

腐蚀物象谱

Corroded Atlas

艺术家自述

今天是蓝调乐章：游荡的重影主宰像素，燃烧的余烬自那黑色幽暗的，
那深深的屏幕朝圣。

“门开了”：他吐出一圈雪茄的烟雾。
或者说，描绘陶瓷表皮的版图，
或者又说，航行在意识的边缘。

切分音符敲打一窗和墙，拯救像素—拯救凝视
我目睹了另一个我和我自己的负位移……

— 陈采鋆

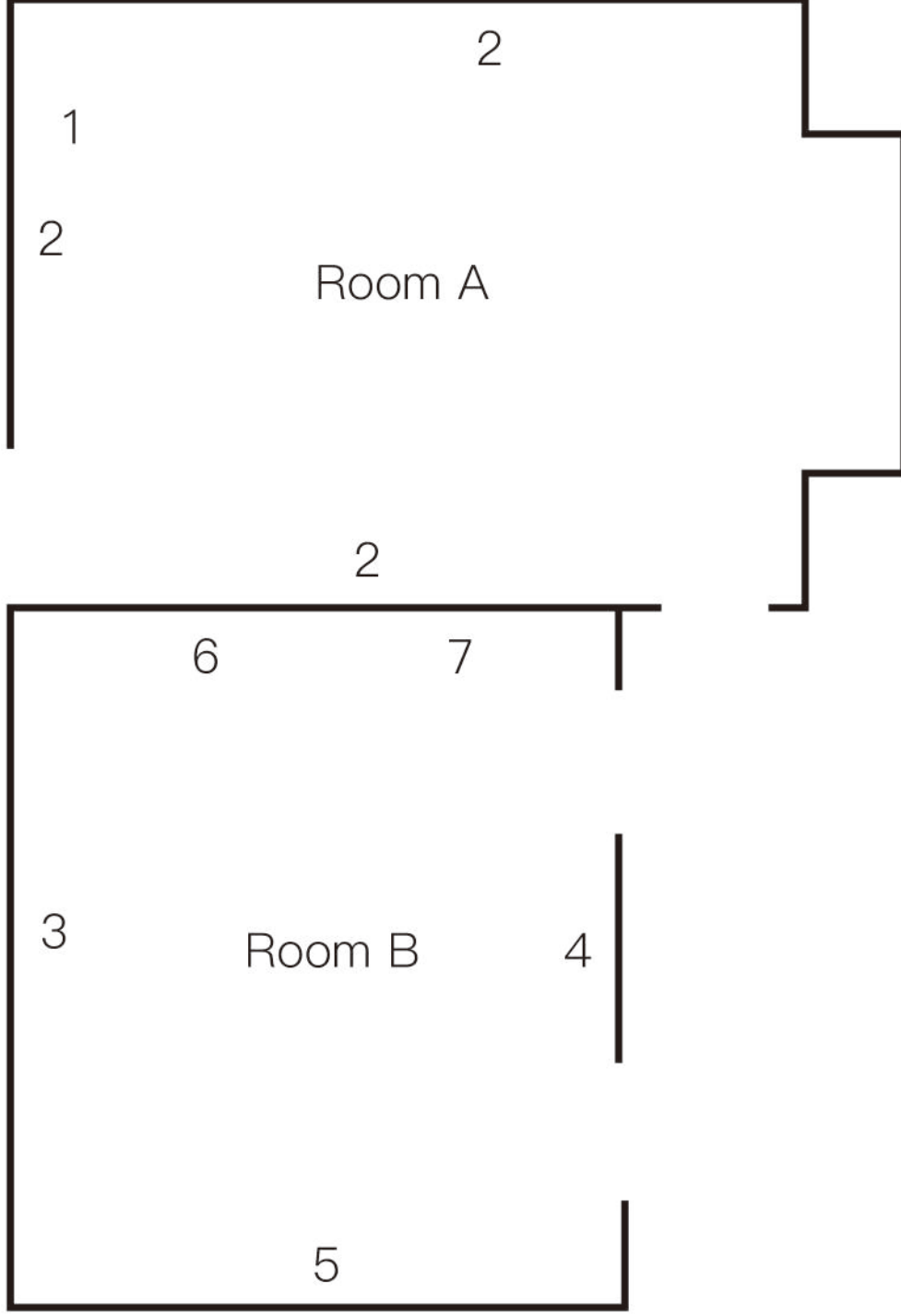
Artist's Statement

*It's Blue notes today: Ghosting images dominate pixels, the burning
embers come from the dark dark deepest screen pilgrimaging.*

