baiyin
2025



Mining, as a continuous process of transformation, has never truly ceased. Ore is extracted from the earth's structure and refined into metal, circulating through cities and human bodies.

The visual archives of the mine and my family are no longer mere historical records, but part of the mine's symbiotic system — evidence of its ongoing influence. By reproducing these archives through rephotography, image scanning, and copper-plate etching, I am recalling and re-enacting an extraction that is still taking place.

Satellite Photo of the second Open-pit Mine
Photo-etched Copper Plate
Baiyin
2025



Butts

Photo installation
Size: 90*500 cm, 91*137cm*6
HfG Karlsruhe Rundgang
2023



The 6 big print on the ground
of the exhibition
Size: 91*137cm



When I started this project I wanted to start with the most common things around me. Later I found that the cigarette butt on the ground is an good element : when you look closely at it, you will find that each cigarette butt has its own uniqueness, different lengths and shapes, and some are even unrecognizable; the environment around it is also give people a lot of space for imagination. So I try to take photo of each butt as portrait and let themselves tell stories.

A part of the Butts photo collection

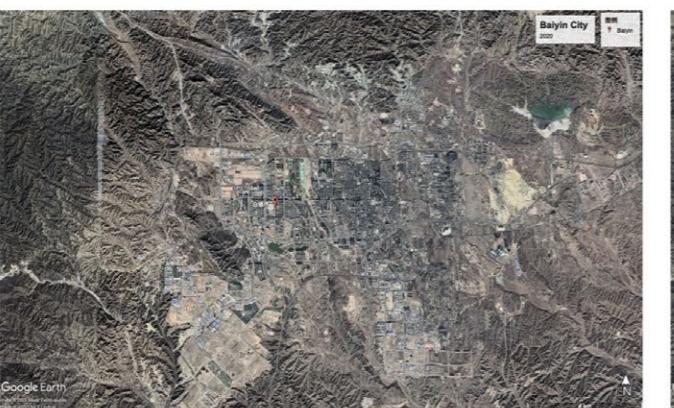
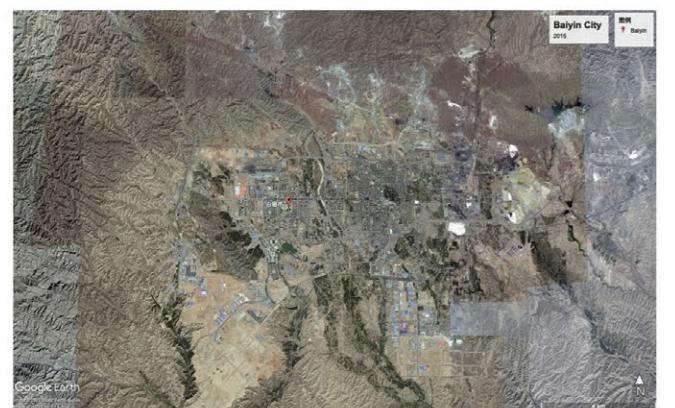
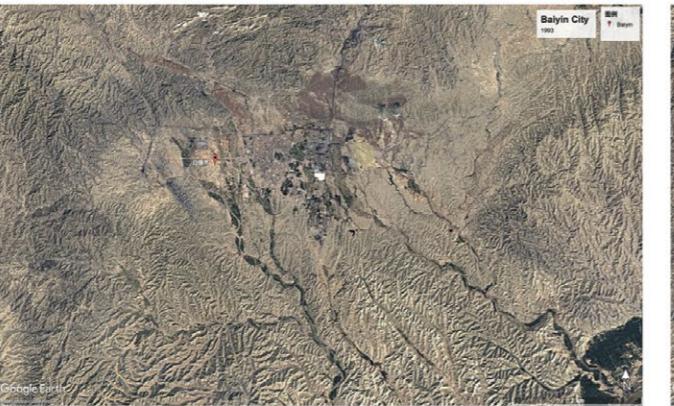


The city I grew up in, Baiyin, is known as the copper city of China, and it is known for its productive and rich mineral reserves. Baiyin was founded with mining. My family moved from our hometown to Baiyin for the work of mining. Memories of the mines have always stayed with me.

