

ZHU CLEVER

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Zhengyang

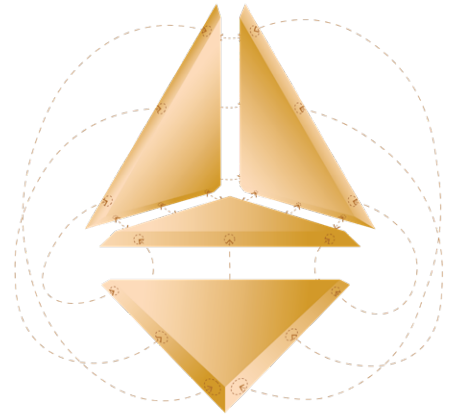
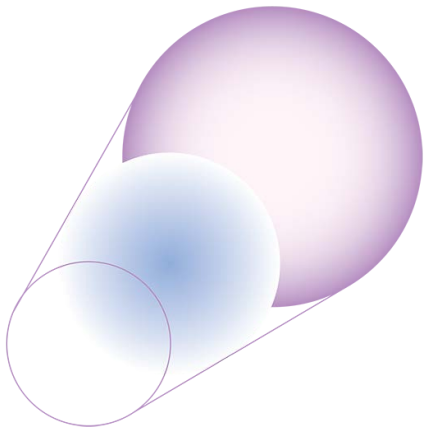
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Air, Water, Fire is a series of projects done collaboratively by Zhengyang and Zhengzhou Huang. Imaging elemental energy as alternatives to our mineral-based computations, the series of works aims to show alternative ways to perceive or interact with our current reality of feature, software, and the informational space we both construct and dwell. In this series, we borrow metaphors, create narratives, invent new mechanisms and displace interfaces.

Air imagines a speculative world where planetary-scale computation acts like a natural system. In this world, Air is a smart home device that uses the aerial particle system to help people understand data flow in their quantified surroundings which is impossible to sense or recognize. This work is a VR video that depicts three mornings of a person waking up to interact with Air. The person's daily features are unrecognized as his data go through layers of compression and expansion. Through the flow of air particles he sees the unstoppable force of conjugation and calculation. In the video, time, body, data and intelligence are overlapped and displaced.

Zhengyang and Zhengzhou Huang

video: <https://www.youtube.com/watch?v=Ci8S2Tn9S8U>

web: <http://projects.dma.ucla.edu/exhibitions/mfa2021/air/>



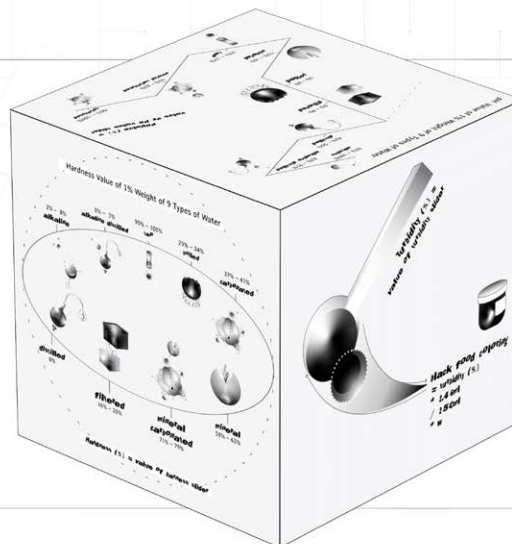
Water is an imaginary data structure for people to store, share, and delete their data. Inspired by the history and practice of water memory, this work imagines an unstable data structure as an alternative to the stable stacks of computer memory and its clear interface of data interaction. Moving away from the networks of massive data collection and analysis, Water speculates the life cycles of data within the cycles of water transformations among solid, liquid, and gas. By introducing ambiguous mechanisms and interface, Water empowers one's relationship with their own data.

Zhengyang and Zhengzhou Huang
web: <http://projects.dma.ucla.edu/exhibitions/mfa2021/water/>

Water

Water is an unstable data structure with which you store, share and delete your data.

