

High Line Art And Chanel Culture Fund Co-Commission New Film By Frank Wang Yefeng

Frank WANG Yefeng's *Groundless Flower - ㄣ* Marks the Beginning of a Long-term Partnership between the CHANEL Culture Fund and the High Line

On September 8 and 9, the High Line Channel will Screen Works from The Window, a CHANEL Culture Fund initiative in London, including Video Art by Cao Fei, Lu Yang, and Jakob Kudsk Steenson



Frank WANG Yefeng, *Groundless Flower - ㄣ*, 2025 (video still). Courtesy of the artist.

**New York, NY (August 7, 2025)**—The High Line and CHANEL Culture Fund today announced the launch of a long-term partnership and the upcoming world premiere of *Groundless Flower - ㄣ*, a new film by Frank WANG Yefeng commissioned by the High Line as the fourth High Line Originals film, and the inaugural High Line Originals film co-commissioned with CHANEL Culture Fund. Under the new partnership, the High Line and CHANEL will be able to accelerate their shared commitment to artists working in time-based media, commissioning a new High Line Originals film annually and focusing on artists who experiment with digital technologies.

The High Line Channel, located on the High Line's covered passage at 14th Street, will screen *Groundless Flower - ㄣ* daily from 10am on a loop from September 10 through the beginning of

November 2025. On September 25, High Line Art will host a public artist talk with Yefeng celebrating *Groundless Flower - ㄣ*.

In celebration of CHANEL Culture Fund and High Line Art's collaboration on the High Line Originals program and in the lead up to the premiere of Frank WANG Yefeng's work on September 10, the two organizations will present a special two-day screening, on September 8 and 9, of three works prior commissions from The Window, the CHANEL Culture Fund's site-specific public art program in Central London for cutting-edge works exploring the breadth of today's digital technologies. The screening will feature the U.S. premieres of Cao Fei's *DUOTOPIA 2*, Lu Yang's *DOKU Pieces*, and *Triglav of Berl Berl* by Jakob Kudsk Steenson. Another work from The Window, Petra Cortright's *wet sunlight Paradis 'pomme de terre' 3D*, will be included in a forthcoming High Line Channel group show in November 2025. Following its exhibition on the High Line, *Groundless Flower - ㄣ* will screen at The Window in London.

Yefeng is the fourth artist to create a short film for High Line Originals, which invites emerging or underrecognized US-based artists, nominated by a trusted group of international contemporary curators, to submit a proposal for a new video work that considers the context of the park in a meaningful way, and will resonate with the High Line's diverse audience. The artist Tourmaline launched the initiative with her film *Salacia* in 2019, followed by Onyeka Igwe's *The Miracle on George Green* in 2021. In 2024, Alicia Mersy presented *NYC Wisdom*, the most recent commission in the series.

"We're thrilled to have CHANEL Culture Fund as our partner in this important initiative to bring the work of emerging artists working in digital media to the public and are grateful for their support of High Line Originals as an annual commissioning program" said Taylor Zakarin, associate curator of High Line Art. "Frank WANG Yefeng's *Groundless Flower - ㄣ*, the first co-commission of this partnership, beautifully touches on the instability many feel today, and will resonate with anyone grappling with questions of belonging, transformation, and rootlessness."

"It is an honor to partner with the High Line to co-commission the High Line Originals series and support New York's only year-round public platform for time-based media. Art is not a luxury—it is the backbone of civic life and a vital part of vibrant, forward-looking cities like New York. The High Line fully embodies that idea, as a destination for millions of visitors each year and a magnificent platform for public art," said Yana Peel, CHANEL's President of Arts, Culture & Heritage. "We believe in championing cultural institutions that make space for experimentation and push boundaries in their communities. The High Line Originals commission offers artists a rare opportunity: to present new screen-based work in a public space—embedded in the life of the city. This is creativity at its most alive. By joining the High Line to co-commission this series, we hope to create the conditions for artists to dream—and for all of us to see the world differently."

*Groundless Flower - ཨ* is an experimental video that continues Yefeng's exploration of themes related to estrangement and considers questions relevant to his own diasporic existence between East and West. Titled after the Tibetan letter “ཨ”—the primordial vowel signifying the “beginning of all things”—Yefeng's commission interweaves and reimagines various cultural, historical, and religious motifs to evoke a sense of placelessness and liminality. *Groundless Flower - ཨ* draws on the artist's journeys to wild landscapes such as the Gobi Desert, the Qingzang Plateau, and New Mexico's Badlands, translating their vast open spaces into a poetic meditation on movement, transformation, and the paradoxes of nomadic existence. A luminous flower hovers between organic tangibility and digital apparition, evoking simultaneous feelings of desolation and hope. The flower character morphs into what Yefeng calls a “cosmic tree” — traditionally known as the “Tree of Life,” a symbol that exists across countless religions, mythologies, and folk tales around the world to represent the hierarchy of existence. In the work, this symbol is subverted and uprooted, levitating as an interconnected, non-hierarchical web.

On the High Line, Yefeng presents a space where fixed definitions and traditional classifications break down, inviting viewers to imagine a more fluid, ambiguous, but intertwined reality that transcends rigid boundaries. He expands the space between what we consider to be binaries: of East and West, celestial and terrestrial, organic and digital, human and non-human, isolation and connection, and past, present, and future. In doing so, Yefeng presents an optimistic interpretation of liminality — you are not “nowhere” or “nothing” but rather, you could be “everywhere” and “everything.” The desert in *Groundless Flower- ཨ*, a landscape often imagined or discussed as an empty expanse, becomes a space of adaptation, imagination, and possibility.