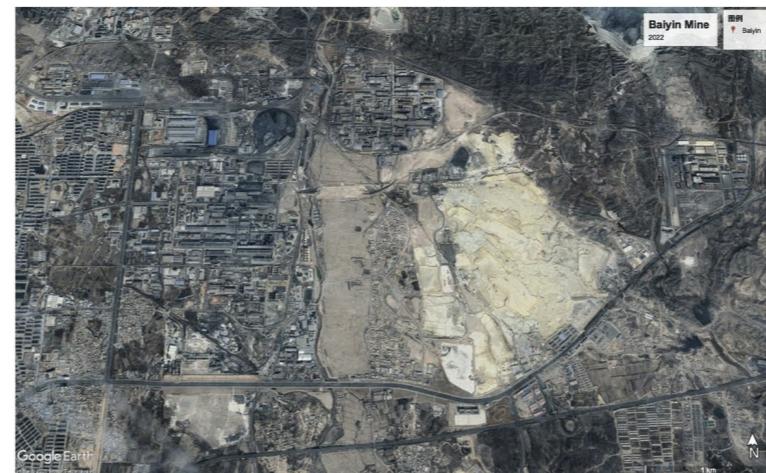
The photos on the left showing how the city was built with mining and how the pit has changed from 1984 to the present. (Photos are from Google Earth) The projectors on the right project photo of the mine pit on the curtain along with family albums of the people who were dug out, showing the connection between the people who are living there, the mine and the city.

Growing with the Mine

Photos and video installation
Group exhibition in HfG Karlsruhe
2023



Changes of Baiyin City from
From 1985-2022
photos are from Google Earth



Changes of one of mines in Baiyin from
From 1985-2022
photos are from Google Earth



Left side: Photos from my family album
Right side: Family member on the photos were diged out
and replaced as the photos of the mine at the same year



Hometown

Performance video
10min 22s
Zhengzhou
2019



Through some behaviors once done at home on the ruins of my hometown, I have some connection in time and space to my former hometown and think about what urbanization has brought us.