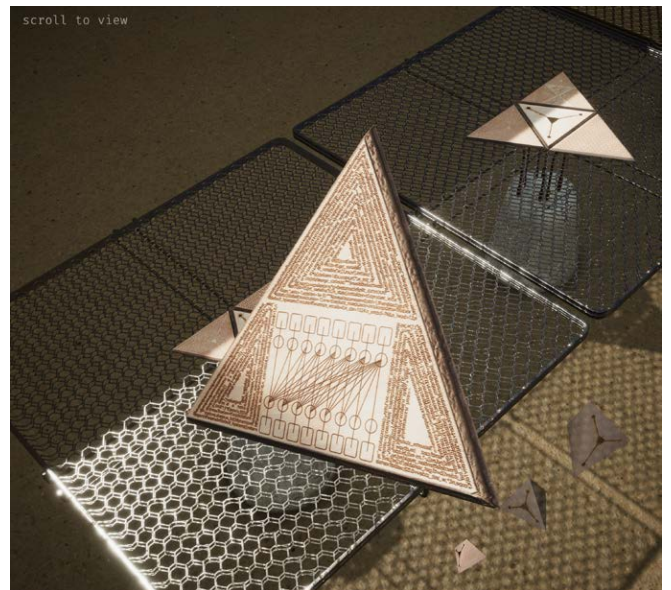
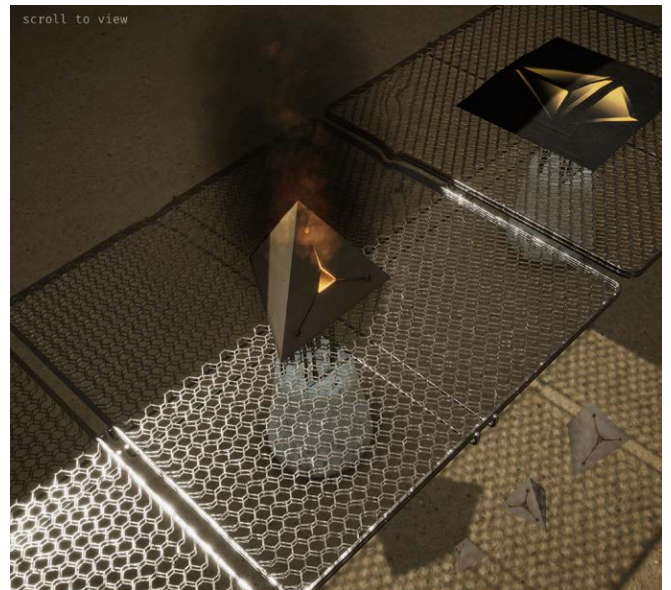
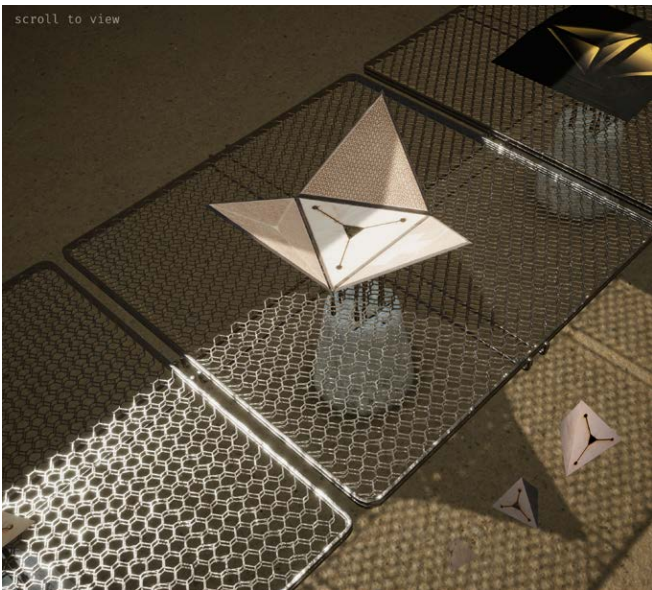
