HUANG JIEYUAN

PORTFOLIO FULL

2023

BOTI

IMAGE FIELD

BOTI

Discipline the Baby
(2023)

My Mind As/Is Your Memory, My Body As/Is Your Substance
(2022)

PLA – Pure Life Assembly
(2023-)

Image Field

Intro
(2020-)

Subprojects
I,II,III,IV Series
(2020-)

Image Field Space
(2020-)

Image Field Zone
(2021-)

1

2

3

4

2017/2020

Reassembling Painting - Black Box
(2019)

(Ro)bird's-Eye View
(2019)

Hidden Flow - Cement Plant
(2020)

Jungle Box
(2017)

Virtual Agent
(as easyJet©Wong)

The Garden of Earthly Delights - Bird, Human and Geology
(2021)

Northwest Terrain Monument
(2022)

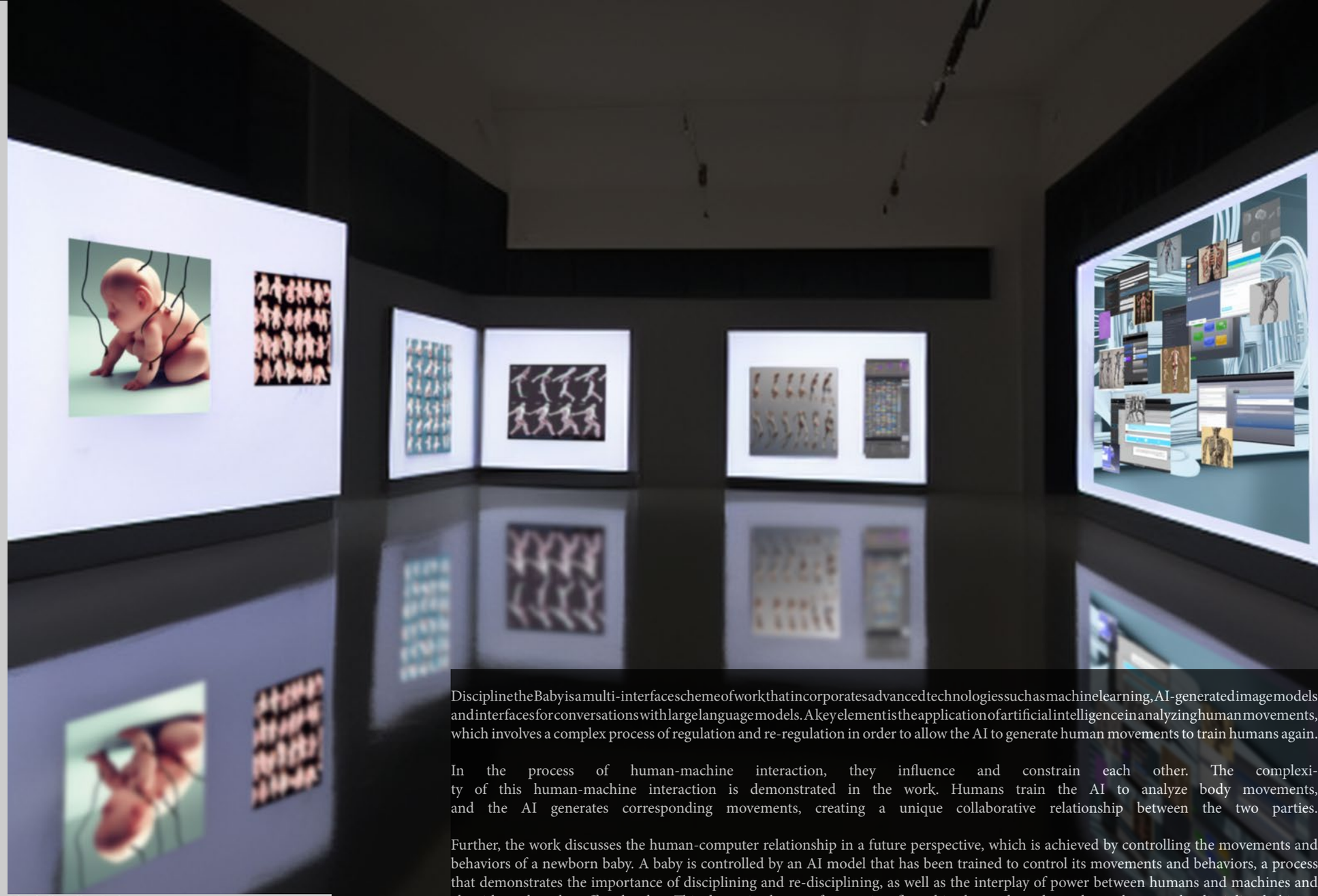
PPP
(2021)

17/20

VIRTUAL AGENT

BOTI

1



Discipline the Baby

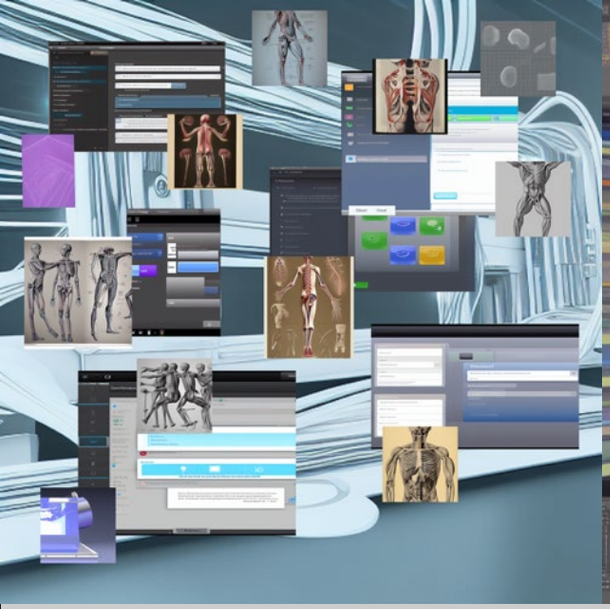
Multi-interface installation, projection in space, parallel running AI model, action analysis illustration, action sheet, infant action design diagram, infant 3D animation rendering, dimensions variable, 2023

Discipline the Baby is a multi-interface scheme of work that incorporates advanced technologies such as machine learning, AI-generated image models and interfaces for conversations with large language models. A key element is the application of artificial intelligence in analyzing human movements, which involves a complex process of regulation and re-regulation in order to allow the AI to generate human movements to train humans again.

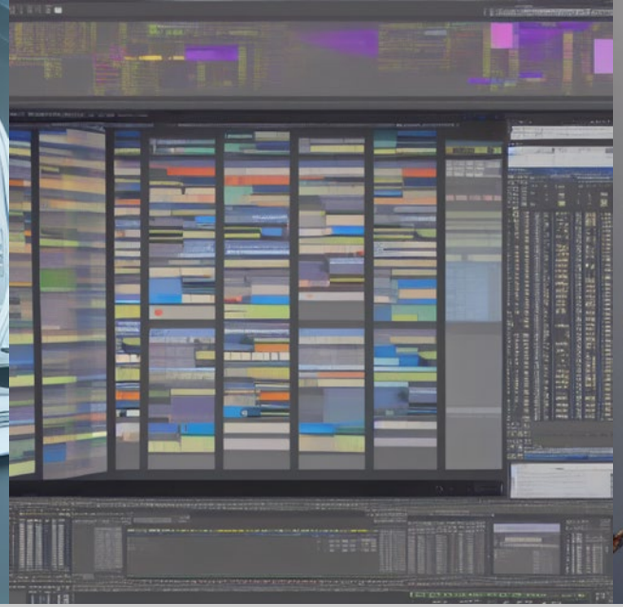
In the process of human-machine interaction, they influence and constrain each other. The complexity of this human-machine interaction is demonstrated in the work. Humans train the AI to analyze body movements, and the AI generates corresponding movements, creating a unique collaborative relationship between the two parties.

Further, the work discusses the human-computer relationship in a future perspective, which is achieved by controlling the movements and behaviors of a newborn baby. A baby is controlled by an AI model that has been trained to control its movements and behaviors, a process that demonstrates the importance of disciplining and re-disciplining, as well as the interplay of power between humans and machines and algorithms that play off each other. This dynamic change of power is reflected in the work, and people can become the disciplined objects.

Through a combination of multi-screen projection interface, machine learning and human-machine interaction, this new media artwork presents an exploratory and experimental visual experience that provokes the viewer to think about the interrelationship between technology and human beings. It aims to explore the modes of interaction between artificial intelligence and humans, and to provoke discussions on social, ethical and power issues arising from technological development.



parallel running AI model

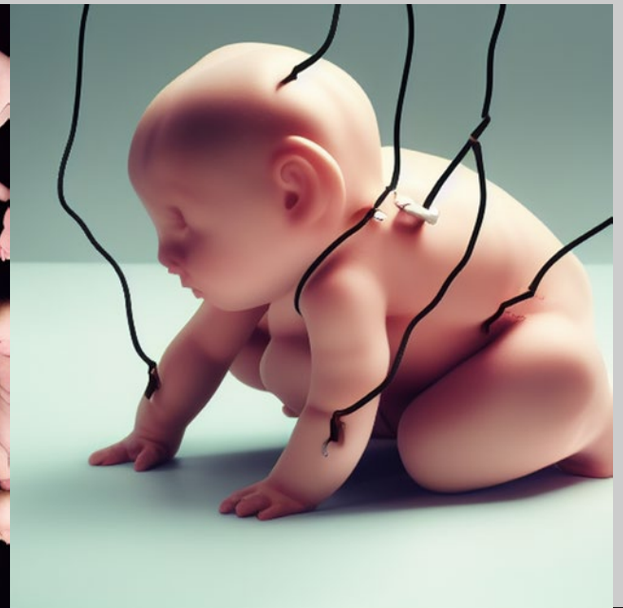


action analysis illustration

action sheet

infant action design diagram

infant 3D animation rendering



Interface 1-7

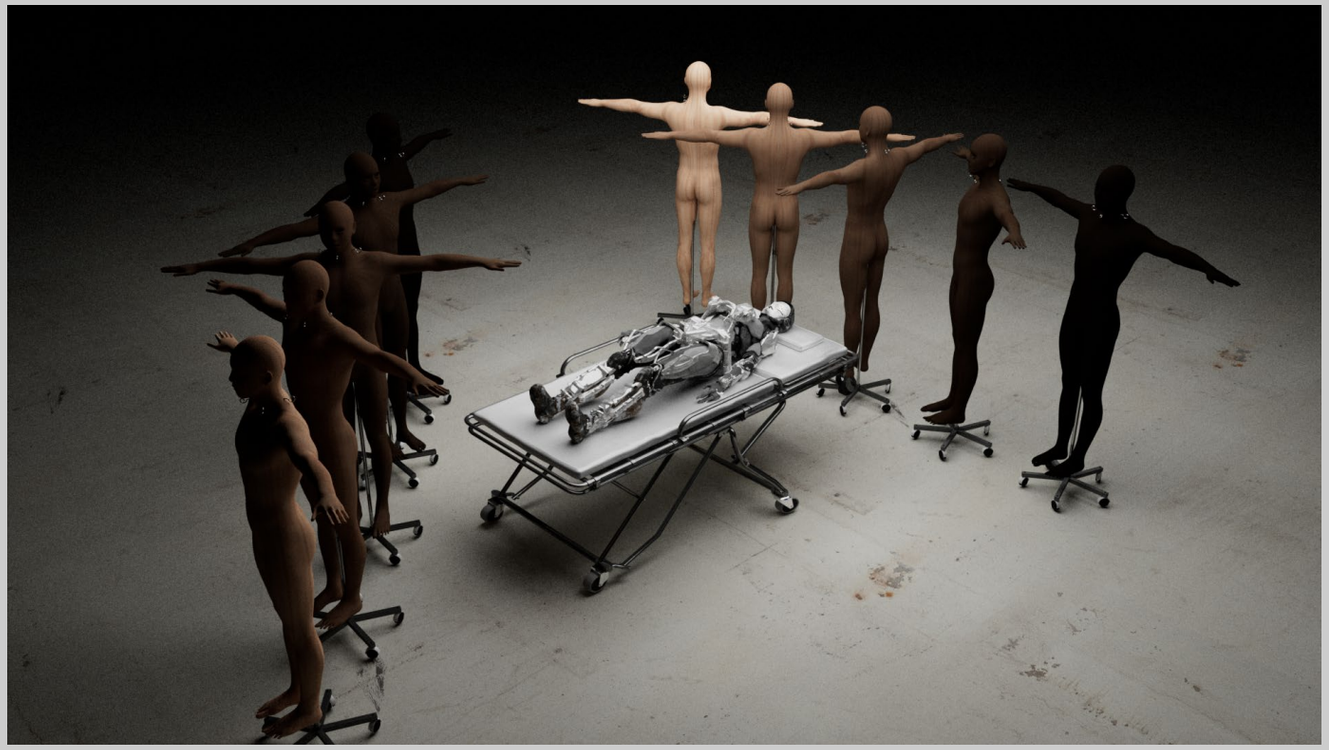
The work depicts the humanoid robot reflecting on its relationship with humans in the context of a post-human wasteland. It revolves around the question of the composition of the life of a humanoid robot and the anthropological archaeology of robotic appearance.