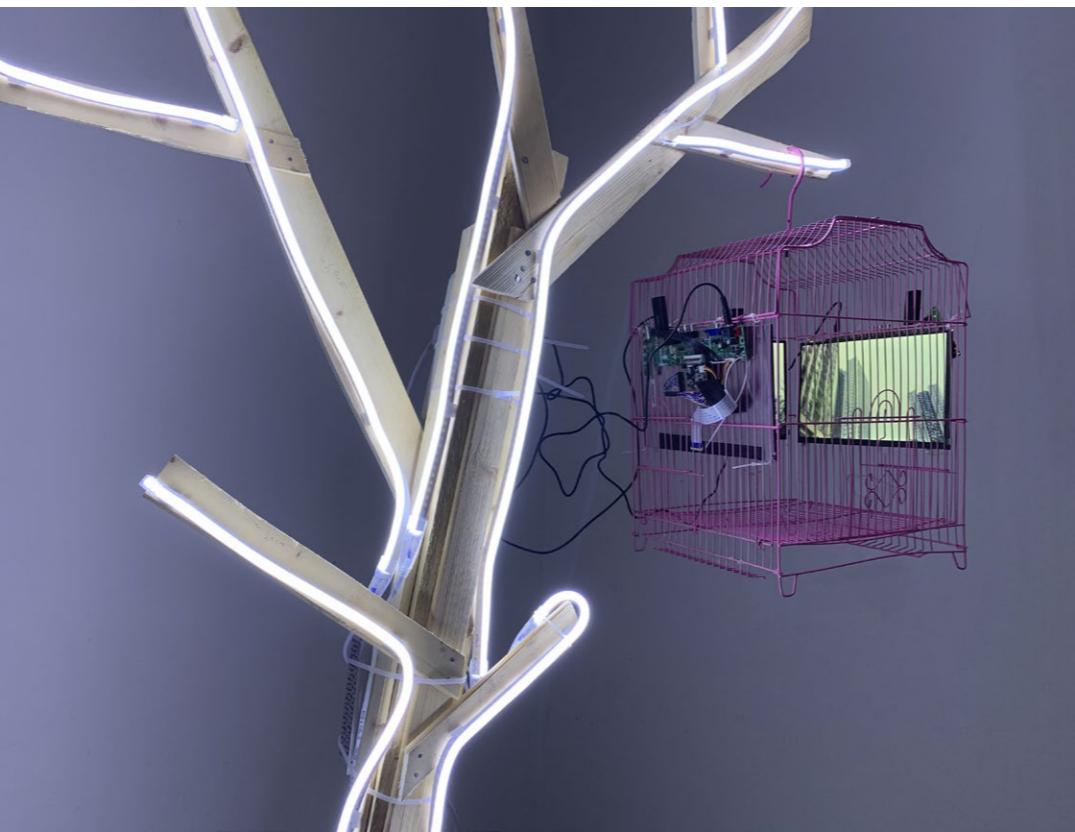
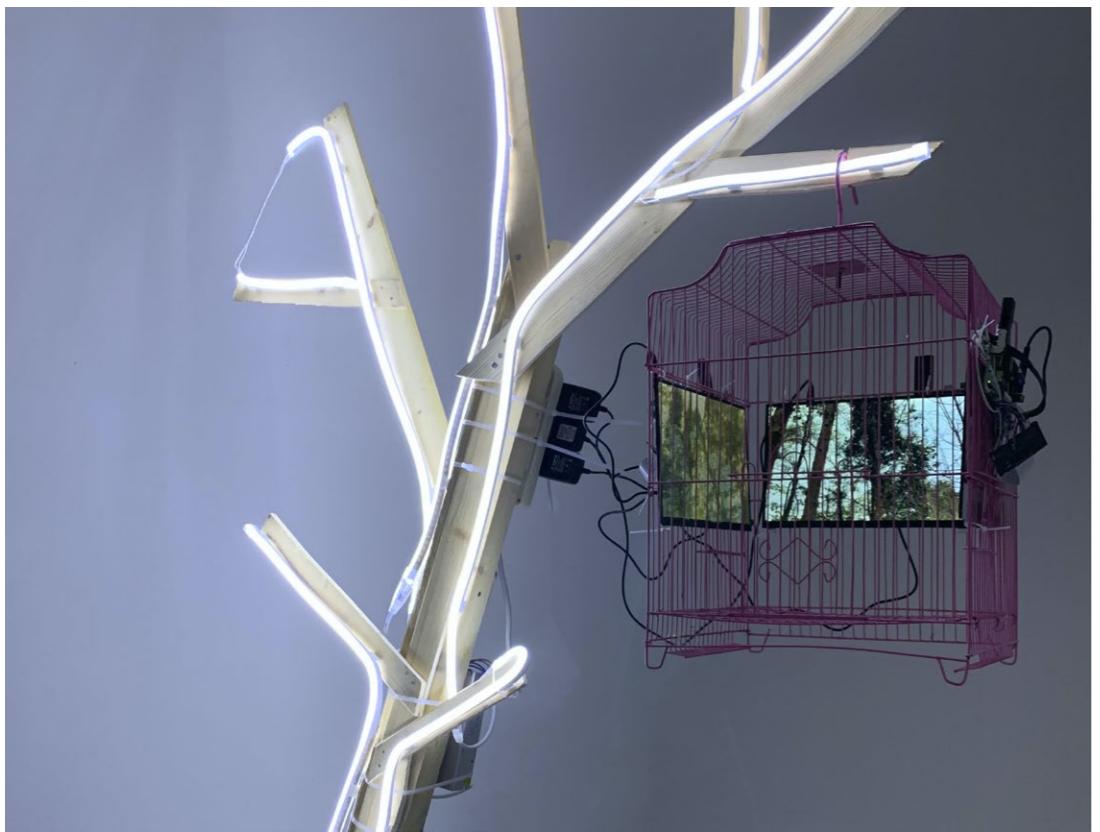
Screenshots of video

Video: <https://youtu.be/1RSWj7dDqr4>



Home

Light & video installation
Size: 180*60*90cm
Chongqing
2019



In the information age, people are like birds in living cages.

