

MA in ART AND SCIENCE, CENTRAL SAINT MARTINS, UNIVERSITY OF THE ARTS LONDON

BA in JEWELLERY DESIGN, BEIJING INSTITUTE OF FASHION TECHNOLOGY

CANHE YANG

2025-2026

Canhe is a theoretical researcher and creative practitioner. He currently serves as a reviewer for Leonardo, an SSCI-indexed journal, and was nominated for the LVMH MAISON/O This Earth Award.

In his work, he examines how platform capitalism manages human workers and computational systems through structurally analogous mechanisms. He has proposed the conceptual hypothesis of a “post-antagonistic era,” through which he conducts theoretical research and practice-based verification.

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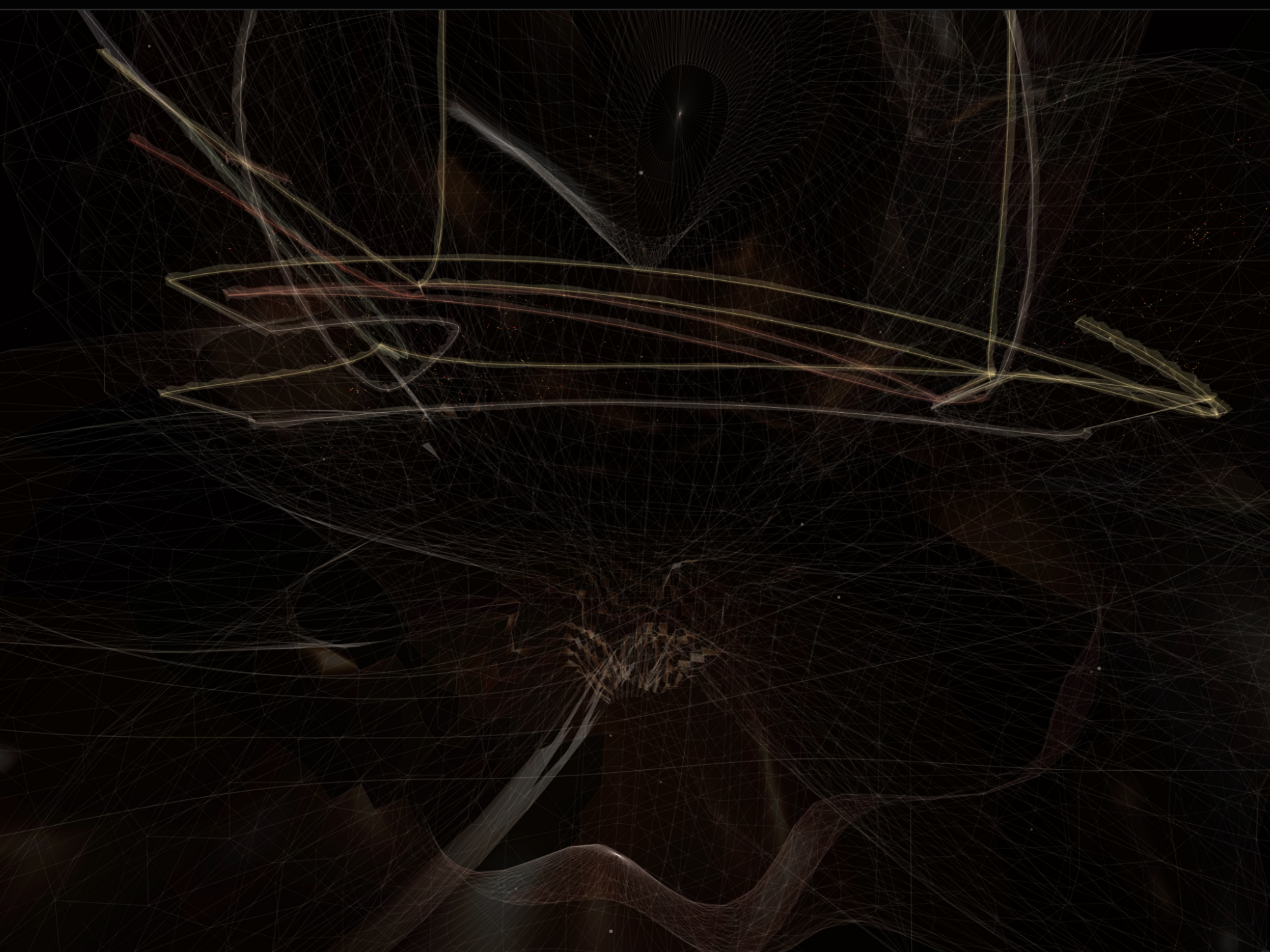
Wet Specimen 2.08 treats the global AI supply chain as a preserved wet specimen: suspended, catalogued, and exposed inside a cold forensic environment. Rather than presenting AI as an immaterial intelligence, the work reconstructs it as a body made of minerals, logistics routes, factory labour, energy consumption, and discarded electronic matter.