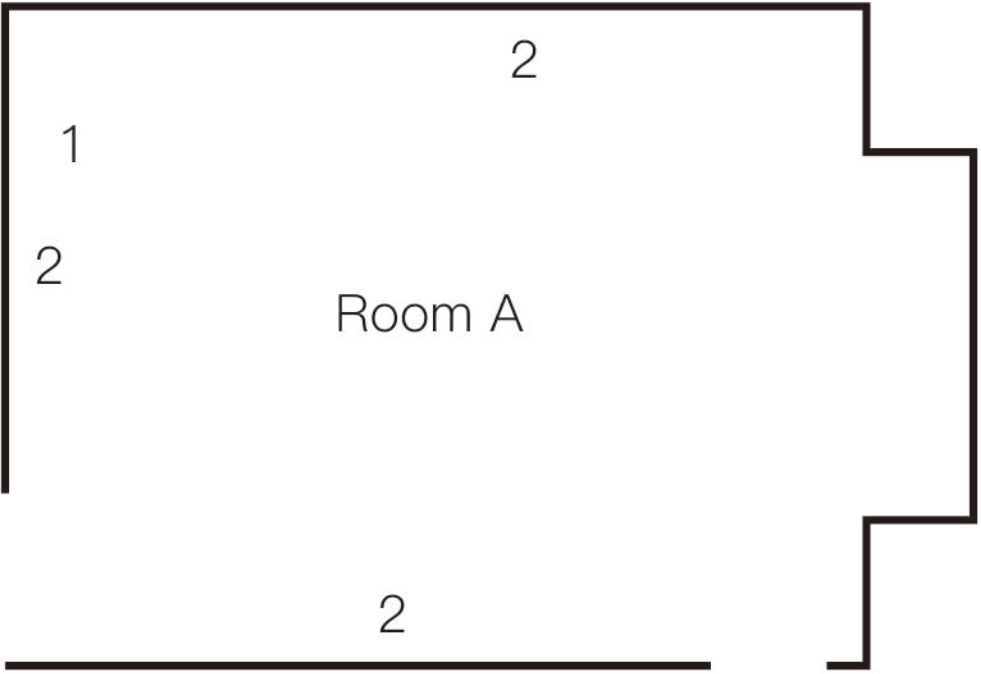
*'Door's opening': he breathes out a swirl of cigarrillo smoke.
To say mapping the territory of ceramic skins,
or to say navigating the edge of consciousness.*

*Shuffle beats-Window wall, Saving the dots-Saving the gaze,
I saw another negative displacement of me and myself... ..*

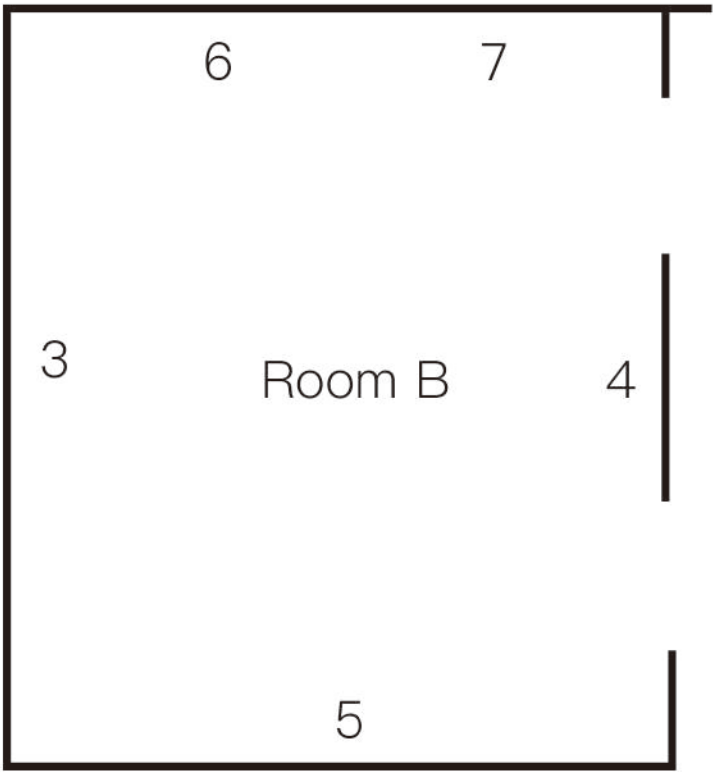
— Caiyun Chen



Exhibition Floor Plan



Exhibition Floor Plan



Exhibition Floor Plan

当身份与记忆在流动中不断被重组;当迁徙与归属的边界模糊,对土地与文化根源的再思成为一种持续的回声。图像与文字里承载了关于个体与世界关系的追问,也承载了镜面倒影里关于身份、流动、归属、时间共同编织的波纹。

如液态般流动,如尘埃般弥散;碎片化的图像如同数字息肉,成为感知的有机体时间的断裂与漂浮的拼贴让影像转化为一片非和弦的余震场域:一种幻觉般的余波在流动中重写记忆、想象与时间。非线性的叙事成为主观意识的延伸,视觉停留在意识与模拟之间的地带。

色彩、水滴、倒影、金属片、残留铭文,每一个物体是图像,是文本,如同镌刻时间的考古表面。在精神与合成之间的视觉语言,在光与数据的流动中相互作用。透过这些物象的容器,我们窥见结构自身的波动与重塑。