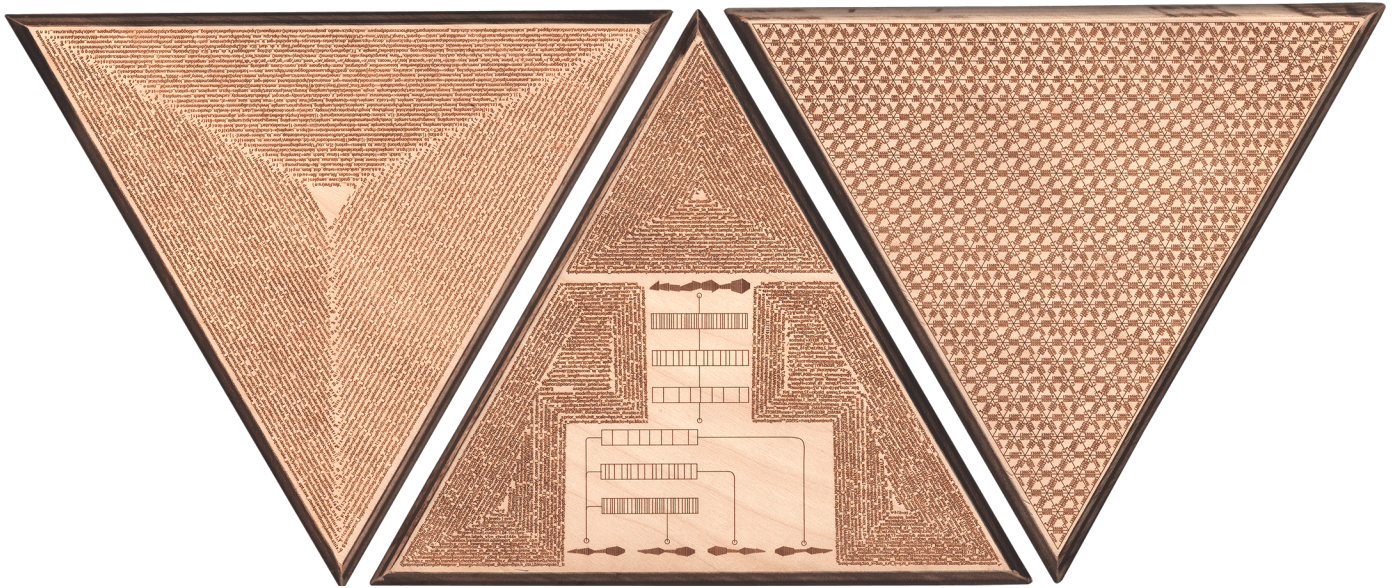
Let me introduce you to the full set of equipment and tools we use for the data transfer process.