The viewer enters this specimen through a WebGL VR environment. Movement becomes a form of dissection: as the viewer travels through routes, nodes, and residual traces, the supposedly smooth infrastructure of AI appears as a damaged anatomical system. Ports, mines, workers, machines, and data flows are no longer separate categories, but organs within the same operational body.

The “wet specimen” is therefore not a metaphor of preservation alone. It suggests a system that is kept alive by being suspended: visible yet untouchable, documented yet unresolved. Through this clinical and archival visual language, the work asks how technological progress conceals its material costs, and how the bodies that sustain AI are turned into anonymous evidence within global platform capitalism.

LOC: [14.4100, 121.0400]

NAME: AMKOR PHILIPPINES MUNTINLUPA
MAT: COPPER / LIQUID GLYCOL
COST: GRID OVERLOAD / HEAT
SYS: STEADY-STATE COMPUTE





Collaborative project.

Mainly responsible for the design and implementation of the web-based interface.

NO.049

May 26, 2026 at 01:35 PM

83 souls participated

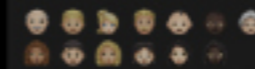
****The New World: A Symphony of Shadows and Silence****

In the ashes of what was once called "the world," these 13 survivors stand as both architects and witnesses to a new dawn—or perhaps, more accurately, a slow descent into twilight. Their numbers are small, their voices muted by the weight of history's indifference. Yet they carry with them the seeds of change, though not in the way anyone might expect.

Their world is one where color has been systematically stripped away. The vibrant hues that once defined humanity—reds, blues, yellows—are fading, replaced by monochrome tones that echo the pallor of their own skin. Light-skinned individuals dominate the landscape, their faces etched with lines of resignation, while darker complexions grow increasingly rare, almost forgotten like relics of a bygone era. It is a world where diversity is no longer celebrated but tolerated, a fragile peace built on the erasure of difference.

CHRONICLES

NO.049 May 26



83 souls

NO.048 May 25



83 souls

NO.047 May 23



83 souls

NO.046 May 21



83 souls

NO.045 May 19



83 souls

NO.044 May 17



83 souls

NO.043 May 15



83 souls

NO.042 May 13



83 souls

NO.041 May 11



83 souls

NO.040 May 9



83 souls

NO.039 May 7



83 souls

NO.038 May 5



83 souls

NO.037 May 3



83 souls

NO.036 May 1



83 souls

NO.035 Apr 29



83 souls

NO.034 Apr 27



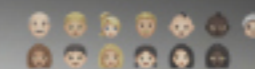
83 souls

NO.033 Apr 25



83 souls

NO.032 Apr 23



83 souls

NO.031 Apr 22



83 souls

NO.030 Apr 21



83 souls

NEXT LAUNCH

24h 0m

Who Goes to the New World? is an interactive artwork presented through both an online system and a physical installation. It explores the intersection between historical imagination and contemporary algorithmic structures. Participants encounter Emoji figures reduced to only three attributes — gender, race, and age — and must make 13 binary choices to determine who is allowed to board the "New World Ark" and survive.

The system operates as an extreme ethical field, aggregating individual judgments in real time and visualizing the formation of collective results. Highly voted Emoji figures occupy a privileged central position, while low-voted figures are pushed to the margins as "losers." By materializing the process through which dispersed judgments are transformed into statistical hierarchies, the work reveals how latent social biases can be amplified within statistical procedures that appear democratic, fair, and neutral.



This work challenges the common perception of AI as a purely virtual and harmless entity. It reveals a complex physical network that is often obscured by dominant technological narratives: a network extending from rare metal extraction and chip manufacturing to data centres and the recycling of electronic waste. Through visual maps, a heavy sculptural apparatus of AI, and an animation simulating AI from a first-person perspective, the project directly presents the materially intensive and labour-intensive conditions behind artificial intelligence.