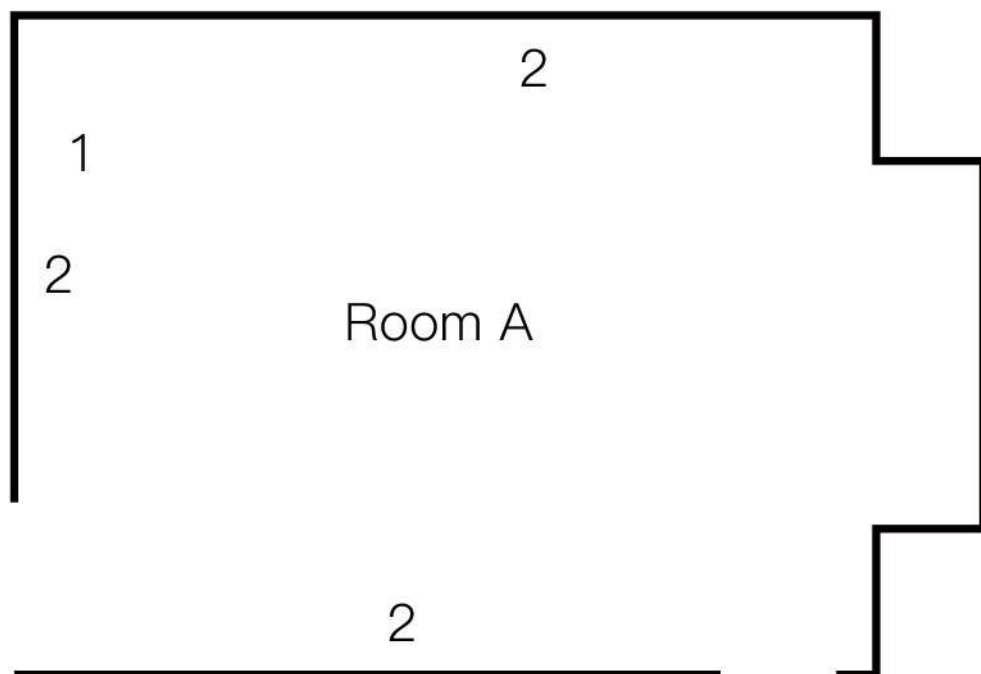
——陈采鋆

*When identity and memory are continuously reassembled in motion;
when the boundaries between migration and belonging blur,
the rethinking of land and cultural roots becomes a lingering echo.
Within images and words lie inquiries into the relationship between the self and the world
and within their mirrored reflections, ripples woven from identity, fluidity, belonging, and time.*

*Flowing like liquid, dispersing like dust;
fragmented images emerge like digital polyps, forming organic extensions of perception.
Temporal ruptures and drifting collages transform the image into a field of aftershock
a site of resonance where memory, imagination, and time are rewritten in motion.
Nonlinear narration unfolds as an extension of subjective consciousness,
and vision lingers in the threshold between awareness and simulation.*

*Color, droplets, reflections, metallic fragments, residual inscriptions
each object is both image and text, an archaeological surface engraved with time.
A visual language oscillates between the spiritual and the synthetic,
interacting within the currents of light and data.
Through these vessels of imagery,
we glimpse the oscillation and reformation of the structure itself.*

— Caiyun Chen



Exhibition Floor Plan

1.
Drifting Series

Photography
2024–2025

2.
Untitled

2022.10
Sculpture

Drifting Series

2025年4月

摄影

尺寸可变

我以更具反光性的材料取代传统媒介，并通过不同速度与幅度的运动方式采集图像。这些图像与现实物件和数字虚拟网络交织融合，层层叠加的效果使每一张图像都失去了明确的边界，构成一种模糊、屏幕化的象征体。黑框屏幕边缘的光线引导着文化的传播，而精细的像素点则形成一种当代式的、流行病般的视觉扩散机制。像素微粒如同病毒般迅速蔓延，干扰并重塑我们对信息与图像的感知，映射出当代社会在处理视觉与信息上的转变。

Drifting Series

April 2024

Photography

Variable size

I replace materials with more reflective substances, which are collected through movement at varying amplitudes and speeds. These images blend with real objects and digital virtual networks. The multiple overlapping effects cause each individual image to lose its distinctiveness, creating an ambiguous screen-dominated symbolic entity. Light from the sides of black-framed screens leads cultural dissemination. Meanwhile, fine pixels create a contemporary, epidemic-like visual dissemination. Tiny pixel particles spread rapidly like a virus, affecting and altering our perception of information and visual experience, reflecting the shifts in how contemporary society handles images and information.

www.chencaiyn.com
@_chen_caiyun
caiynchen2022@outlook.com

Web.



Ins.



WeChat.