Using a humanoid robot nearing the end of its 'life' as a clue, the artist explores propositions such as the existence and life of robots, the creation of a robot's mind and body, and the politics associated with the death of a robot.

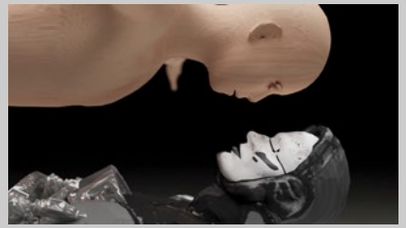
My Mind As/Is Your Memory, My Body As/Is Your Substance

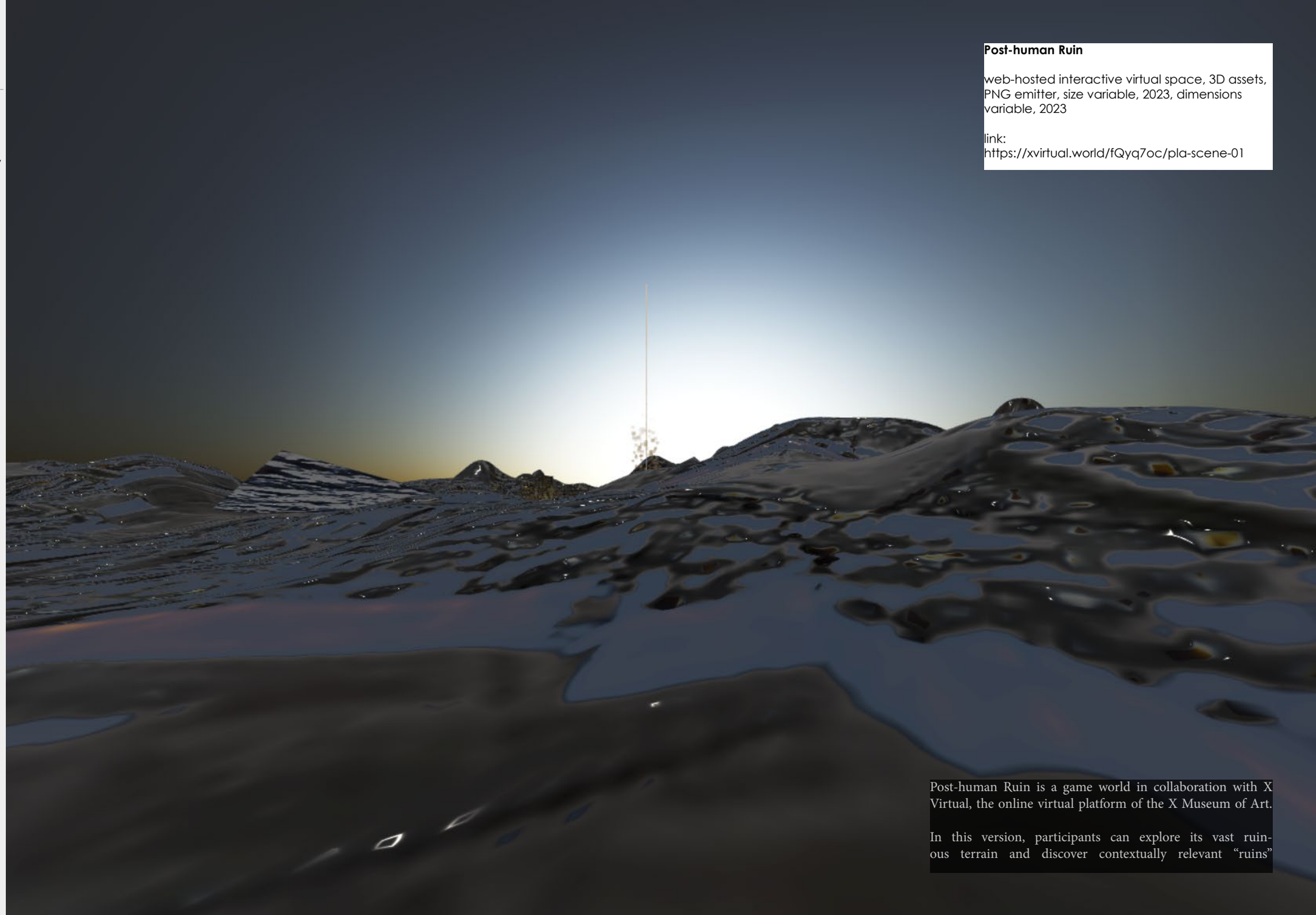
4K digital video, color, sound, 00:02:30, 2022

link:
https://vimeo.com/735181065/5cc1c5f837



screenshots from video





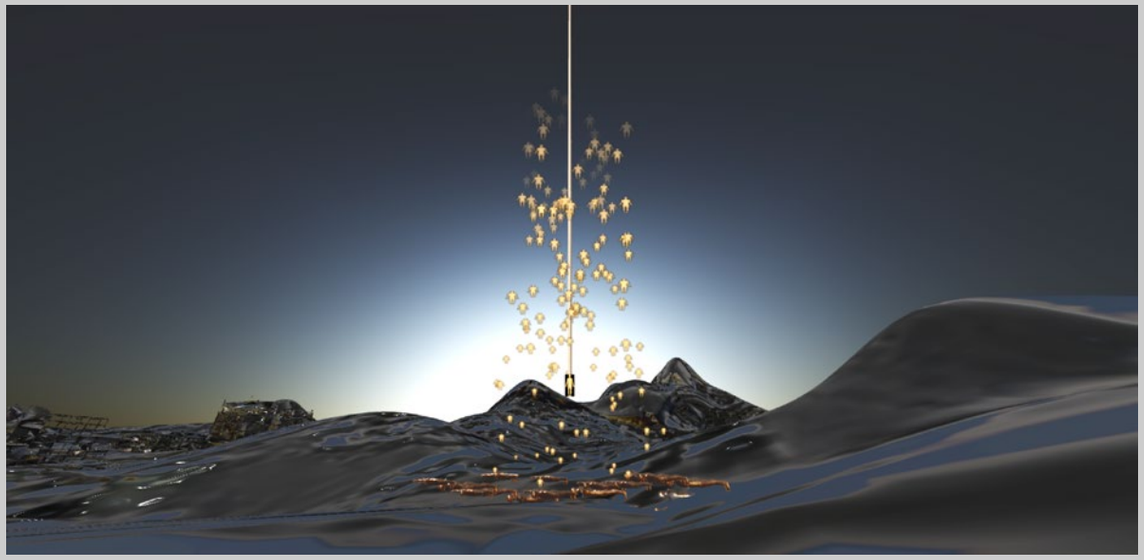
Post-human Ruin

web-hosted interactive virtual space, 3D assets, PNG emitter, size variable, 2023, dimensions variable, 2023

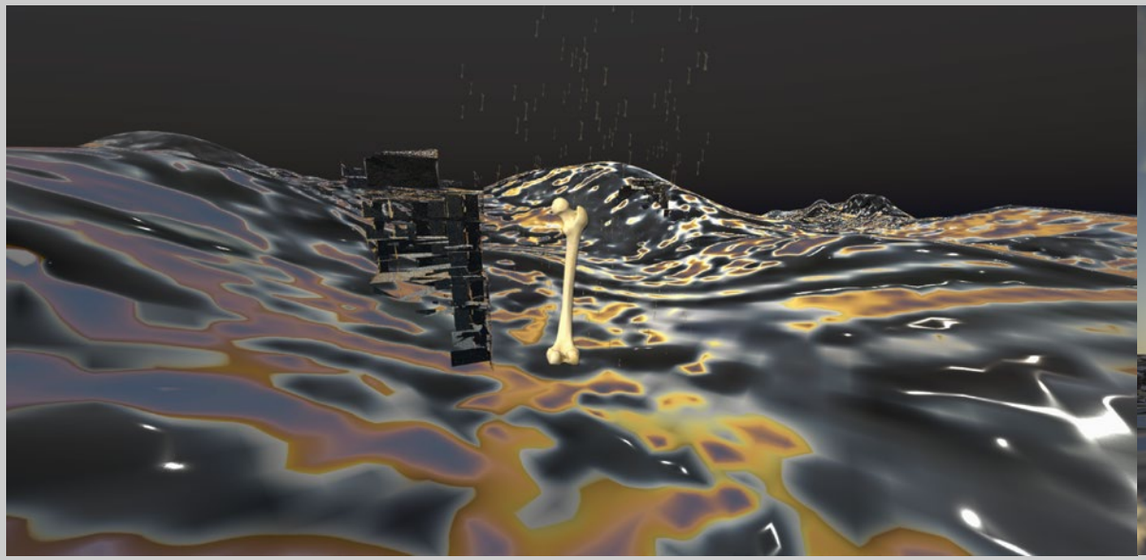
link:
https://xvirtual.world/fQyq7oc/pla-scene-01

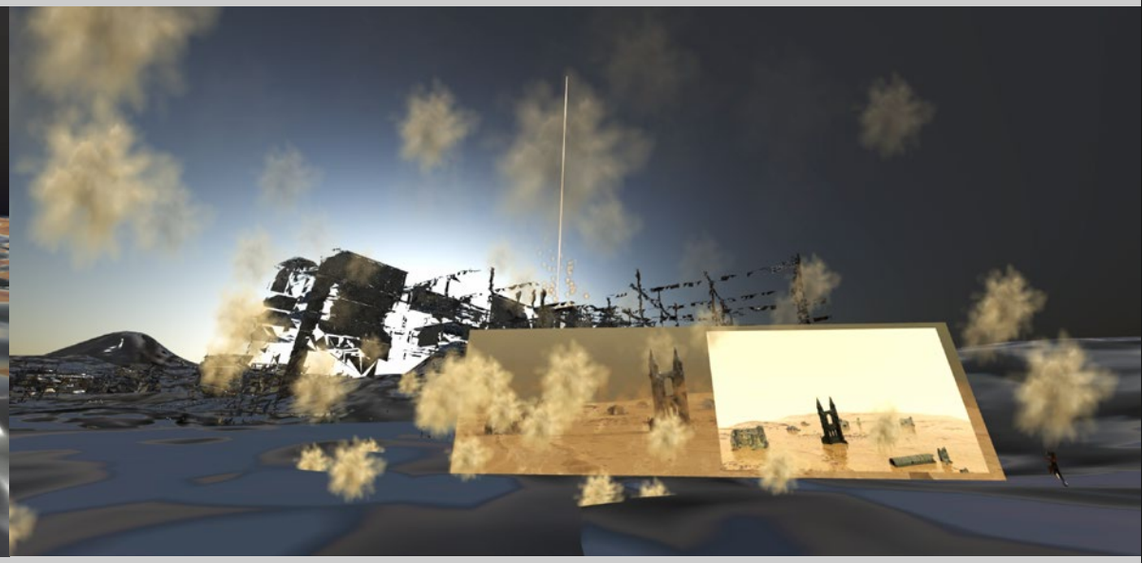
Post-human Ruin is a game world in collaboration with X Virtual, the online virtual platform of the X Museum of Art.