Yefeng's practice navigates the instability of identity, place, and perception, shaped by his experiences of migration and cultural displacement. He works across various media, from 3D animation, video installation, sculpture, painting, drawing, and writing, constructing new worlds that explore the tension between belonging and estrangement. Yefeng's work immerses viewers in imaginary worlds where the boundaries between the human and non-human, virtual and physical, dissolve. His storytelling features whimsical animated characters and uncanny landscapes of his own making, and often critically examines the alienation of people and objects in dominant cultural and technological narratives. Blending playful aesthetics with conceptual depth, the artist invites viewers into a nomadic speculative space where perception is fluid, and uncharted realms continuously unfold.

## ABOUT THE ARTIST

Frank WANG Yefeng (b. 1984, Shanghai) lives and works in New York, New York and Shanghai, China. He has held solo exhibitions at venues around the world, including Shanghai Museum of Glass, Shanghai, China (2025); Encounters sector, Art Basel Hong Kong, Hong Kong, China (2025); Discoveries sector, Art Basel Hong Kong, Hong Kong, China (2024); New York Art Residency and Studios Foundation, New York, New York (2024), Smack Mellon, New York, New York (2023); Vanguard Gallery, Shanghai, China (2021); Biblioteca Miguel de

Cervantes, Shanghai, China (2021); HERE Arts Centers, New York, New York (2013). His work was featured in recent group exhibitions at International Studio & Curatorial Program, New York, New York (2024); Stove Works, Chattanooga, Tennessee (2024); CCS Hessel Museum of Art, Annandale-on-Hudson, New York (2022); Jeju Museum of Contemporary Art, Jeju Island, South Korea (2022); the OCAT Biennial, Shenzhen, China (2021); ZAZ 10 Times Square, New York, New York (2021); Royal College of Art, London, United Kingdom (2021); Gasworks, London, United Kingdom (2021); Bangkok Biennial, Bangkok, Thailand (2020); Hyundai Motorstudio, Beijing, China (2020); Duolun Museum of Modern Art, Shanghai, China (2020); BRIC Biennial, New York, New York (2019). He has been the recipient of numerous residencies and fellowships, including the Annealing program at Shanghai Museum of Glass, Shanghai, China (2025); Tsenpo Museum, Qinghai, China (2025); K11 Art Foundation x ArtReview, Wuhan, China (2024); International Studio & Curatorial Program (ISCP), New York, New York (2021, 2024); the VALS fellowship at Pratt Institute, New York, New York (2023); MacDowell, Peterborough, New Hampshire (2023); Asia Art Archive in America, New York, New York (2022).

## **ABOUT HIGH LINE ART**

Founded in 2009, High Line Art commissions and produces a wide array of artworks on the High Line, including site-specific commissions, exhibitions, performances, video programs, and a series of billboard interventions. Led by Cecilia Alemani, the Donald R. Mullen, Jr. Director & Chief Curator of High Line Art, and presented by the High Line, the art program invites artists to think of creative ways to engage with the unique architecture, history, and design of the park, and to foster a productive dialogue with the surrounding neighborhood and urban landscape.

For more information on High Line Art, please visit [thehighline.org/art](https://thehighline.org/art).

## **ABOUT THE HIGH LINE**

The High Line is a public park on the West Side of Manhattan operated, maintained, and funded by the nonprofit conservancy Friends of the High Line. Through our work with communities on and off the High Line, Friends of the High Line is devoted to reimagining public spaces to create connected, healthy neighborhoods and cities.

Built on a historic, elevated rail line, the High Line was always intended to be more than a park. You can walk through the gardens, view art, experience a performance, enjoy food or beverage, or connect with friends and neighbors—all while enjoying a unique perspective of New York City.

Nearly 100% of our annual operating budget comes through donations. The High Line is owned by the City of New York, and we operate the park under a license agreement with NYC Parks.

For more information, visit [thehighline.org](https://thehighline.org) and follow us on [Facebook](#), [X](#), [Instagram](#), and [TikTok](#).

## ABOUT CHANEL CULTURE FUND

The CHANEL Culture Fund fosters a vibrant network of creators and innovators to advance the ideas that shape culture worldwide. Core programs include CHANEL's Art Partners, institutions whose leaders are supported in the development of ground-breaking, long-term initiatives that bring innovation to the cultural landscape. The [CHANEL Next Prize](#) celebrates artists and accelerates their future successes through access to resources and mentorship. And the podcast [CHANEL Connects](#) amplifies the voices of thought-leaders across disciplines, generations, and geographies—tackling the defining issues of our time.

From driving artistic innovation with technology at [CalArts](#) in Southern California to catalyzing creative freedom at scale at [Hamburger Bahnhof](#) in Berlin, from championing game-changing artists at the [Venice Biennale](#) to celebrating the brightest directors at the [British Film Institute](#), the CHANEL Culture Fund extends a century of commitment to the arts and champions creative audacity for a better future.

## SUPPORT

Lead support for High Line Art comes from Amanda and Don Mullen. Major support is provided by Shelley Fox Aarons and Philip E. Aarons, The Brown Foundation, Inc. of Houston, and Charina Endowment Fund.

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**@HighLineArtNYC @this.frank.wang**

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