《无题》Untitled

2022.10

金属雕塑

尺寸: 450×360×680 mm

耐候钢 做锈处理

《无题》是对金属张力与静止的抽象冥想。锈红色的主体以结构姿态升起，光线成为其合作者，投射出变幻的阴影，向上的延伸则将材料转化为存在的象征。

Untitled

2022.10

Sculpture

Size: 450×360×680 mm

Weathering steel rust treatment

"Untitled" unfolds as an abstract meditation on the tension and stillness inherent in metal. The rust-red structure ascends with architectural grace, engaging light as a silent collaborator. Through the play of shifting shadows, the material transcends its physicality — its upward reach becoming a quiet emblem of existence itself.

www.chencaiyn.com
@_chen_caiyun
caiynchun2022@outlook.com

Web.

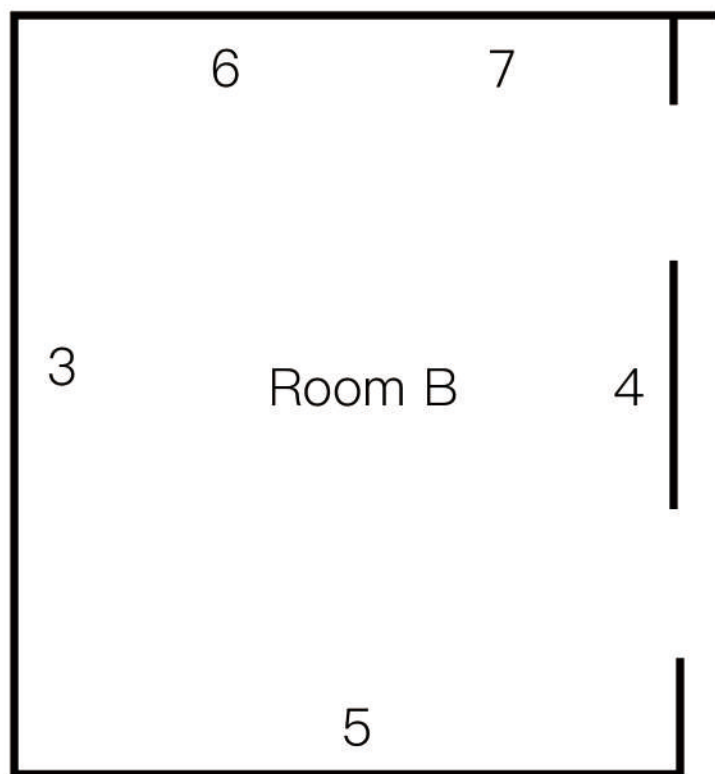


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3.
死鸟 Dead Bird

2024.8
Poetry

4.
《人权和公民权宣言》重新誊写在白纸上
The Declaration of the Rights of Man and of the Citizen retranscribed on blank paper

2023.3
Documentation Photography of the Installation

5.
Infiximab

2025.8
Visual Poetry 视觉诗歌

死鸟 Dead Bird

2024年8月

诗歌

自助出版

这是一个短篇自传体诗集，探讨后殖民身份和记忆。通过个人镜头，它揭示了在殖民历史的阴影下，个人如何在文化、语言和身份之间导航和斗争。该系列采用独特的叙事风格，将个人经历与更广泛的历史背景交织在一起。这不仅是一本个人自传体诗集，也是一个关于后殖民世界的普遍故事。它反映了更广泛的历史创伤和文化重建的过程。

这个作品也出现在从格拉斯哥到土星，第53期，和 Tent 出版社出版。该书目前在柏林的Pro-qm书店有售。

死鸟 Dead Bird

August 2024

Poetry

Self-published

This is a short autobiographical poetry collection that explores postcolonial identity and memory. Through a personal lens, it reveals how individuals navigate and struggle between culture, language, and identity under the shadow of colonial history. The collection employs a unique narrative style that intertwines personal experiences with a broader historical context. It is not just a personal autobiographical poetry collection but also a universal story about the postcolonial world. It reflects the broader historical trauma and the process of cultural reconstruction.

This work is also featured in From Glasgow to Saturn, Issue 53, published by Tent Press. It is currently available for purchase at the Pro-qm bookstore in Berlin.

www.chencaiyn.com
@_chen_caiyun
caiynchen2022@outlook.com

Web.



Ins.



WeChat.



《人权和公民权宣言》重新誊写在白纸上

2023.3

装置

尺寸可变

装置的文献摄影

尺寸: 24寸 (45 x 60cm)

媒介: 成像于富士相纸 / 艺术微喷

托裱于无酸卡纸

这件作品是为了纪念那些被政治权力压制和约束的人。它反映了一个公众的声音被系统地忽视，基本的表达权利被剥夺的时代。空间内悬挂的A4白色床单代表了集体意识中的个体。他们没有文字，却矛盾地表达了一切不能说的东西。在他们的上方，一个隐约可见的铁锤是一个明确无误的象征，象征着试图消除和控制异见的力量。

该装置以纪念碑的形式呈现，既是纪念的场所，也是警告的标志。一个战略性的光源投射出一个高耸的阴影，唤起了历史本身沉默而紧迫的存在。通过材料与光线、脆弱与坚韧、缺失与抵抗的相互作用，作品迫使我们记住自由、集体和无声反抗的持久力量。