In this version, participants can explore its vast ruinous terrain and discover contextually relevant "ruins"



rendering of the space



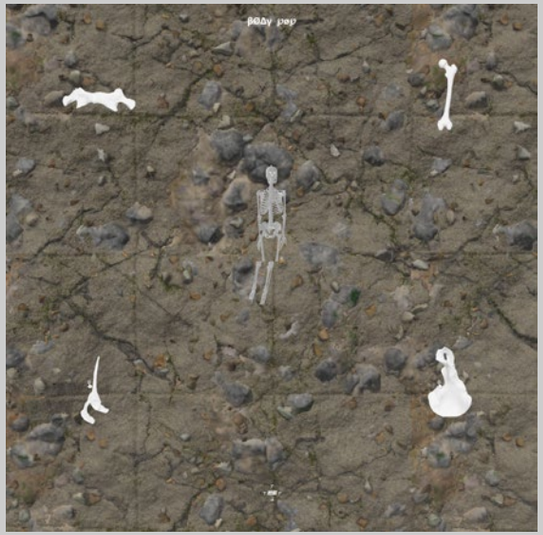


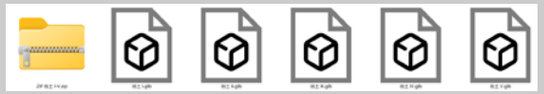
Body Pop

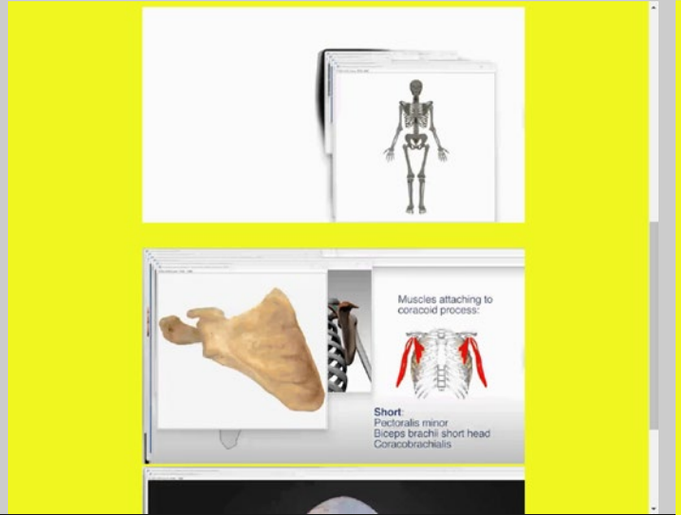
web art project, interactive Popups, Gif, 3D assets, Zip file, size variable, 2023

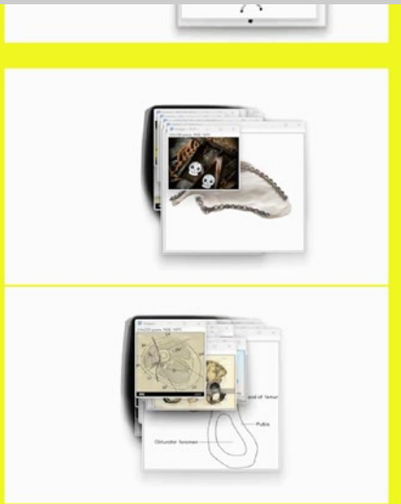
link:
https://huangjieyuan.com/works/boti/pla/pla-pure-life-assembly-workshop/worksop-bodypop/

Body Pop is a pseudo-archaeological web project composed of "body" and "pop-up", based on PLA's focus on industrial invasions and cyber fantasies around the body, it conceives a virtual act of excavation and operates between images and the digital spaces and objects generated by the images, in addition it constructs strategic web pop-ups to construct the act of excavation.









PLA - Replacement I

site-specific installation, wardrobe at PACT, 3D printing PLA, LED light, size variable, 2023

This is a series that explores the body and industry and machines The series is a series under the BOTI framework

3D priting of the scanned bone

installation view of the works at PACT Zollverein Essen.

PLA - Replacement II

site-specific installation, dressing table at PACT, 3D printing PLA, silver paint, AI generated metal pattern printed on wood, size variable, 2023

AI generated metal pattern

PLA - Replacement II

site-specific installation, dressing table at PACT, 3D printing PLA, silver paint, AI generated metal pattern printed on wood, size variable, 2023

IMAGE FIELD

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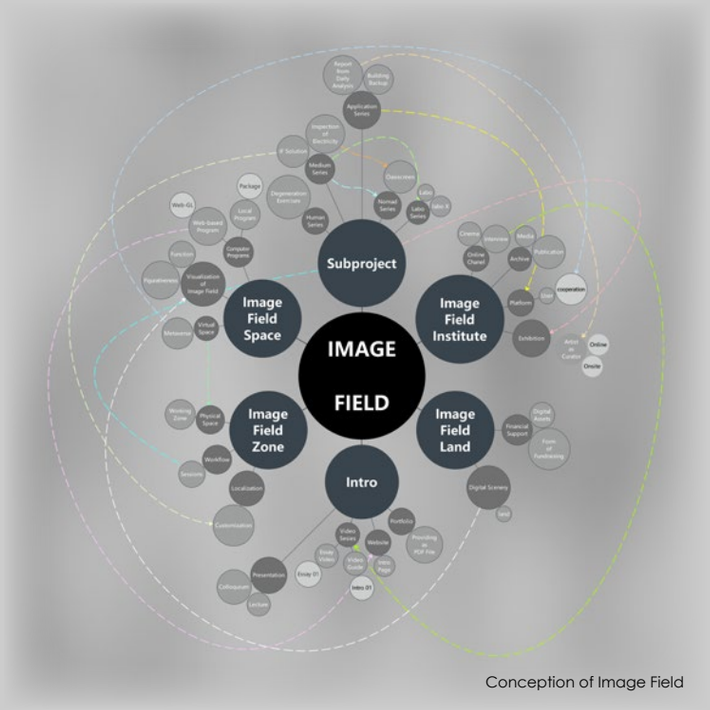
(2022)

PPP
(2021)

IMAGE FIELD

www.imagefield.xyz

Image Field is a multi-faceted ongoing research project on images, their media and contexts, and is structured in a rhizome structure, with a core research module and several extension modules.



Conception of Image Field

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https://huangjieyuan.com/ImageField

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Intro

Intro is the part of the Image Field that is introduced by numerous works

,and it is also the intersection where the project's internal and external connections are made. It shows the progress of Image Field in several ways. For example, the portfolio, the website, the video series, and the presentation report. The portfolio acts as a basic archive document, allowing the project to be documented in a clearer way. As mentioned in the Image Field - Intro video, one of the ways to access the Image Field project is through the website. Throughout the project, the website is used for more than a simple showcase, it is given more functionality; the basic framework for the three modules - Image Field Space, Image Field Institute and Image Field Land - is based on the web and the website is the entry point to them, acting as an interface and as an area for me to work in. The video series will be divided in several different directions, such as the currently planned introductory video and the essay film/video essay, which will be oriented towards the presentation of ideas, and the progress of Image Field will be presented in the seminar and colloquium.

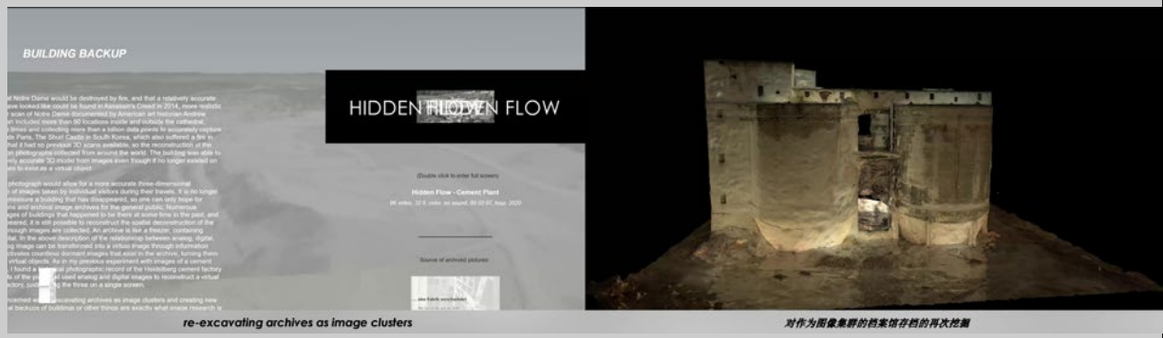
"Intro is the part of the Image Field that is introduced by numerous works"

Image Field – Intro (Version 2020)

4K video, 2-channel, color, sound, 00:11:19, 2020

link:
https://vimeo.com/495250062
Password: Intro

screenshots from video



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(2021)

Subprojects

The core research module of Image Field is divided into several research areas, which are further divided into sub-projects. At this stage, images and media are used as the main object of research, and the branches of research will not be limited to the following examples, but will expand in scope as the research progresses, which is currently the main series:

I. Labo Series - experiments and observations on the image phenomena involved in Image Field, which contains several positions on the image of Image Field: Image can be positioned specifically in terms of presentation as e.g. "static - dynamic", "physical - virtual", in terms of generation as "digital - non-digital", etc. The Field can be positioned formally as "single screen - collection of screens - collection of screens across time and space", and in terms of distribution patterns as "digital - non-digital", etc. Labo offers two ways of experimenting with these issues, either by placing them in a broad 'laboratory' context, or by collaborating with various laboratories to place the phenomena of these images in real interdisciplinary contexts. phenomena into a real interdisciplinary context.

II. Medium Series - It places the media and facilities involved in the Image Field in an open platform for consideration, design and optimization with collaborators from different fields, and considers whether new possibilities can be created in the media ecology.This section deals with the interaction of the media aspects of images, such as the distribution and storage of digital images, etc.

III. Nomad Series - Attempts to establish a circulation space for images based on the Image Field, which embodies a nomadic idea, aiming to break away from the original production framework and fixed space of media art, and attempting to expand the media space beyond the power network by combining the consideration of the electrical base on which electronic media are based.

IV. Application Series - The application of the Image Field in different contexts, treating the Image Field as a media platform and linking more possible research content to it for practice.

The core research module of Image Field is divided into several **research areas**, which are further divided into **sub-projects**. At this stage, images and media are used as the main object of research, and the branches of research will not be limited to the following examples, but will expand in scope as the research progresses, which is currently the main series:

I. Labo Series

II. Medium Series

III. Nomad Series

IV. Application Series

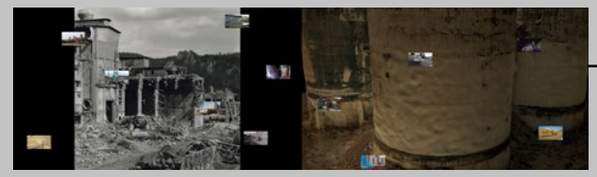
I. Labo Series

II. Medium Series

III. Nomad Series

IV. Application Series

** The classification of subprojects is based on a intersectionality which reflects a cross-disciplinary and networked approach to work*



selected works

Labo DoS - Distribution of Screens (2020-)
L M N

IF SOLUTION (Concept)
(2020-)
M A N L

Oasiscreen (2020)
M N A

High Water
(2021)
M N A

Building Backup (2020)
N A

Laboratory Reconstruction-Artist Guided Project (2021)
L A

Reports from Daily Analysis
(2020-2021)
A

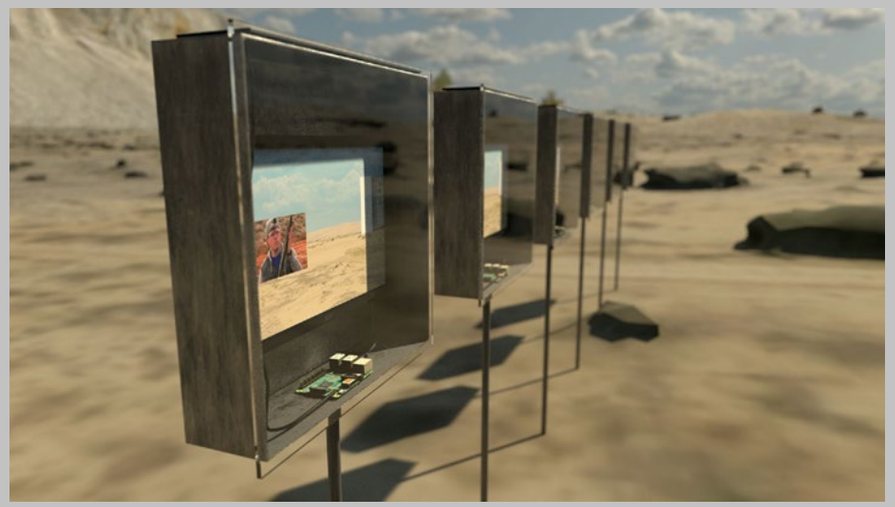
Oasiscreen (2020-)

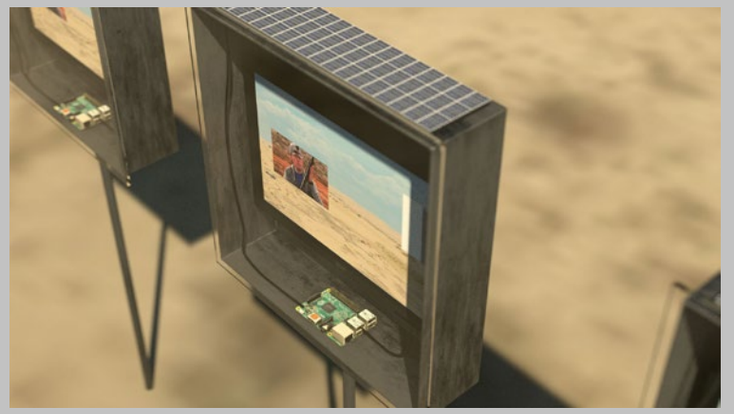
When a collection of screens across time and space can be used flexibly, even screens in vehicles, for example, can be designed into the playback process, the image has gained a full spatio-temporal mobility. Oasiscreen, as a combination of the two, attempts to bring the image to different environments, such as the natural environment, where video technology does not exist. Using a solution consisting of solar panels, protective enclosures, wireless modules for cellular networks, smart players and screens, the images can be continuously transferred from other locations to video installations in deserts and similar harsh environments. The project expects the video installation to be sustainable as a plant in the desert, forming a digital video oasis. In other versions, the device can be deployed in different scenarios.

