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Speculative Eros-Technics Statement:

With a background in art history, my practice is committed to the queering and reconfiguration of myth through research, writing, and worldbuilding. Through building digital-ambient environments, non-binary and non-human remixes of digital bodies, and talismanic ritual devices, I address themes of shame, alienation, and intergenerational wounds in the Asian diaspora. Developing across digital platforms and physical installation, the goal of building these interconnected realms is to create a feedback loop of healing and recursive transformation.

I discovered in digital production a sanctuary for respite, release, and body-centering. In 3D modelling, 'translation', 'orientation', and 'scaling' are central means to the creation and transformation of form. I saw the experiences of many diasporic drifters reflected in these world-generating actions: the movement of the precarious body across space and time; the assimilative and generative orientation to axes of power and care; and the scalability of identity.

My vision stems from what I sense to be the collective need for a speculative, mixed-reality spiritual practice that collapses technology, history, and eros.

Screenshot from *ReMazu: Iterations of Devotion*



When Lin Mo foresaw hazardous conditions at sea



1. ReMazu: Iterations of Devotion: film

ReMazu: Iterations of Devotion (2022-23)

09:26 min

Single channel video projection with sound

Soundtrack by Mizu

<https://vimeo.com/840159624/>

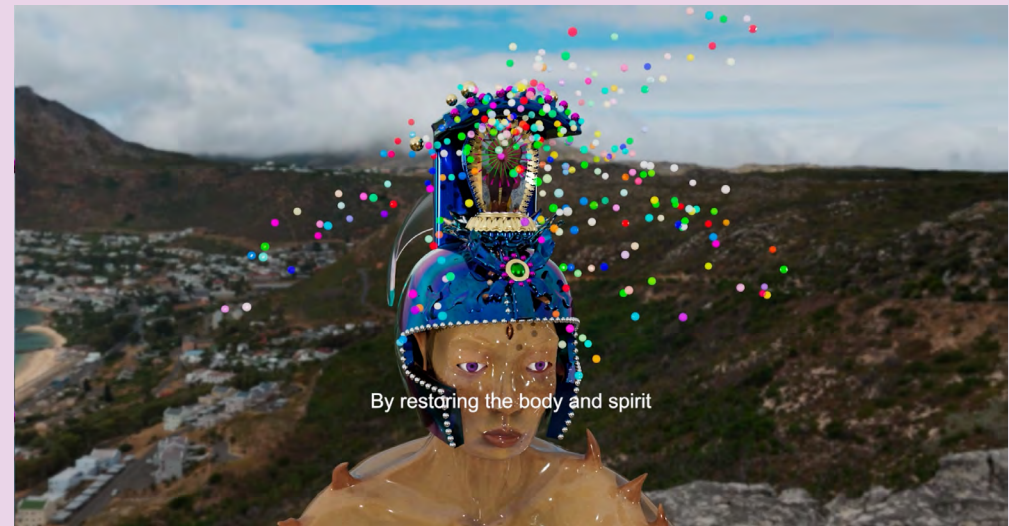
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Consisting of a short film and installation, multimedia project **ReMazu: Iterations of Devotion** chronicles the cyclical journeys of a deity named Mazu, a sea goddess and shaman who was first mythologized in Fujian in Southern China, later migrating to Taiwan, and Southeast Asia. Through research, writing and prototyping, I reimagine Mazu as a contemporary queer deity, informed by the complexity of coastal diasporic identities, a spiritual connection to the powers of water, and an insatiable hunger for transformation.



From building digital-ambient environments, to animating within them a digital avatar that draws from my likeness, the non-human, and non-binary body collaging, the process of virtual production became a healing and body-centering experience.

Reflecting on this process, the film uses iterative calling to frame Mazu as an emotional reprogramming loop. Mazu 妈祖, in the Fujianese dialect, refers to *mother ancestor*.



Driven by the intense desire to be seen/heard/felt/held, the act of inviting her triggers the process of remothering, to create the safety needed to shield from the violent forces of colonialism and Confucianist hetero-patriarchy. The animation dissects these forces from the lens of the Three Great Mountains: guilt, shame, and self-loathing.

Embedded within the film is an easter egg that connects Mazu's healing powers to my relationship with my mother, to alleviate the pain passed down from generations of unaddressed trauma.