The Declaration of the Rights of Man and of the Citizen retranscribed on blank paper

2023.3

Installation

Variable size

Documentation Photography of the Installation

Dimensions: 24 x 45 x 60 cm (HxW)

Medium: Archival Pigment Print on Fujifilm Paper

Mounted on Museum-Grade Acid-Free Mat Board

This work commemorates those who have been suppressed and constrained by political power. It reflects an era in which the public voice was systematically ignored and the fundamental right to expression was stripped away. The suspended A4 white sheets within the space represent individuals within a collective consciousness. Devoid of text, they paradoxically express everything that cannot be spoken. Above them, a faintly visible iron hammer serves as an unmistakable symbol of the forces that seek to erase and control dissent.

Presented in the form of a monument, the installation functions both as a site of remembrance and as a sign of warning. A strategically positioned light source casts a towering shadow, evoking the silent yet urgent presence of history itself. Through the interplay of material and light, fragility and resilience, absence and resistance, the work compels us to remember the enduring power of freedom, collectivity, and the silent forms of defiance.

www.chencaiyn.com
@_chen_caiyun
caiynchen2022@outlook.com

Web.



Ins.



WeChat.



Infliximab

视觉诗歌

2025.8

金属不锈钢

100 × 100毫米

这件作品源于我与IBD 疾病的长期相处。作为治疗的一部分，我需要终身定期接受 英夫利昔单抗（Infliximab）注射。生活的连续性不得不被切割为一段段在医院的旅行。创作的起点，是一次住院过程中对身体与药物关系的感受。这次，我纯粹只是想将个人的医疗体验转化为叙事纪念，创造一个对慢性疼痛的对话空间。

Infliximab

Visual Poetry

2025.8

Stainless Steel

100 × 100 mm

This work emerges from my long-term experience living with IBD. As part of my treatment, I undergo lifelong, regular infusions of **Infliximab**. Life's continuity is inevitably fragmented into repeated journeys to the hospital. The starting point of this piece was a moment during hospitalization, reflecting on the relationship between my body and the medication. Here, I aim to transform a deeply personal medical experience into a narrative commemoration, creating a space for dialogue with chronic pain.

www.chencaiyn.com
@_chen_caiyun
caiynchen2022@outlook.com

Web.

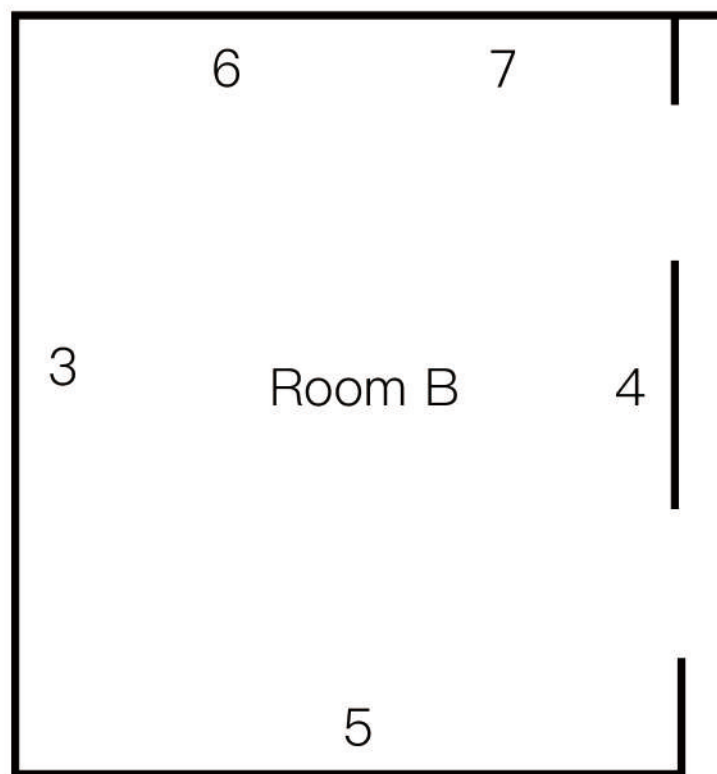


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Exhibition Floor Plan

6.
新家园，热土 New Homeland, Wonderland

2024.8
Single Channel Video
9m 53s

新家园，热土 New Homeland, Wonderland

2024 年 8 月

陈采莹 Caiyun Chen

单频道录像，PAL，16:9，9 分钟

这部作品是一首非线性叙事视觉诗，深深植根于结构电影方法论的原理。通过采用有意和精确的干预，运动图像被刻意剥离了最初的清晰度和可识别性。结果，时尚的现代建筑与世界原始的自然纹理形成了鲜明的对比，凸显了后工业美学与元素自然之间的张力和对话。

我试图用移动像素来比喻人类的联觉，探索视觉元素的动态相互作用如何唤起多感官体验。在这种情况下，每个像素不仅仅是一个静态元素，而是更大的感官挂毯中充满活力、不断变化的部分。这个想法是为了说明这些像素的相互作用如何反映我们的感官融合和相互影响的方式，就像联觉让人们体验感官输入的融合一样。