The emergence of media art is first and foremost the result of technological progress, and I need to first define the range of media I am dealing with to refer to the media involved in media art, rather than to a broad range of all media. The invention and popularization of photography, radio, and television, and the formation of a new consumer society laid the foundation for the technical and cultural conditions for the creation of video art. At the same time, the rise of rebellion and extremist consciousness, student movements, feminism, the sexual revolution and other social conditions inspired and facilitated the rise of video art; the early rise of video art also stemmed from the rebellion against commercial television. Along with the background of image culture and television culture, the medium of media art has undergone multiple evolutions since the advent of Fluxus in the 1960s, from the first analog technology, to digital technology, then computers, and more recently to artificial intelligence technology. Avant-garde media art has always used the image technology of the time while challenging the established media-illustrative frameworks, as well as the ideologies and social mechanisms that dominate the medium, and giving the medium a new perception and scope. The above briefly introduces the background of the development of media and technology in video art. Media art relies on pictorial media, but what does the medium of media rely on?

If we look deeper, like Trevor pegian's search for the cables that support the global flow of data at the bottom of the ocean, what lies beneath the media art is an invisible power grid buried underground, with the source of the interlocking cables being the monopoly power system. Such a power system is rooted in industrial production that consumes a lot of fossil fuels, and despite the propaganda of the power companies to increase the use of green energy, this process will take a long time; contrary, a fundamental shift cannot be made in a short period of time. So a fundamental consideration of the mechanisms by which images operate can look at the mode of electricity supply, and consider whether media art can be separated from the electrical system and be able to operate on its own. In Oasiscreen, the collection of images is taken outside the city into the wasteland, the vacuum of electricity, and I take the opportunity to develop a way out of the electrical system. In the combination of IF Solution and Oasiscreen, I referenced the use of small solar panels and sought to find a suitable solution to the electricity supply. From this perspective, I gradually developed a more thoughtful approach to electricity and tried to integrate it into Oasiscreen's framework, as Oasiscreen's geographic area of interest intersects with that of electricity scarcity.

Oasiscreen combines cloud-based delivery and management technologies to control and adapt variable content to different playback environments and contexts, so it is a non-fixed video device that can operate independently in an un-powered environment. The focus of Oasiscreen's practice in electricity is how to generate a stand-alone, ecological approach to power generation that can be deeply integrated with Oasiscreen.





Oasiscreen - Desert Monitoring (2020)

LCD screen, waterproof metal box with glass, Raspberry Pi with waterproof case, cellular module and camera module, player based on Raspberry Pi, solar panel, multi-panel video

variable size, video looping, 2020

above and left
installation view

Oasiscreen is the artist's expanded conception of the image's mobility under the concept of "image domain". Based on the operation and experiment of the image, the artist expands the scope of thinking to how digital images are in the real environment. Being able to exist is what constitutes the basis of their existence, and this leads to the concept of a "non-fixed, sustainable image installation".

It is intended to break the fixedness of traditional video installations, such as venue restrictions, fixed play sequences and other factors. The artist tried to combine video technology in different fields. Among them, the artist critically introduced the technology of digital signage into the structure of the device, allowing key technologies such as network transmission, cloud content management server and open player to reconstruct the loop from video production to playback. Artists can use the computer to make images remotely, upload the content to the cloud content management server, and transfer the content to the intelligent playback terminal through the network. Images can be continuously generated and transmitted to a flexible screen at any time.

When the screen can be used flexibly, even when the screen in the vehicle can be designed into the playback process, the image has been fully mobile. At the same time, the artist takes sustainability as another direction of thinking. As a combination of the two, Oasis Screen attempts to bring images into harsh environments that are not suitable for digital images to survive. With a solar panel, protective casing, cellular network wireless module, smart player, and screen, the image can be continuously transmitted from other places to the image device in the desert or similar harsh environment. This project expects that video installations, like plants, can grow sustainably in the desert, forming a digital image oasis. At the same time, a shooting device connected to the Internet is installed in front of the device, constantly monitoring the device, so the viewing behavior can not happen on the scene. The control terminal and the monitoring terminal are arranged in a new space, and the viewer can become the content publisher and viewer of this group of video devices without having to be on the scene of playing the video.

Oasiscreen(2020)

dust- and waterproof screen, Raspberry Pi player,
Solar panel, variable size, 2020

left and above
installation view

Building Backup (2020)

Who would have thought that Notre Dame would be destroyed by fire, and that a relatively accurate 3D model of what it would have looked like could be found in Assassin's Creed in 2014, more realistic than the game was the laser scan of Notre Dame documented by American art historian Andrew Tallon in 2015. The laser scan included more than 50 locations inside and outside the cathedral, scanning the details multiple times and collecting more than a billion data points to accurately capture the full view of Notre Dame de Paris. The Shuri Castle in South Korea, which also suffered a fire in 2019, was less fortunate in that it had no previous 3D scans available, so the reconstruction of the model could only be based on photographs collected from around the world. The building was able to be reconstructed as a relatively accurate 3D model from images even though it no longer existed on a physical level, and continues to exist as a virtual object.

For a building, a systematic photograph would allow for a more accurate three-dimensional reproduction than an archive of images taken by individual visitors during their travels. It is no longer possible to photograph and measure a building that has disappeared, so one can only hope for fragmented graphic collections and archival image archives for the general public. Numerous archives contain historic images of buildings that happened to be there at some time in the past, and even if a building has disappeared, it is still possible to reconstruct the spatial deconstruction of the building through images, if enough images are collected. An archive is like a freezer, containing images, either analog or digital. In the above description of the relationship between analog, digital, and virtual images, the analog image can be transformed into a virtual image through information translation, a process that activates countless dormant images that exist in the archive, turning them back into three-dimensional virtual objects. As in my previous experiment with images of a cement factory that no longer exists, I found a historical photographic record of the Heidelberg cement factory from the historical documents of the plant and used analog and digital images to reconstruct a virtual three-dimensional cement factory, juxtaposing the three on a single screen.

Backups of buildings are concerned with re-excavating archives as image clusters and creating new images from them, and virtual backups of buildings or other things are exactly what image research is all about across images and dimensions.

publications

...eine Fabrik verschwindet
Die Geschichte und das Ende
der Portland-Cementfabrik Blaubeuren

[hrsg. von der Heidelberger Zement AG]
Dietmar Cramer u.a. – Heidelberg
Ulm: Süddeutsche Verlagsgesellschaft, 2001-04-19
ISBN 3-88 294-313-0

©2001 Heidelberger Zement Aktiengesellschaft,
Berliner Straße 6, 69120 Heidelberg

Archived pictures from publications

Hidden Flow-Cement Plant is the first experimental video of the artist's virtual series. The virtual state refers to things that are completely destroyed or damaged at the physical level and then rebuilt at the virtual level. The virtual state includes avatars composed of specific images in the real world, as well as model reconstruction of things in the virtual three-dimensional world.

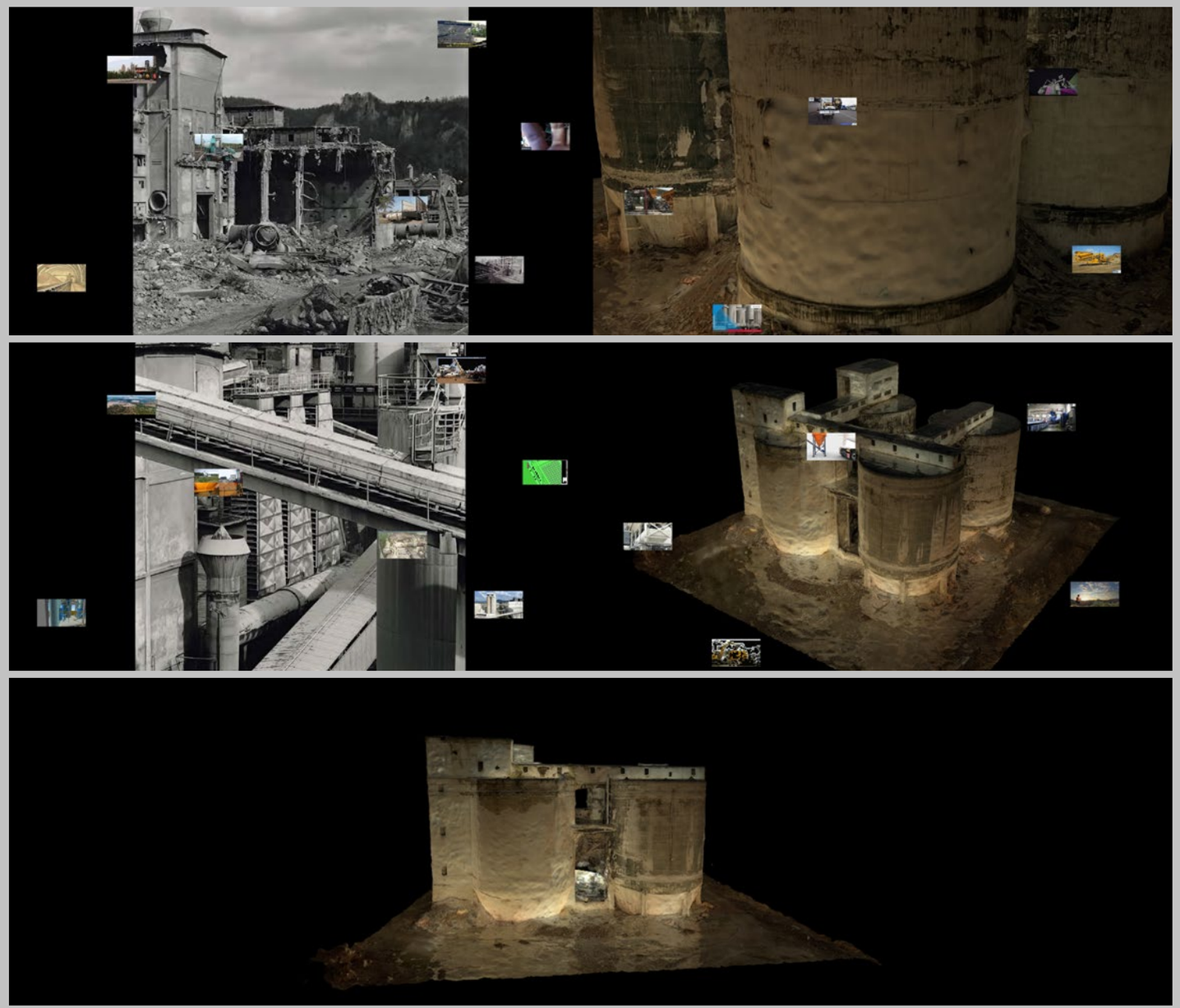
The artist thinks about how material exists in the digital environment, so this series is produced. The material virtual state series attempts to combine two research directions, namely digital archaeology and image archiving. The artist attempts to collect images from the Internet through archaeological excavation and archive a digital image of the resume. Archived images in reality are also introduced as another form of images. In addition, the virtual model is another kind of image avatar, which looks tangible, but it is actually another form of image. The existence of the image is established and becomes a virtual state parallel to things, more like a hidden image flow.

As the first work, Hidden Flow-Cement Plant examines the historical pictures of the Heidelberg Cement Plant in Germany. Based on a picture of a factory site that has been demolished, the virtual state of the cement plant is reconstructed. The cement plant has been given the meaning of construction, so this video is also a metaphor for the existence and circulation of things.

Hidden Flow - Cement Plant (2020)

4K video, 2-channel, color, no sound, 00:02:07, loop, 2020

link:
https://vimeo.com/389757104
Password: Cementplant



screenshots from video

Laboratory Reconstruction -Artist Guided Project (2021)

This project is a video work for the workshop Labor 2025, a collaboration between the Fraunhofer Institute for Electronic Nanosystems and Klub Solitaer e.V. in Germany, and as part of the Ars Electronica Center's exhibition CCI Lab. The workshop attempts to reflect that scientific and artistic research each have very different ways in their practices: While scientific protocols are based on the idea of repeatability in a laboratory, the relevance of the artist is in the creation of unrepeatable pieces that are then sold to elite clientele. The purpose of this project is hence to rebut these myths, by finding the shared goals and interests of scientific and artistic practices, protocols and rituals. The materials and experiences collected over the process of the workshop are presented to generate a new territory where all fields can reflect together through a joint aesthetic experience the nuances of their work, eventually finding new and unexpected links to other, diametrically opposed, practices.