Screenshot from *ReMazu: Iterations of Devotion*





有求必应 (Your Desires Will be Answered), 2023
3d printed sculpture on motorized turntable,
with acrylic paint and artificial beads
42 x 30 x 30 inches

Video documentation:

<https://vimeo.com/884040234/>

1. ReMazu: Iterations of Devotion: sculptures



Frolicking in ClitForest, 2023
3d printed sculpture on motorized turntable
28 x 10 x 10 inches

Video documentation:
<https://vimeo.com/884035898/>

Accompanying the film is a set of 3d-printed ritual devices **有求必应 (Your Desires Will be Answered)** and **Frolicking in ClitForest**. Partially procedurally-generated and inspired by Daoist ceremonial vessels, they incorporate remixes of Mazu's reconfigurable digital body. These devotional vessels absorb the power of affirmations, bodily rituals, and self-cultivation. They are designed to receive the signals sent out by the film.



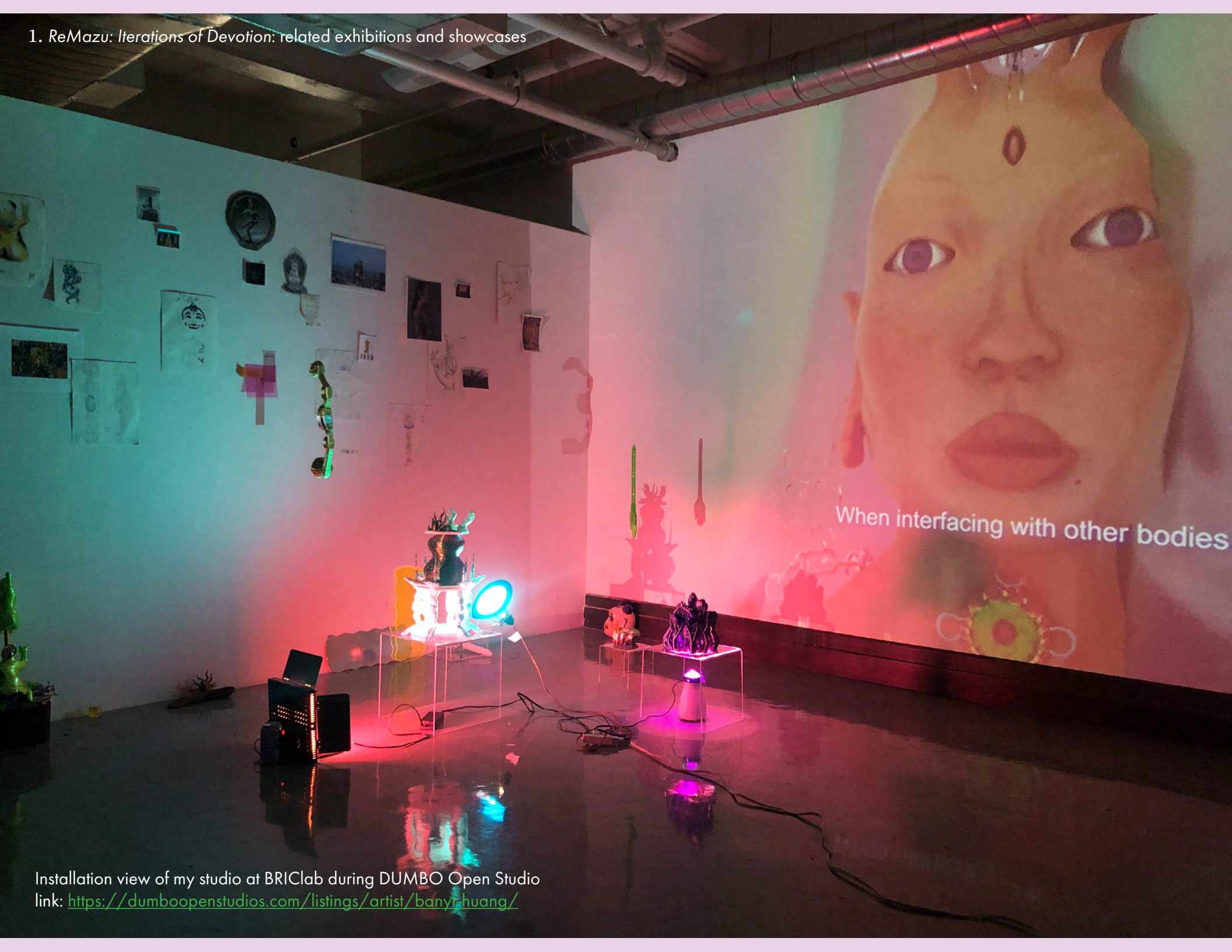


1. ReMazu: Iterations of Devotion: related exhibitions and showcases



Installation view of *Homorientalism* (2023), curated by Noor Bhangu at Smack Mellon. Image courtesy of Smack Mellon. Photo by Etienne Frossard
Exhibition link: <https://www.smackmellon.org/exhibition/homorientalism/>