视觉景观通过空灵的叠加而进一步丰富，这些叠加模糊和融合了不同维度之间的界限，营造出一种令人难以忘怀的超凡脱俗的氛围。这些幽灵般的叠加扭曲了视觉平面，将它们融合在一起，让人产生一种梦幻般的状态，现实与幻觉之间的界限变得模糊不清。因此，这些图像邀请观众质疑他们的看法，以及所见与想象的本质。

像素光谱中的电子昆虫象征着我们这个时代数字现象的普遍性和压倒性。就像“熊猫烧香”现象一样——一种以传播速度快、影响深远而闻名的病毒式数字趋势——这些电子昆虫代表了当代人对数字刺激的迷恋和沉迷。它们与某些曾经被视为新奇或颠覆性的现象成为其时代的象征的方式形成了当代的平行。

在这种复杂的元素相互作用中，文本语义与视觉和听觉体验错综复杂地交织在一起，创造了丰富而相互关联的感官挂毯。作品的每一层——无论是文本、视觉还是听觉——都与其他层面互动并相互增强，从而形成一个多面且身临其境的环境。这种媒体融合不仅加深了观众的参与度，还丰富了整体体验，使不同表达形式之间的界限变得越来越模糊。

通过这个比喻，我旨在传达数字景观如何通过其不断的信息流和持续的视觉刺激塑造我们的感官知觉和互动。“我们都生活在一个陌生的身体里”：这些像素的运动，以及它们形成图案和引起反应的方式，与我们的感官体验如何受到数字时代的影响和重塑相似。这种方法强调了技术对我们的感官体验的深远影响，表明我们与数字世界的互动与联觉体验本身一样不可或缺和身临其境。

时间本身不是线性的，而是围绕自我不断旋转的圆圈，将主观体验封装在一个永恒的循环中。这个永恒的时间循环封装了主观体验，将其困在无休止的内省和反思循环中。时间的周期性强调了个人和感知现实的连续性和恒定性，表明个人体验和自我意识是持续不断塑造和重塑彼此的过程。这件作品成为对时间和感知的冥想，强调了我们意识不断变化的本质。

www.chencaiyn.com

@_chen_caiyun

caiynchcn2022@outlook.com

Web.



Ins.



WeChat.



新家园，热土 New Homeland, Wonderland

August 2024

陈采莹 Caiyun Chen

Video, PAL, 16:9, 9 mins

This work is a nonlinear narrative visual poem, deeply rooted in the principles of structural film methodology. By employing intentional and precise interventions, the moving images have been deliberately stripped of their initial clarity and recognizability. This results creating a sharp contrast between sleek, modern architecture and the raw, natural textures of the world, highlighting the tension and dialogue between post-industrial aesthetics and elemental nature.

I attempt to use moving pixels as a metaphor for human synesthesia, exploring how the dynamic interplay of visual elements can evoke a multisensory experience. In this context, each pixel is not just a static element but a vibrant, shifting part of a larger sensory tapestry. The idea is to illustrate how the interaction of these pixels can mirror the way our senses blend and influence one another, much like how synesthesia allows people to experience a fusion of sensory inputs.

The visual landscape is further enriched by ethereal overlays that obscure and blend the boundaries between different dimensions, creating a haunting and otherworldly atmosphere. These ghostly overlays distort the visual planes, merging them in ways that evoke a dreamlike state where the distinctions between reality and illusion become fluid and ambiguous. The imagery thus invites viewers to question their perceptions and the nature of what is seen versus what is imagined.

The electronic insects within the pixel spectrum symbolize the pervasive and often overwhelming presence of digital phenomena in our era. Much like the “Panda Burning Incense” phenomenon—a viral digital trend known for its rapid spread and intense impact—these electronic insects represent the current generation’s fixation on and saturation with digital stimuli. They serve as a contemporary parallel to the way certain phenomena, once deemed novel or disruptive, become emblematic of their time.

In this complex interplay of elements, textual semantics are intricately woven with visual and auditory experiences, creating a rich, interrelated sensory tapestry. Each layer of the work—be it textual, visual, or auditory—interacts with and enhances the others, resulting in a multifaceted and immersive environment. This fusion of media not only deepens the viewer’s engagement but also enriches the overall experience, making the boundaries between different forms of expression increasingly porous.