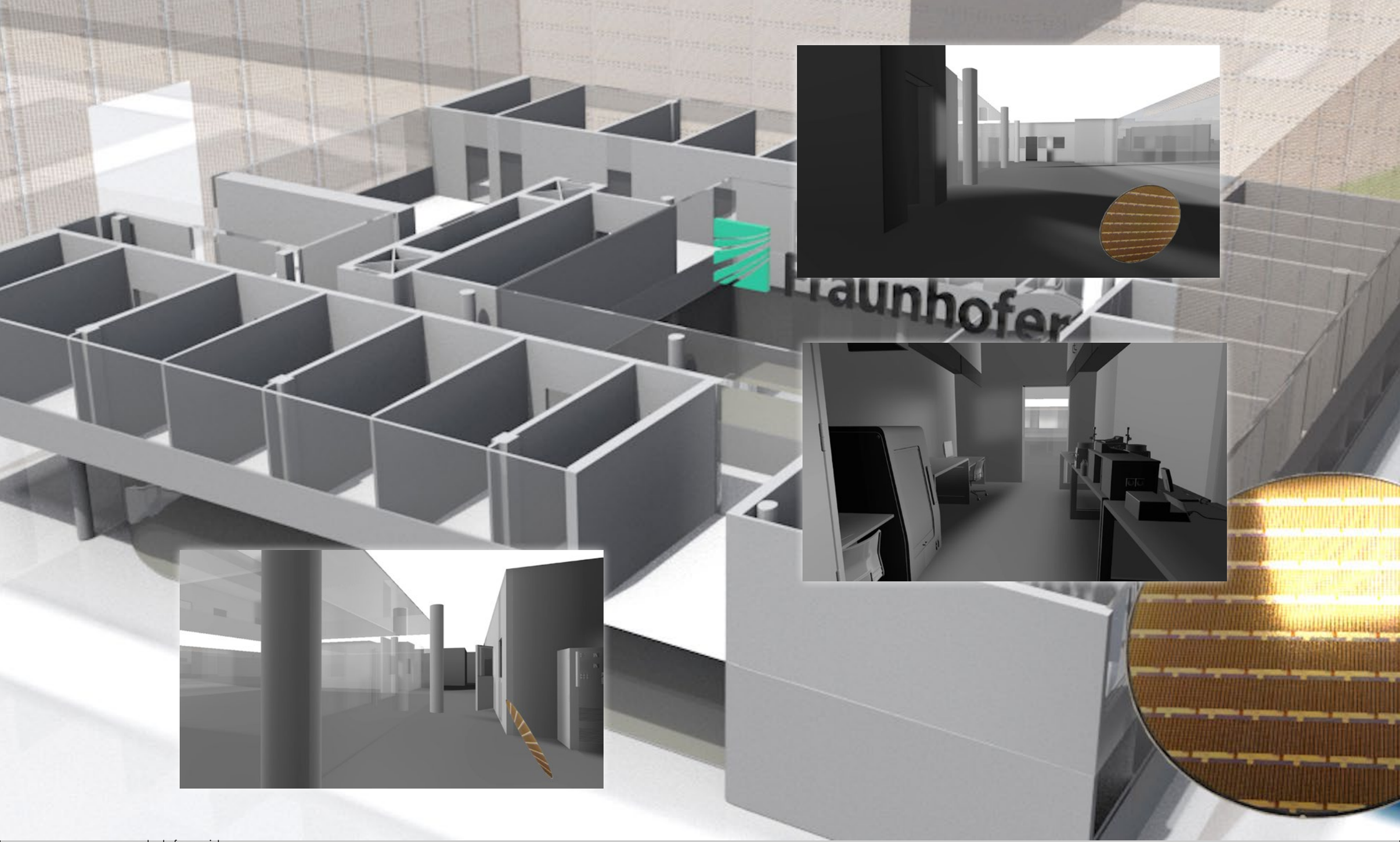
The project takes a visual-spatial-logical perspective on the strictly protected environment of technological inventions and production in the field of science. As certain spaces become an inaccessible and distant presence, the ability to peer into and restore a space through multiple visual materials is a complex problem caught between the public domain and the closed scientific laboratory.

Artist HUANG Jieyuan and ZHOU Yinglin tried to simulate the space through multiple images obtained in the workshop, combined with many fragments of information that existed in the corners of the Internet, and gained the power to freely visit the virtual space. In this space, the tour conducted by the laboratory staff can become a tour conducted by the artist, and the laboratory space and the production of science and technology are embodied in another narrative way.

Laboratory Reconstruction-Artist Guided Project

Full HD digital video, color, sound, 00:03:30, 2021

link:
https://vimeo.com/597278376
Password: Lab2021



screenshots from video

BOTI

Discipline the Baby
(2023)

My Mind As/Is Your Memory, My Body As/Is Your Substance
(2022)

PLA – Pure Life Assembly
(2023-)

Image Field

Intro
(2020-)

Subprojects
I,II,III,IV Series
(2020-)

Image Field Space
(2020-)

Image Field Zone
(2021-)

2017/2020

Reassembling Painting - Black Box
(2019)

(Ro)bird's-Eye View
(2019)

Hidden Flow - Cement Plant
(2020)

Jungle Box
(2017)

Virtual Agent
(as easyJet©Wong)

The Garden of Earthly Delights - Bird, Human and Geology
(2021)

Northwest Terrain Monument
(2022)

PPP
(2021)

Image Field Space

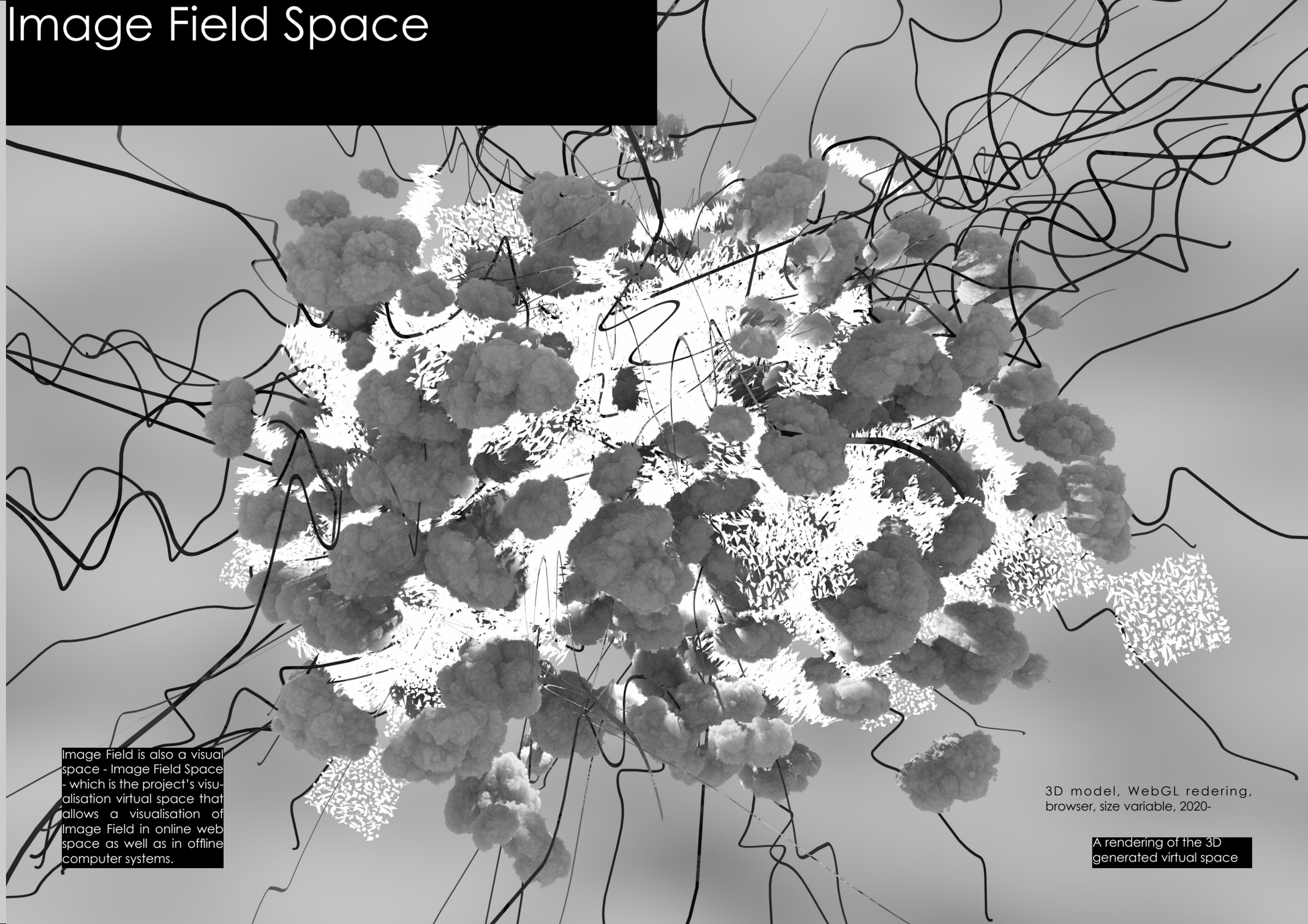


Image Field is also a visual space - Image Field Space - which is the project's visualisation virtual space that allows a visualisation of Image Field in online web space as well as in offline computer systems.

3D model, WebGL redering, browser, size variable, 2020-

A rendering of the 3D generated virtual space

Image Field Space is still under construction and is only available in limited technical form as an early version online.

Image Field Space early build demo

https://imagefield.xyz/Image-Field-Space

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Image Field Zone

"Image Field Zone" refers to a workspace that extends into physical space, a workspace where projects can be implemented in situ in relation to the research and results of Image Field. Based on Image Field's practice of media, contexts, virtual spaces, archives, project collaboration platforms, etc. around images, the Image Field Zone is further transformed into a working area in physical space, specifically referred to as "The Zone". In the version presented here, the Image Field Zone is conceived as an 'image workflow', or a 'system' for the flow of images.

At the heart of the Image Field Zone is a set of multi-stage workflows around images. The Zone is divided into five main sections, R, H, T, N and X.
R (Resource) is a source of unprocessed images, partly provided by the artist and partly provided by the viewer, in which the images begin to flow and enter the work system in a combined image interactivity.

The H (Human Human) refers to the operator involved in the system and is responsible for linking the various parts of the workflow together. The operator will integrate the images in the database and will be responsible for the smooth distribution of the data content processed by the artist to the next stage.
The T (Terminal) is the core of the Image Field Zone and is controlled by the H (Human) section of the staff, which includes the image library, image playback, simulation of the Image Field virtual world, operation of the web content manager and much more.

The N (Nature) component has two specific dimensions, one concerned with integrating digital media installations into nature and operating independently of the natural environment using sustainable energy sources. The other dimension is the construction of another nature in the virtual world, which is derived as a virtual entity in digital form, showing a richness similar to that of nature.

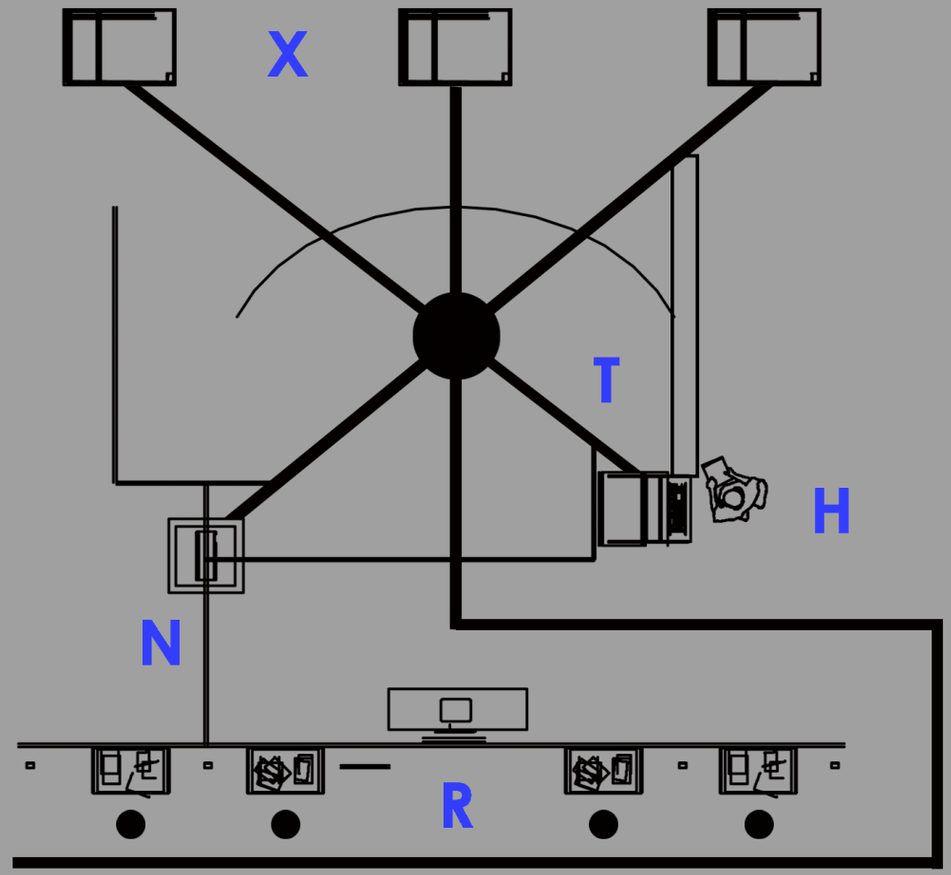
X (Archive X) is an archival process for images that have already finished their run in the system. It aims to use the image database already generated in the system, the virtual form of the image, and the new "nature" generated from the image as a basis for archiving, thus creating a new archival direction.