1. ReMazu: Iterations of Devotion: related exhibitions and showcases



Installation view of my studio at BRIClab during DUMBO Open Studio
link: <https://dumboopenstudios.com/listings/artist/banyi-huang/>

2. 洞 DONG: film

洞 DONG (2021)

by Banyu Huang and Maya Yu Zhang

Single channel video with sound

5:00 min

<https://vimeo.com/691063235/>

Soundtracks: Lemon Guo and Mengtai Zhang, Furtive

Visual Effects: Eva Wo



Mixing fantasy, pornography, and horror, 洞 DONG takes place in a lunar cave submerged with wet, dark, feminine energy, where a post-gender being embarks on an auto-erotic journey of an impossible return to the maternal, collapsing the ancestral and the futuristic.

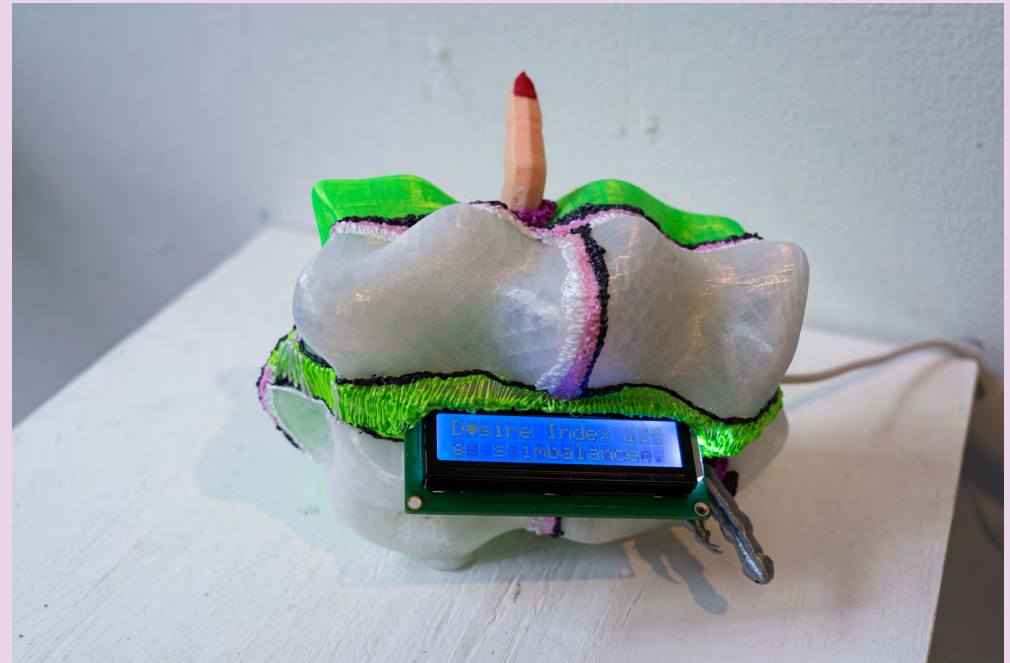
Upon encountering a ritual object in the form of a dildo that merges the moon goddess and her companion the jade rabbit, the mystical being taps into their libido to recall their past life as Big-Headed Buddha. The film features Huang's 3D printed objects pieced together from dreams and diasporic longing, exploring their mythical origins and activating them through the body, performance, and movement.



2. 洞 DONG: sculptures



It's Cold in the Lunar Palace But Warm in Your Embrace, 2021
PLA plastic, arduino, LCD screen, resin, rocks
Dimension variable



2. 洞 DONG: sculptures



Summoning Wind and Calling Rain, 2021

3D printed PLA plastic, resin, metal chain, ink, water pump, water, brush, acrylic paint, rocks, fake plants
13 x 6.5 x 6.5 inches

Video documentation:

<https://vimeo.com/683552411/>

Apparitions, 2021
3D printed PLA plastic, resin, lamp, acrylic paint
fake lashes, wooden box, time switch
64 x 11.5 x 12 inches



2. 洞 DONG: related exhibition



Installation view of *Ghost Stories Are All Love Stories* (2021), a group exhibition at The Clemente Soto Véllez Cultural & Educational Center.

Exhibition link: <https://www.theclementecenter.org/calendar/ghost-stories-are-all-love-stories/>

3. *Grand St.*



Grand St. (2018) is a short film by Banyi Huang and NB Zhong. It is a camp-horror experimental film exploring the visceral experience of engaging with a familiar environment. Using sliding as both a literal movement and a experiential metaphor, the film wavers quickly between the surreal and the mundane; it is committed to depicting the vibrant, fertile, and sensorily-rich haunts of Manhattan New York's Chinatown without exoticizing it.