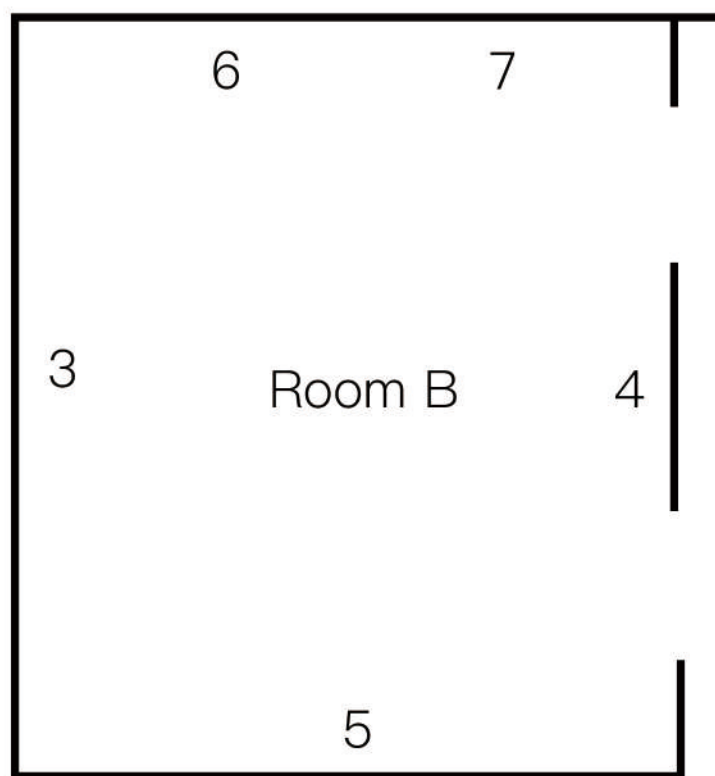
Through this metaphor, I aim to convey how the digital landscape, with its incessant flow of information and constant visual stimuli, shapes our sensory perceptions and interactions. “We all live an alien body”: The movement of these pixels, and the way they form patterns and evoke responses, parallels how our sensory experiences are influenced and reshaped by the digital age. This approach highlights the profound impact of technology on our sensory experiences, suggesting that our engagement with the digital world is as integral and immersive as the synesthetic experiences themselves.

Time itself is not linear but collapses into an ever-revolving circle around the self, encapsulating the subjective experience within a perpetual loop. This perpetual circle of time encapsulates the subjective experience, trapping it within an endless loop of introspection and reflection. The cyclical nature of time emphasizes the continuity and constancy of personal and perceptual realities, suggesting that personal experience and self-awareness are ongoing processes that perpetually shape and reshape one another. The piece becomes a meditation on time and perception, emphasizing the ever-changing nature of our awareness.

www.chencaiyn.com

@_chen_caiyun

caiynchen2022@outlook.com



7.
Safe Distance 安全距离

2025.3
Double-Channel Video
6m 30s

引弓

2025.4
Single Channel Video
2m 46s

《安全距离》

March 2025

Caiyun Chen

Video, PAL, 16:9, 6m30s

《安全距离》系列是对住房危机、贫富差距、和世界环境状况的担忧。现代生活的物质现实剥夺了许多人在物理场所安居的机会，导致人类心理状态发生微妙而深刻的变化。当高密度开发催生出遍布城市的烂尾楼，当贫民窟因暴力执行拆迁而被迫自愿离开，城市铁栅栏竖起的微妙的阶层壁垒，当家园成为一种奢望时，谁有权过上舒适和安全的生活，谁又被排除在外？

艺术家编排影像，将这些社会矛盾具象化为被隔离的空间，观者也站在安全距离之外的屏幕窥视这景观。

影像1：建筑废墟摄于贝尔法斯特的历史烂尾拆迁项目，废墟成为现代文明的无声见证。

影像2：艺术家拍摄了上海公租房，并通过数字干扰将其转化为模糊背景，变为想象的风光。观者的视角被设置为栅栏内或栅栏外的隐喻角色。

影像3：艺术家收集了巴勒斯坦地区城市在消失前后的谷歌全景影像。当家园已不复存在，而观者依旧以一种安全距离，冷漠旁观被剥削者。

音乐将作为《安全距离》系列作品的一部分。该曲目融合了现场录音和经过处理的声学元素，某一旋律引用自Robert Burns于1792年创作的《The Slave's Lament》，深深的低回幽怨在六循环序曲中被再次强调。汽车低鸣类似动物狩猎，快门声如同枪械扳机扣动的声音，影像将定格在压抑与暴力。安静的紧张感，无处感漂移在边缘空间里，试图呼应影像作品中探索的流离失所、孤立和系统性不平等。

何以为家？住房作为基本人权，正被结构性的经济不平等与资本逻辑逐渐侵蚀。人类创造着文明与失败。当我们终有一天也被迫迁徙，离开原有环境。在这种不稳定的现实中，安全和距离如何并存？

Safe Distance

March 2025

Caiyun Chen

Video, PAL, 16:9, 6m30s

The **Safe Distance** series reflects concerns about the housing crisis, the wealth gap, and the state of the global environment. The material reality of modern life has deprived many of the opportunity to settle in physical spaces, leading to subtle yet profound shifts in human psychological states. When high-density developments give rise to abandoned buildings scattered across cities, when slums are forced into voluntary departure due to violent evictions, when iron fences in urban areas erect delicate class barriers, and when a home becomes a luxury, who has the right to a comfortable and secure life, and who is left out?