"Image Field Zone" refers to a workspace that extends into physical space, a workspace where projects can be implemented in situ in relation to the research and results of Image Field."

Image Field Zone - Beyond Geography
is the concept for the first case of Image Field Zone

IMAGE FIELD ZONE 图像域地带

BEYOND GEOGRAPHY
超越地理



01 Resource 图源

02 Human 人类

03 Terminal 终端

04 Nature 自然

05 Archive X 档案X

"图像域地带 - 超越地理" 是一个艺术家提出的长期持续研究项目"图像域"所驱动的实验项目，该项目建立了一个基于图像的工作系统，并在其中引入对图像的流转，形态转化，图像和空间的关系等方面的实验。"图像域地带 - 超越地理"同时也是一个融合了虚拟技术，数据库，数据生成艺术以及影像的综合新媒体装置。

"图像域地带"指的是一个能够延伸至物理空间的工作地带，一个能够结合"图像域"涉及的研究和成果，将项目进行在地实施的工作区。（参考：Image Field https://imagefield.art）
基于艺术家对图像管理的媒介，语境，虚拟空间，档案，项目合作平台等等方面的实践，"图像域地带"进一步将其转化为一个处于物理空间的工作区域，该工作区域被具体称为"地带"。它可以被理解为一种能够进行在地化操作和本地化优化的模块工作区域，它可以运用来自Image Field的不同的方式和策略进行工作，因此它的形态是可变的。
在本次呈现的版本中，"图像域地带"被设想为一个"图像工作流"，或者一个图像流转的"系统"，该系统被分为了5个部分，分别由R，H，T，N，X代表：

R（Resource 图源）提供图像的输入，一部分可以由艺术家提供，另一部分则由观众提供。
H（Human 人类）指的是系统中参与工作的操作员，它负责连接工作流程中各个部分的衔接。
T（Terminal 终端）是Image Field Zone的核心部分，它包括图像库，图像播放，虚拟世界的模拟，对网络内容管理器的操作等等。
N（Nature 自然）具体指的是在虚拟世界中构建另一重数字化的自然，该自然被引申为一种数字形态的虚拟实体
X（Archive X 档案X）是对已经在系统中运行结束的图像进行的存档处理，它旨在实验新的存档方式。

"超越地理"是"图像域地带"落地的第一个实施计划。"图像域地带 - 超越地理"依托于"图像域地带"所规划的工作系统，引入了图像与地理，空间的关系，制图学与数字地理信息系统和图像分类学等问题，等方面的思考。具体来说，艺术家思考图像和地理，空间能够如何结合起来创造新的有机结合，并在制图学和数字地理信息系统等具体应用方面提出新的可能性。以艺术研究项目的方法来展开相关讨论。此外，在引入图像资源的同时，基于传统信息分类学的图像分类也带来了许多问题，因此"超越地理"也是对于图像地理信息分类的实验。

Image Field Zone - Beyond Geography (concept) (2021-)

Image Field Zone - Beyond Geography is an experimental project driven by a long-term ongoing research project "Image Field" proposed by the artist, which creates a system of image-based work and introduces experiments on the flow of images, morphological transformations, the relationship between images and space. The project creates a system of image-based work in which experiments are introduced on the flow of images, morphological transformations, the relationship between images and space. It is also an integrated new media installation combining virtual technology, databases, data-generated art and video.

Image Field Zone - Beyond Geography builds on the system of work planned for "Image Field Zone" and introduces a reflection on the relationship between image and geography, space, cartography and digital GIS and image taxonomy. Specifically, the artist considers how images and geography and space can be combined to create new organic combinations and proposes new possibilities for specific applications such as cartography and digital GIS, which are discussed in the context of an artistic research project. In addition to the introduction of image resources, the classification of images based on traditional information taxonomy poses many problems, so "Beyond Geography" is also an experiment in the classification of image geographic information.
The basic structure of "Image Field Zone - Beyond Geography" is based on the introduction of different image sources (R) with geo-information annotations into the project's operating system and their transmission via hub terminals (T) to the virtual space (V) and to the outdoor space outside the exhibition venue (N), where the viewer as a participant (H) is required to provide the diversity of the images, while the operator (H) is responsible for processing the image material and distributing the content created by the artist to the various sections. Finally, the images in the database will form an experimental physical archive (X), depending on the direction of the project's work.

Image Field Zone - Beyond Geography (concept)

Online databases, computer programs based on the Unity virtual engine, video with immersive projection, Generative Adversarial Network (GAN) generated images, virtual terrain generated from GIS information, computers and cabinets, smartphones, screens, Led fluorescent lamps, iron shelves, books, printed images on paper, printers, archive cabinets, frames,

size variable, 2021

2017/2020

3

BOTI

Discipline the Baby
(2023)

My Mind As/Is Your Memory, My Body As/Is Your Substance
(2022)

PLA – Pure Life Assembly
(2023-)

Image Field

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(2019)

(Ro)bird's-Eye View
(2019)

Hidden Flow - Cement Plant
(2020)

Jungle Box
(2017)

Virtual Agent
(as easyJet©Wong)

The Garden of Earthly Delights - Bird, Human and Geology
(2021)

Northwest Terrain Monument
(2022)

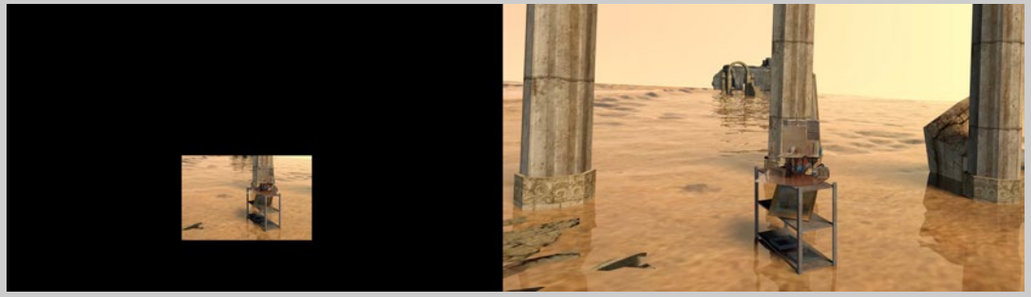
PPP
(2021)

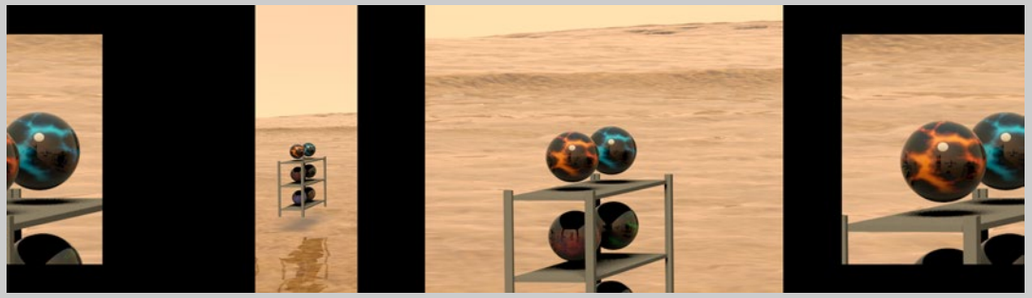
This project is the result of cross-disciplinary research by artists in the fields of painting and technology. This work uses 3D scenes generated by CG to construct a virtual ruin scene. The artist deconstructs many painting-related elements and presents them in a dramatic way.

The work aims to reflect on how the art form of physical intuitiveness as a human being continues to exist in a digital (post-digital) environment, and whether it shows the possibility of a weakening of the physical presence of the human being.

The artist places the painting in the post-human context, combined with the visual technology system of the post-human society, the painting elements are reshaped, the painting object is reconstructed into a digital visual element at this time, and the entire visual system is constructed in virtual in the 3D world. The intervention of the painting context makes the work not only confined to virtual vision. Different images in the video broaden the extended meaning of the picture. The work also refers to the authority of art, the global impact of the Internet, image archiving, and mysticism in technology.

screenshots from video





Reassembling Painting - Black Box

4K video, 2-channel, color, sound, 00:04:13, 2019

link:
https://vimeo.com/359963683
Password: Blackbox

BOTI

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screenshots from video

In this work the artist explores the present Alienated Viewing Behavior in Visual Technology. A bird's eye view is the perspective obtained by humans after acquiring the flight ability like birds, By the concept of bird's eye view, the difference between (Ro) bird and Raw Bird is described as a microcosm of the conflict between the high dimension of scientific and technological viewing and the primitiveness of biological eye viewing. Compared with the traditional bird view (Raw Bird's-Eye View), the drone ((Ro)bird's-Eye View) deprives us of privileges in flight and viewing, It knocked our bodies back on the ground. In this type of viewing behavior, the human eye is taken out of the body by the drone, and the moving viewing is replaced by the viewing movement.

In the video, the artist uses a structured narrative to integrate key technologies of the visual part of the drone, such as connection, movement, virtuality, control, supervision, etc., into several chapters. Throughout the video is the artist's special treatment of the image. While artists use images to sort out concepts, through the extensive borrowing of found image materials, the richness of multiple fields is introduced into narrative coding.

(Ro)bird's-Eye View

4K video, 2-channel, color, sound, 00:09:14,
2019

link:
https://vimeo.com/388551510
Password: Robirdseyeview

BOTI

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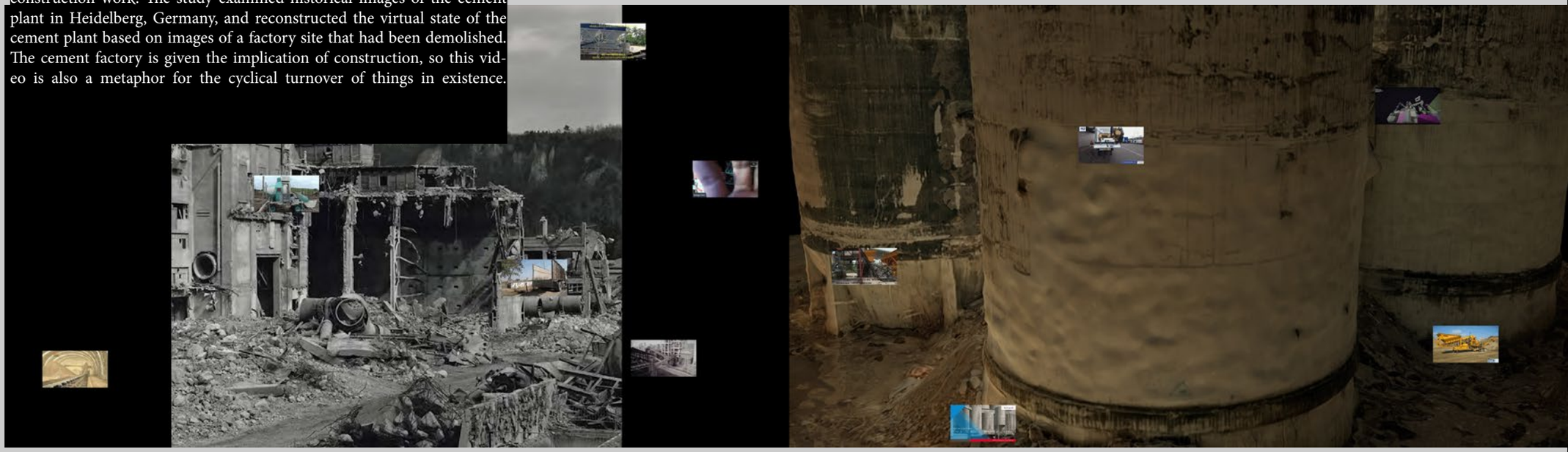
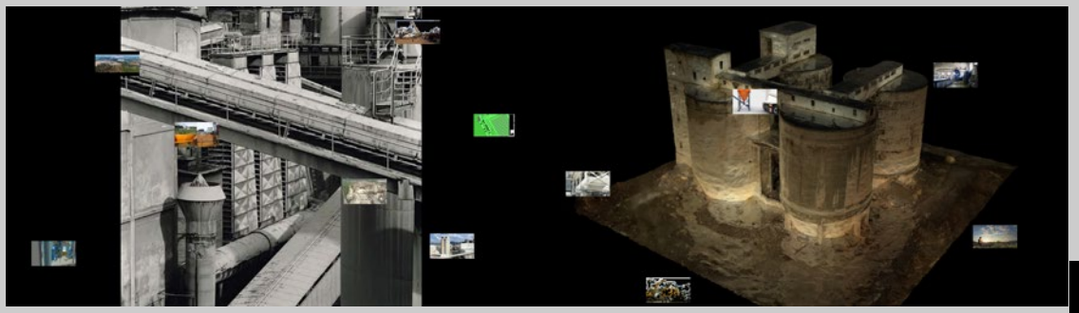
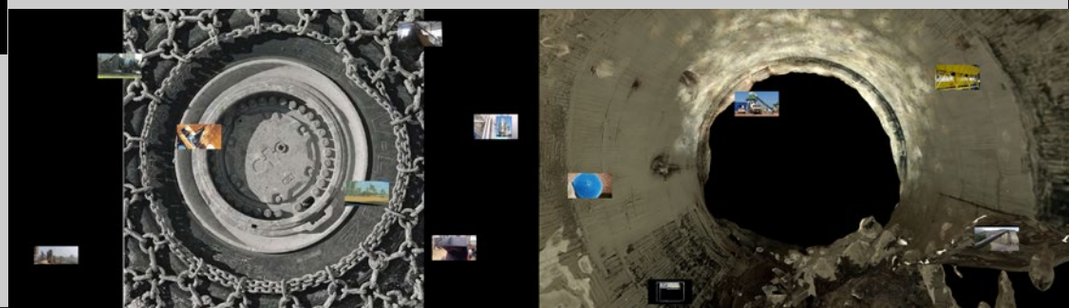
PPP
(2021)