Grand St. was shown at the Flat Earth Film Festival (2019), and as a part of PRACTICE X Wind (2018) at Artists Space.

Grand St. (2018)

By Banyi Huang and NB Zhong

Single channel video with sound

06:25 min

<https://vimeo.com/237138628/>



4. Amorous Polymers



AmorousPolymers (2019-2021) is a series of photoshoots with the queer Asian community in New York that explored tenderness, abandonment, and erotic play, featuring 3D printed and hand-made body accessories that I designed and fabricated. Taking place over the span of the COVID-19 pandemic, the project fulfilled a need for touch, intimacy, and community that otherwise remained illusive.

See archived images at
<https://www.banyihuang.com/AmorousPolymers.html>

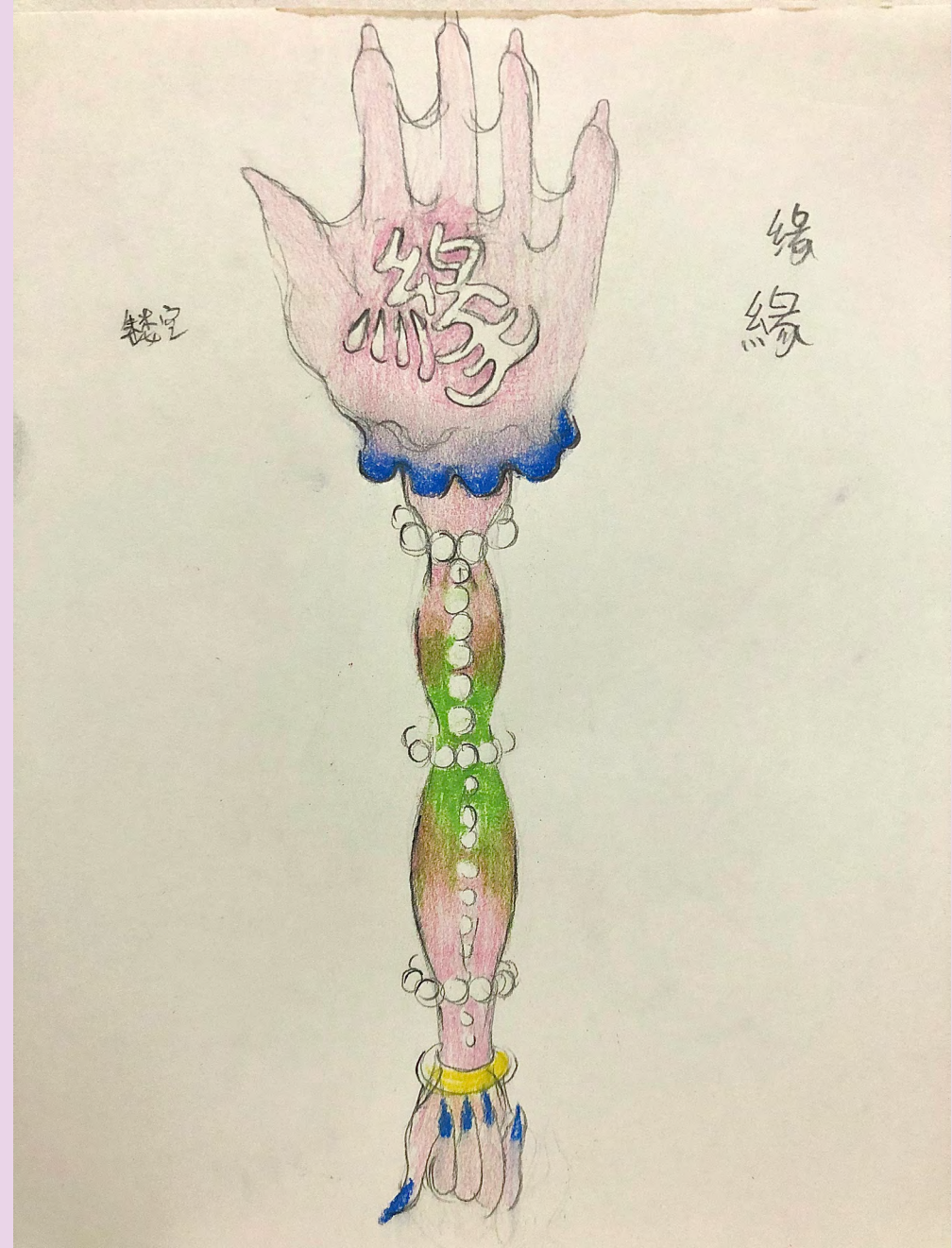


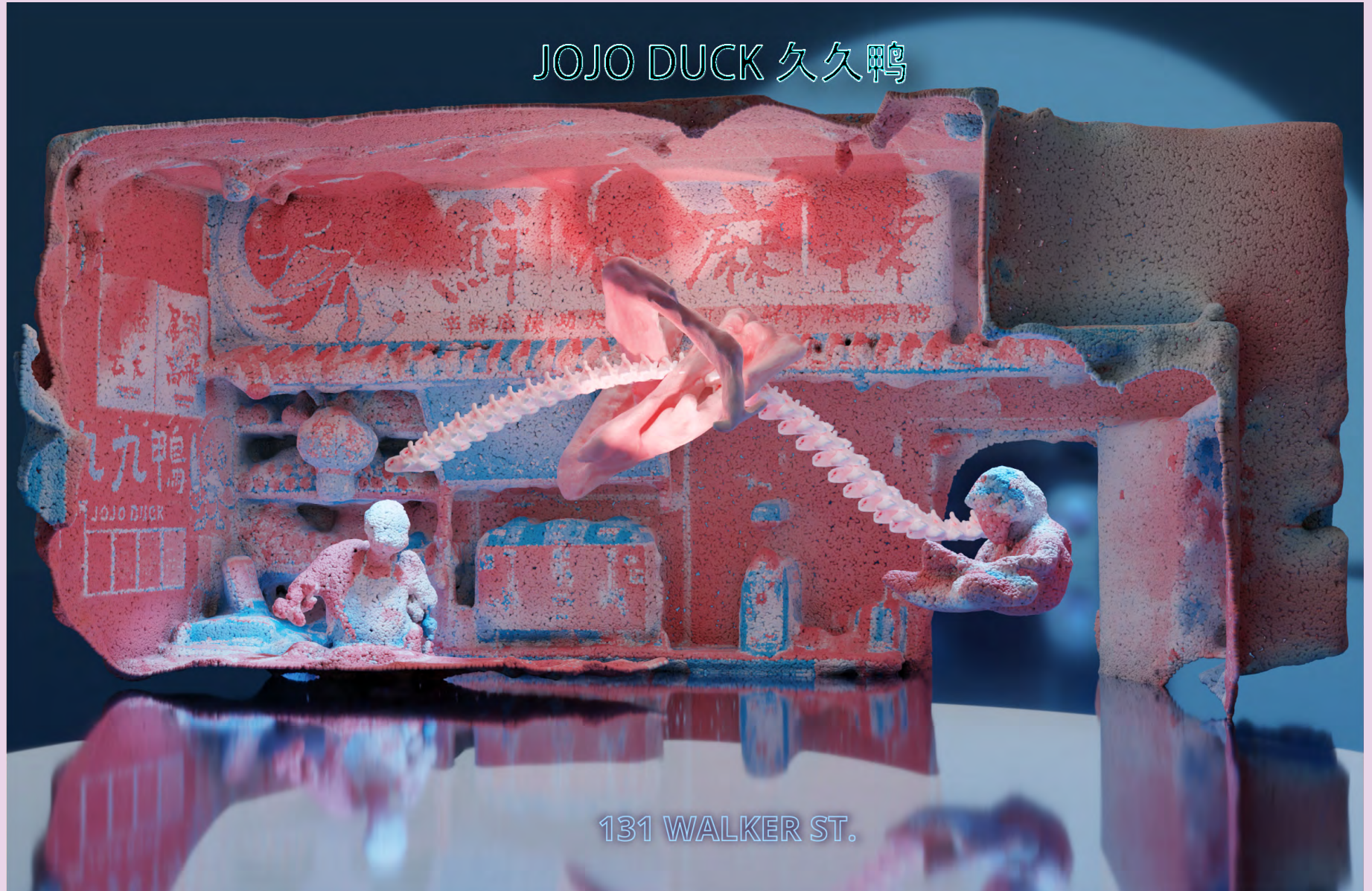


5. Drawings



5. Drawings





My collaboration with WOW Project NYC and Abrons Arts Center to celebrate the Year of the Wood Dragon, with the fourth edition of **From Chinatown, With Love**, a Lunar New Year Calendar to celebrate local businesses in Manhattan Chinatown.

5. Designs



Animation clip:
<https://vimeo.com/911774749>

5. Designs