The living environment created by technology is similar to the forests and cities displayed on the screens in the cages.

Information and technology have brought many conveniences to people, but at the same time they have made people tired and disoriented.

It is like a bird cannot distinguish whether it is in a cage or in a forest. People are fooled by the electronic world.

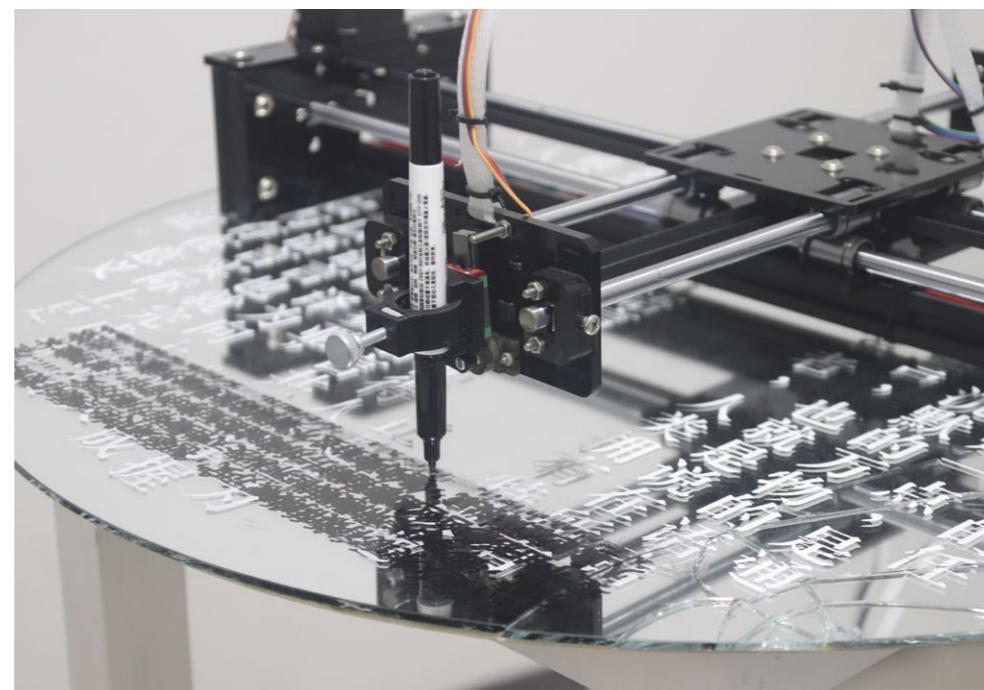
What you have to do is find your own direction in this world.

Video in cage: <https://youtu.be/DA4g42pvrWw>



Experiment No.2

Moving installation
Size: 240*60*200cm
Chongqing
2019



Benjamin's theory of fables was strongly influenced by the mysticism of Judaism.

Inspired by the theory of fables, at the same time I learned about "Singularity Art" and strong artificial intelligence of Tan Liqin, and was inspired by many movies like "Dutsch Boy" in the movie Global Storm.