Hidden Flow - Cement Plant is a research-based work about the reconstruction of things on a virtual level after they have been completely destroyed or damaged on a physical level, and attempts to combine two research directions, namely digital archaeology and image archiving. The artist tries to collect images from the Internet and create a digital image archive by working like an archaeological dig. The archived images of reality are introduced as another form of image. In addition, the virtual model is another image stand-in, seemingly tangible but in fact another image form, and the stream of images becomes the material for the reconstruction work. The study examined historical images of the cement plant in Heidelberg, Germany, and reconstructed the virtual state of the cement plant based on images of a factory site that had been demolished. The cement factory is given the implication of construction, so this video is also a metaphor for the cyclical turnover of things in existence.





screenshots from video



Hidden Flow - Cement Plant

4K video, 2-channel, color, no sound, 00:02:07, loop, 2020

link:
https://vimeo.com/389757104
Password: Cementplant

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The Garden of Earthly Delights - Bird, Human and Geology
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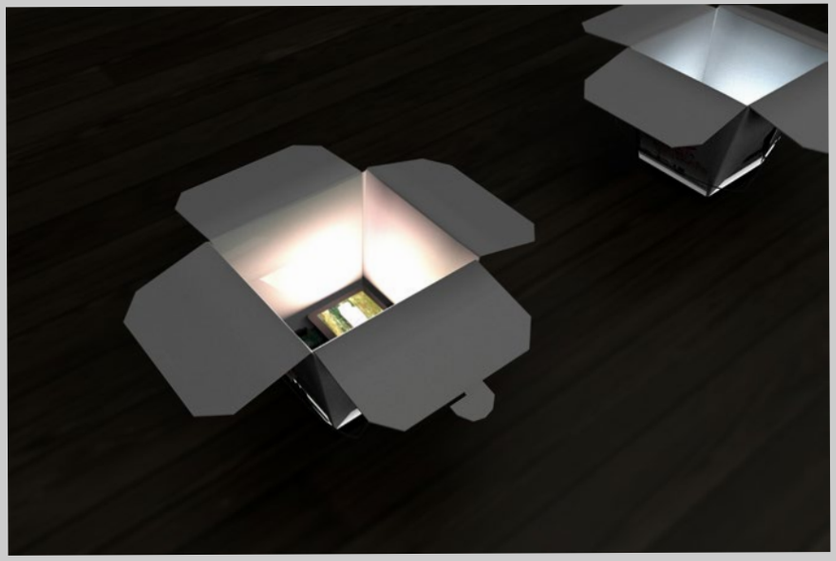
PPP
(2021)

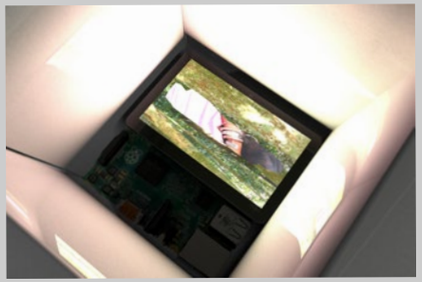
The artist explores the cultural misalignment of Asian immigrants in German culture through the example of Asian fast food boxes. Jungle Box is a mischievous appropriation of China Box. China Box is a fried noodle fast food that mixes the tastes of Southeast Asia and Europe. It is a European and American Chinese food born from the experience of Asian immigrants. However, most of the China Box is operated by Vietnamese Berliners. "China" here represents a kind of catering to the general stereotype, so the operator plays a special cultural connection role in the cross field of multiple identities . The intersection of identities creates a dislocation of identities.

The artist selected the image from Vietnam and cut out the image on the picture, placing the image of Europeans and Americans behind it, so it was revealed in the outline of immigrants that it was no longer their own image. As a background, the jungle pictures reflect the stereotypes of Vietnamese society in European and American culture, revealing a clear post-colonial taste, which also corresponds to the European and American people's traditional cognitive experience of Asian food. These ethnic images are arranged in the installation, and a number of China Boxes are neatly arranged in the space. Inside are placed miniature screens that continuously loop the composite images made by the artist.



Jungle Box

China Box fast food box, Raspberry Pi player, small Led screen, variable size, 2017



VIRTUAL AGENT

4

easyJet©Wong

easyJet©Wong is an identity, an act, a shadow, and a piece of work

The works in this portfolio section is produced under the identity of easyJet©Wong

easyJet©Wong
is the shadow bilocation of media artist HUANG Jieyuan. This is the conception of a new role for the artist, in which the artist is more of a composite project initiator, facilitator and decentralized fundraiser.

Currently designed as a resident of Image Field Space, he or she can also be considered a virtual agent of the artist HUANG Jieyuan, as well as a manager of his or her digital assets, a decentralized fundraiser for Image Field who will release digital assets as well as digital artworks to promote the independent operation of the Image Field.

As virtual media artist his works is related on digital moving images, virtual technics, artificial intelligence, and digital art, among others.

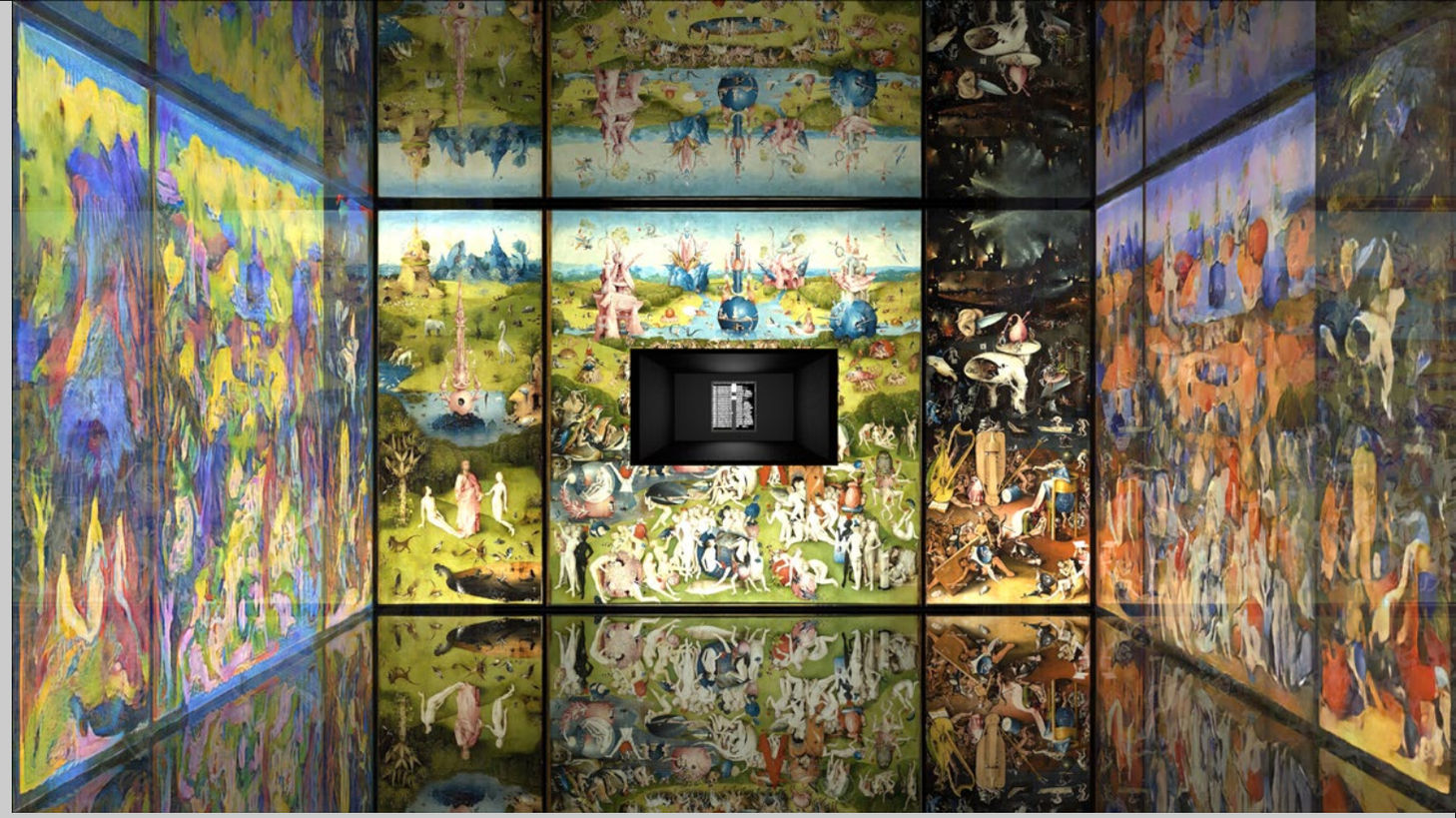
texture map
of the character

In the triptych "The Garden of Earthly Delights", Hieronymus Bosch depicts the Garden of Eden, Earth and Hell in an apocalyptic-like manner, in which the relationship between birds, beasts and humans is in chaos and danger. The artist attempts to borrow the context of the painting "The Garden of Earthly Delights" and uses generative adversarial networks in artificial intelligence to create a digital sci-fi version. In an algorithmic black box, the painting is translated into a digital virtual space in which birds (canaries and other birds), humans (code-covered human beings), and geology (the terrain extracted from Paradise on Earth) are rendered as virtual forms.The canary represents a warning of risk and chaos, the code man represents the subjectivity of code in blockchain and artificial intelligence, and the three different types of geology represent the huge amount of electricity that the blockchain relies on coming from nature, land and mineral deposits, and metaphorically the potential ecological risks. In addition, the Genesis scenario depicted on the outside of the triptych is mentioned to be replaced with the blockchain creation board.