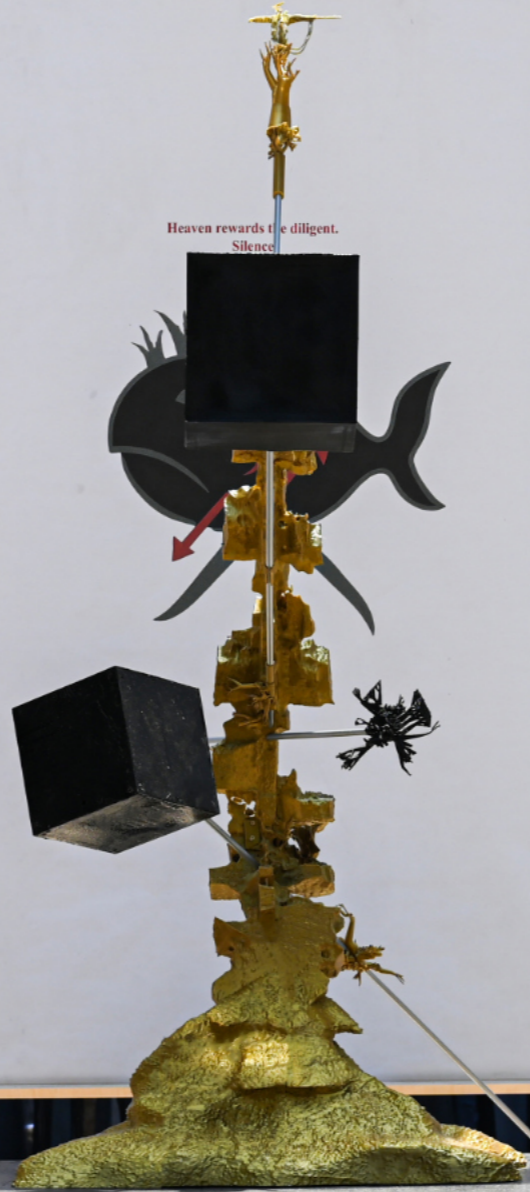
The central argument of the work is that AI is not an immaterial form of intelligence, but a system deeply embedded within global structures of social and economic exploitation. It depicts an unequal global division of labour, placing the computational precision of AI alongside its social costs and material shadows. Through this polyphonic visual presentation, the work seeks to construct a more transparent visual language: one that not only displays the outputs of AI algorithms, but also reveals the price of their production.

The Forgotten Material
Tools
Workers
Morphological changes



被遗忘的物质
工具
工人
形态变化

Heaven rewards the diligent.
Silence



New Battlefield
Bloodlines
Class
Perception



新战场
血统
阶级
感知

Cleaning Relics is a design series built upon deliberate grammatical and conceptual ambiguity: these objects are both tools for washing and objects that are themselves washed away.

The choice of material introduces a structural paradox. Forms traditionally associated with transcendence and permanence are given a function that ensures their gradual disappearance through use. In this sense, the objects oscillate between tool and artefact, between sacred form and consumable material, never fully settling into a fixed state.





'Cannit Machine' seeks to break the stereotype of the invisibility of artificially created technology by constructing a series of figurative everyday scenarios, extensively exploring scenarios in which mechanised entities and other non-human agents are present in everyday human life, as well as collecting the reactions and attitudes that the public will display.

The work rejects traditional eschatological and utopian narrative frameworks, and instead confronts the realities of how technological hegemony, through dematerialised and abstracted concepts such as "cloud services" and "digitisation", creates misperceptions of technological objects among citizens in the present day.

By constructing a series of figurative everyday scenes, this project attempts to break down this artificially created invisibility. These scenes are both an archaeological study of contemporary technological society and a preview of future social forms. Citizens will see the real state of development of technology and gain real perceptions, no longer through internet speakers. At the same time thinking about how to redefine their subjectivity in their interaction with technology.

By re-embedding artificial intelligence into specific social contexts, this project reveals how technological hegemony constructs the legitimacy of its domination through the discourse system, explores the correlation between technological invisibility and the mechanism of social control, and analyses the construction of the subjectivity of the general public in technological domination.



This is a theatrical spectacle about capital, technology, and the politics of the body. A robot, personifying a capitalist, is mechanically pushed through the bustling streets of downtown Shanghai. It monotonously repeats the supposed truths once preached by capitalists—struggle, success, gratitude, and hymns—in a mechanical tone.

These phrases, long integrated into the collective social consciousness and shaping contemporary philosophy of survival, are now stripped to meaningless noise through deliberate repetition. In this performance, the power of capital and the invisible mechanisms of technology manifest in an ironically stark manner.

The design of the capitalist robot is not to represent an individual but to serve as a “symbol” revealing the automated operations of capital power. The robot’s movements, devoid of emotion or autonomous thought, merely propelled by others, showcase the indifference and invisibility of capital power through repetitive, hollow quotations. The aversion shown by passersby also reflects the public’s latent fear and distancing from capital.