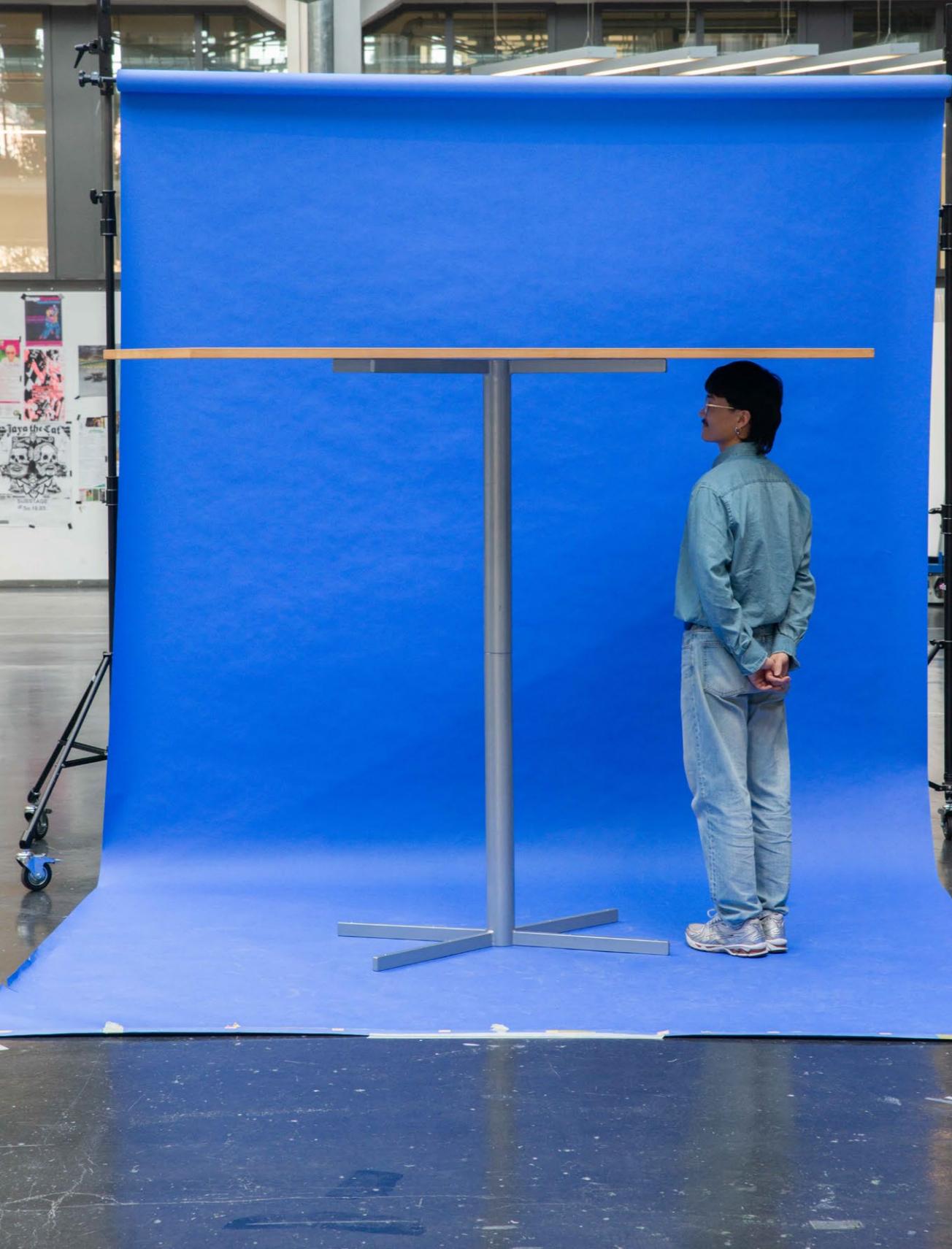
The "Elysium world" in the movie Elysium space actually plays the role of God in the future world.

The materials that make up the installation are mirrors, moss, bird, photos and writing robot. The relationship between nature, humans and machines of the future is discussed.

Details of the installation

Materials: moss, mirror with text, wooden stand
birdcage, parrot, transparent film image, robot
Chongqing
2019

Contact



Email: dakang0804@gmail.com
dwang@hfg-karlsruhe.de

Mobile: +49 17627967662

Website: dakangwang.com

Instagram: [dakang0804](https://www.instagram.com/dakang0804)