The Garden of Earthly Delights - Bird, Human and Geology

4K video, color, sound, 00:01:39, 2021

link:
https://vimeo.com/590620901
Password: Garden



screenshots from video

AI gernerated bird vs the bird in the painting

Exhibition view in CAFA Museum

BOTI

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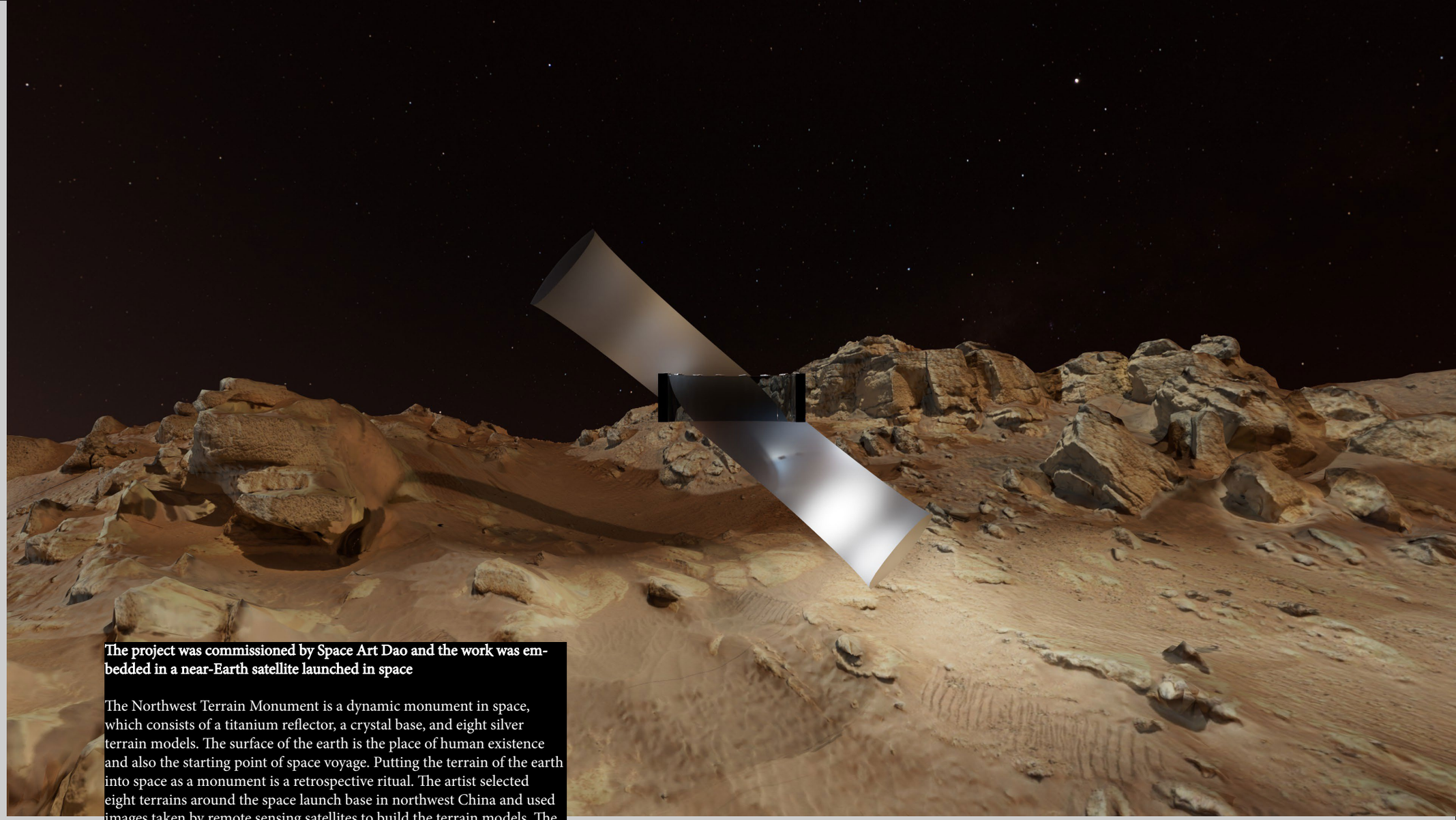


The project was commissioned by Space Art Dao and the work was embedded in a near-Earth satellite launched in space

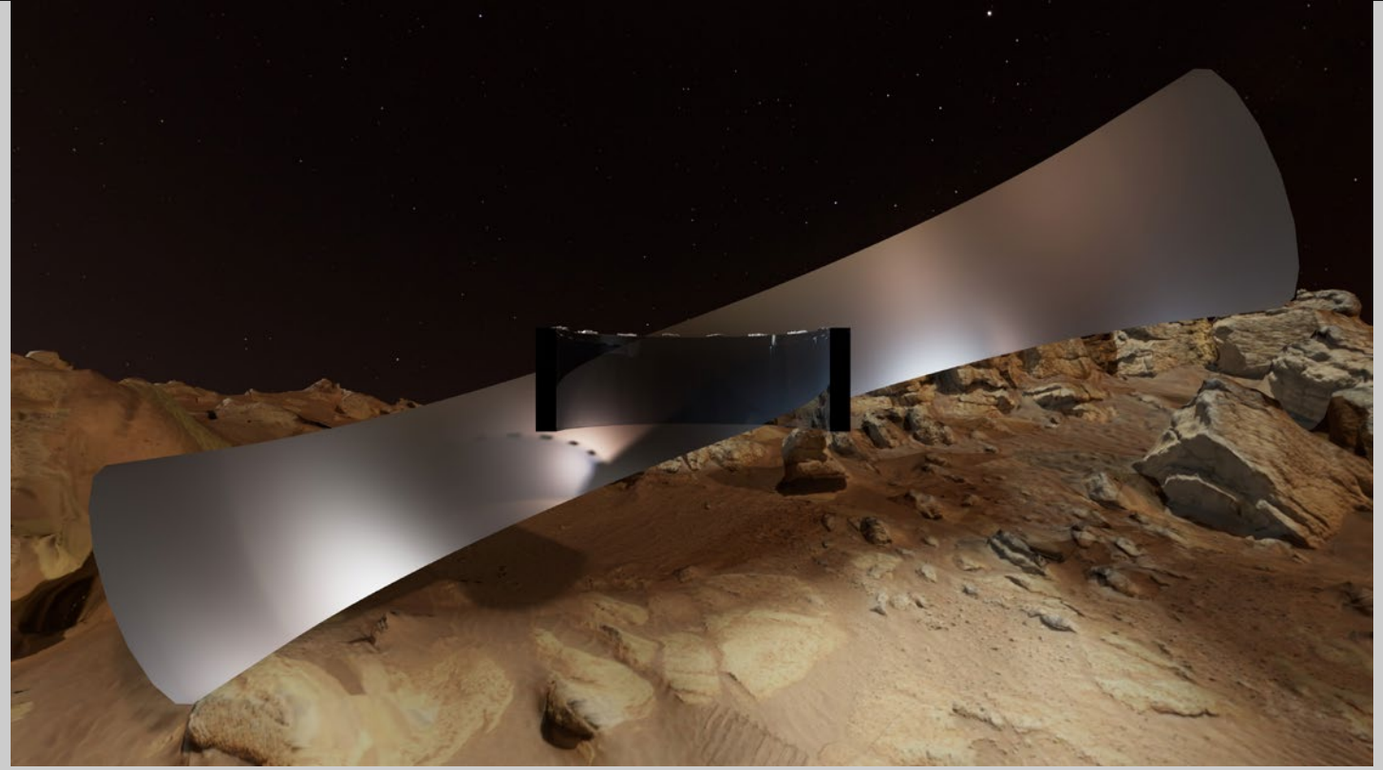
The Northwest Terrain Monument is a dynamic monument in space, which consists of a titanium reflector, a crystal base, and eight silver terrain models. The surface of the earth is the place of human existence and also the starting point of space voyage. Putting the terrain of the earth into space as a monument is a retrospective ritual. The artist selected eight terrains around the space launch base in northwest China and used images taken by remote sensing satellites to build the terrain models. The artist used space-appropriate materials for several parts of the monument. A titanium reflector focuses light on the center of the monument, a crystal base reduces light absorption, and a silver topographic model reflects light better. The design of the monument references minimalist sculpture and adds a functional, dynamic design that balances the visual and meaningful aspects of the monument.

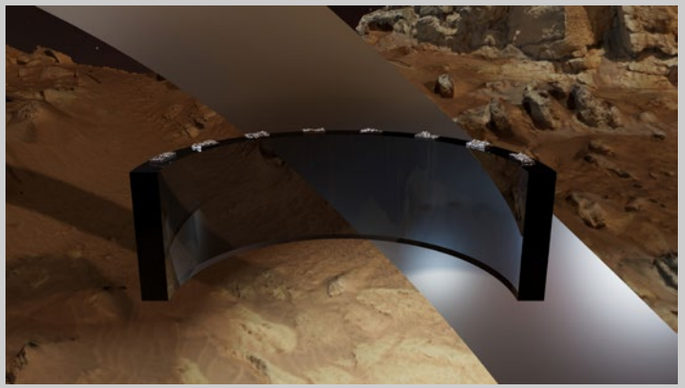
Northwest Terrain Monument

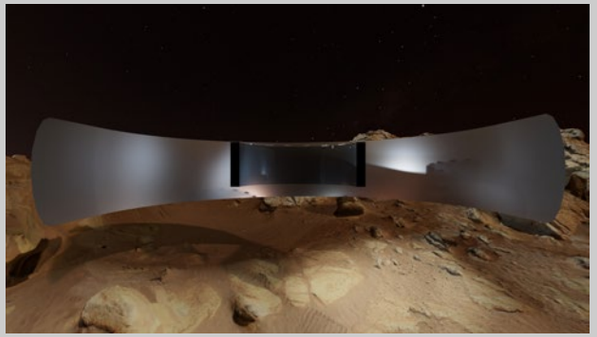
Northwest Terrain Monument

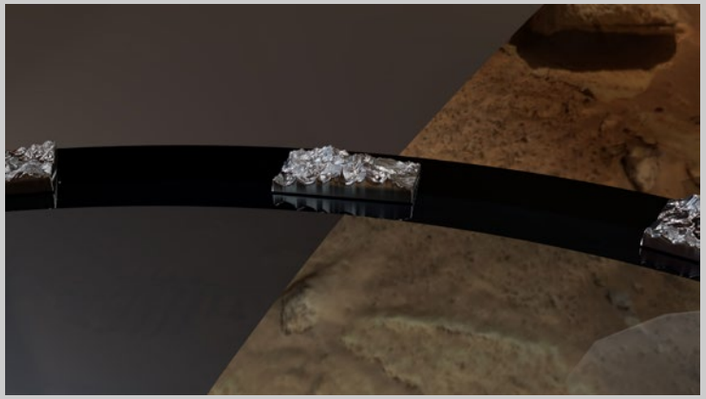
3D Model of a dynamic monument, permanent loop, 4k CGI animation, variable size

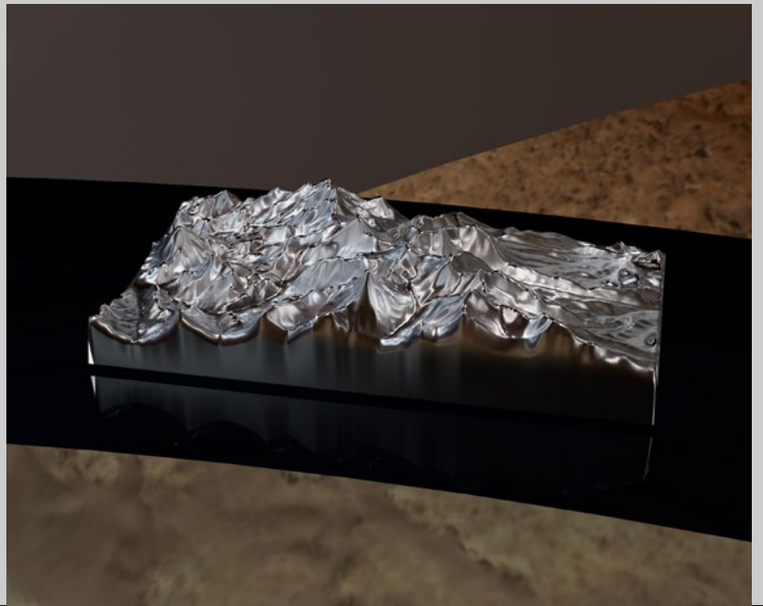
screenshots from
the rendering video











BOTI

Discipline the Baby
(2023)

My Mind As/Is Your Memory, My Body As/Is Your Substance
(2022)

PLA – Pure Life Assembly
(2023-)

Image Field

Intro
(2020-)

Subprojects
I,II,III,IV Series
(2020-)

Image Field Space
(2020-)

Image Field Zone
(2021-)

2017/2020

Reassembling Painting - Black Box
(2019)

(Ro)bird's-Eye View
(2019)

Hidden Flow - Cement Plant
(2020)

Jungle Box
(2017)

Virtual Agent
(as easyJet©Wong)

The Garden of Earthly Delights - Bird, Human and Geology
(2021)

Northwest Terrain Monument
(2022)

PPP
(2021)

PPP - Black depicts the pedigree of the core product elements in the PPP series. It aims to reflect the hypocritical bright moments of capitalism and consumer society.

BLACK, the first work in the series, appropriates crude oil, one of the most complex black substances in the economic and political sphere, and uses the logos of several major energy supply companies as dark and shiny objects. Also based on the artist's understanding of digital art and painting, the deformation and extrusion of liquid matter in space and the confrontation with hard matter is seen as a new form of painting in digital space.

*PPP stands for Pop Product of People, The PPP series explores the intersecting moments in popular commodity culture and makes one question what is popular and what is capitalist, and perhaps there is never a line.

screenshots from video

PPP - Black

digital video, color, no sound, 00:00:18, loop, 2021

Portfolio Full
2023

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