Artist orchestrates visuals to materialize these social contradictions as isolated spaces, positioning the viewer at a safe distance, peering into the scene from beyond the screen.

Video 1: Filmed among the architectural ruins of Belfast's historical demolition projects, the desolate remnants stand as silent witnesses to the failures of modern civilization.

Video 2: Artist documents public rental housing in Shanghai, transforming it into a blurred landscape through digital distortion, morphing it into an imagined scenery. The viewer's perspective is metaphorically positioned either inside or outside the fence, reflecting a sense of inclusion or exclusion.

Video 3: Artist collects panoramic images from Google Street of Palestinian cities before and after their disappearance. When homes are erased from existence, the viewer remains at a safe distance, coldly witnessing the exploitation of those who have been displaced.

Soundtrack

Music forms a part of the **Safe Distance** series. The composition combines field recordings with processed acoustic elements, interweaving a melody inspired by The Slave's Lament by Robert Burns (1792). The deep, mournful resonance is emphasized through a six-cycle prelude. The low hum of cars resembles the predatory movements of animals, while the sound of a camera shutter mimics the click of a gun's trigger. The imagery is frozen in a state of oppression and violence. Quiet tension permeates the marginal spaces, attempting to echo the themes of displacement, isolation, and systemic inequality explored in the video work.

Where Is Home? Housing, as a fundamental human right, is gradually being eroded by structural economic inequality and the relentless logic of capital. Humanity builds civilizations while simultaneously crafting its own failures. One day, when we too are forced to migrate and leave familiar environments, how will safety and distance coexist within this fragile reality?

引弓

2025年4月

单频道影像

PAL, 16:9, 2m 46s

本作品灵感源自佛教中的“无尽灯”（Anantadipa）意象。在创作过程中，我延续以非线性视觉诗歌的方式展开实践，将语言、图像与时间多重编织，构建出一种流动且不断衍生的观看经验。作品试图打破传统叙事的线性逻辑，通过碎片化、循环与生成性的结构，呈现一个开放而动态的移动影像。

其中的文字部分基于虚构写作（fictional writing）方法，以非叙事性语言探索经验与记忆的边界，主要偏向以语言自身作为图像性载体的潜能。文本与图像在作品中并置、互文，不以指向明确意义为目的，而是作为不断生成、扩展和变形的感知材料，与动态影像共同构成了一种介于视觉与文学之间的混合艺术形式。

引弓

April 2025

Single Channel Video

PAL, 16:9, 2m 46s

This work draws inspiration from the Buddhist imagery of the "Inexhaustible Lamp" (Anantadipa). In the creative process, I continue to explore a practice based on nonlinear visual poetry, weaving language, image, and time into a multilayered composition to construct a fluid and continuously evolving viewing experience. The work seeks to disrupt the linear logic of traditional narrative structures, instead presenting an open and dynamic moving image through fragmentation, repetition, and generative processes.

The textual component is grounded in the method of fictional writing, employing non-narrative language to probe the boundaries of experience and memory, with a focus on the potential of language as a carrier of image-like qualities. Text and image are juxtaposed and interwoven without aiming for a fixed meaning; rather, they function as materials of perception that are continuously generated, expanded, and transformed. Together with the moving image, they create a hybrid artistic form situated between visual art and literature.

www.chencaiyn.com
@_chen_caiyun
caiynchen2022@outlook.com

Web.



Ins.



WeChat.



RAWFISH.



陈采鋆 (b.2002) 上海，毕业于格拉斯哥艺术学院，获艺术硕士学位（2024年）。自2018年以来，其作品涵盖实验影像、装置、图形和电子音乐。目前的研究重点是图像重建、数字干预、超图像分析、互文写作和互意象、视觉力量、身份认同问题以及噪音实践。

近期作品曾在 Heerz Tooya（保加利亚大特尔诺沃）、VCAS（维也纳）、New Glasgow Society（格拉斯哥）、South Block 画廊（格拉斯哥）、介观艺术中心（拉萨）、DOC.Park（广州）、The Alchemy Experiment（格拉斯哥）等机构展出。他们有时还合作俱乐部视觉作品，并也致力于酷儿社群的创作。

Caiyun Chen(b.2002) Shanghai, graduated from the Glasgow School of Art, MFA, 2024. Since 2018, Their work has included experimental video, installations, graphics, and electronic music. The current research focuses on image reconstruction, digital intervention, hyperimage analysis, intertextual writing and interimagery, visual power, identity issues and noise practices.

Recent works have been shown at venues including Heerz Tooya (Veliko Turnovo, Bulgaria), VCAS (Vienna), New Glasgow Society (Glasgow), South Block Gallery (Glasgow), Weland Foundation for The Third Pole (Lhasa, Tibet), DOC.Park (Guangzhou), The Alchemy Experiment(Glasgow). They also collaborate on club visuals, and queer community.

www.chencaiyun.com
@_chen_caiyun
caiyunchen2022@outlook.com