Fire is a wood-based GPU, produced with an aim to put a harsh limit on the powerful technology of mineral-based GPU used to train large AI models. In a situation where mineral-based GPUs run out, Fire as a wood based GPU is the only type available for AI training. Fire GPU kit is made out of 4 panels of wooden equilateral triangles with etchings of machine learning scripts and data inputs. Unlike a mineral and chemical based GPU that can run a million iterations over thousands of data inputs for AI to learn, ONE Fire GPU kit can only run ONE iteration of training with a limited number of data specified. The amount of data that can be learned by AI corresponds to the size of the wood to be burned and thus the harm it will do to the environment. Fire provides a situation where the data put into AI and the purpose of training it should be carefully considered. With Fire, the process of training AI via heating up GPU chips becomes a visceral experience of burning data and computer programs on wood.

Zhengyang and Zhengzhou Huang

web: <http://projects.dma.ucla.edu/exhibitions/mfa2021/fire/>





暂时不可以浏览此动态

A recording of a call made during Shanghai lockdown, deleted out all possibly legible voice, complaints, and political distress that'll be censored, leaving only deep inhalation, hisses and abrupt breaths popping out.

Let's breathe together.

一则上海封锁期间的通话录音，被删除了所有可能会被审查的清晰声音、抱怨和政治困境，只留下深吸气、嘶嘶声和猝然的吐气。

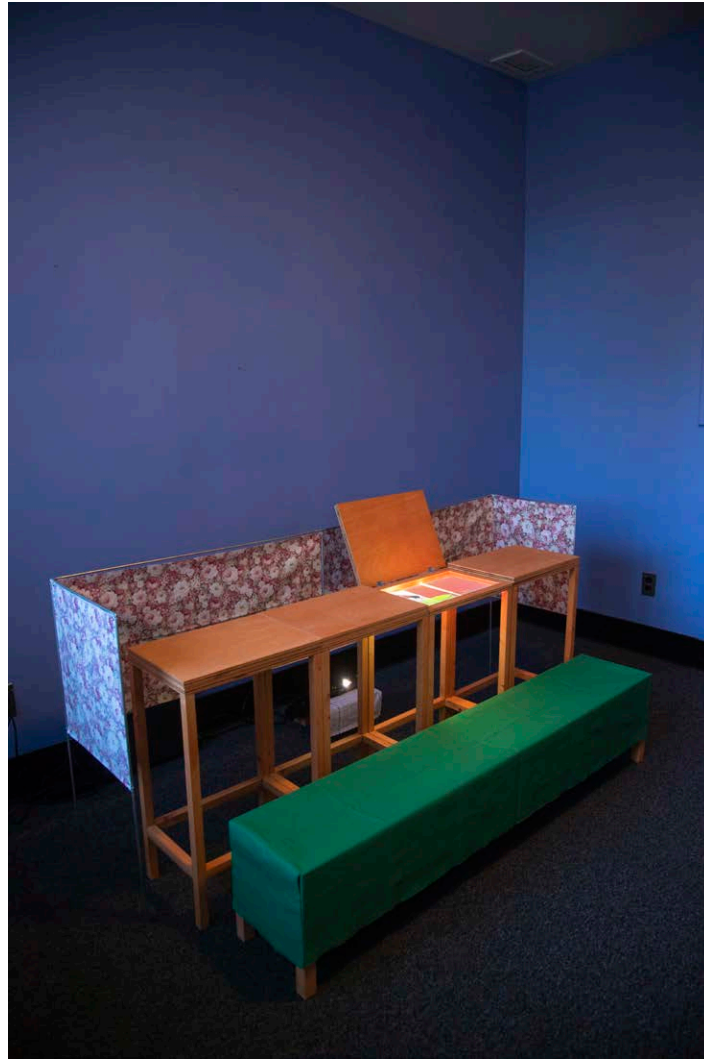
让我们一起呼吸。

Zhenyang Huang
[audio link](#)

Pigxell is a combination of performance and a computer game, where the performer plays as an NPC in the game. This game is, as many other room-decorating games, all about personalization. However, here, gaining control of a virtual personal space means giving up certain controls of one's image. This project highlights the process of personalization, compression and circulation of users' images and profiles in a data driven world.

Zhengzhou Huang
[video documentation](#)





Fourfold is a collaborative video installation by Zhengzhou and Zhengyang Huang. It is based on the Chinese board game, mahjong, in which four players draw and discard mahjong tiles until they form a complete set of patterns. This installation is set up in four rooms, in each of which there is a set of stands, stools and screens that forms a furniture object. Each furniture object has a screen onto which a video that shows a mahjong player is projected. The videos have two settings, green, where the green is the hard solid surface of mahjong table the player plays on, and red, where the red is the absorbingly saturate drapery in the domestic space. The videos create the textural surfaces that mimic the actual fabric pieces placed on the furniture object.

