

Postgraduate Degree Show 2024

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MDes Sound for the Moving Image
MSc Heritage Visualisation
MSc Medical Visualisation & Human Anatomy
MSc Serious Games & Virtual Reality

MLitt Fine Art Practice – School of Fine Art

陈采鋆 Caiyun Chen

(They/Them Who/Where)

Caiyun Chen, artist born in Shanghai, 2002, and currently based in Glasgow, graduated from the Glasgow School of Art, MFA, 2024. Since 2018, Their work has included experimental video, installations, graphics, and electronic music.

Their current research delves into the complexities of image reconstruction and digital intervention, with a keen interest in how technology alters and reshapes our perception of images. They meticulously examine how images exert power and influence within society, breaking down and analyzing intricate visual systems that extend beyond the conventional boundaries of visual representation. In parallel, their work is deeply engaged with intertextual writing and interimagery—exploring how different forms of media and text interact, influence one another, and generate new meanings when combined. This interdisciplinary approach results in a seamless integration of textual and visual elements, fostering dialogues across various media platforms.

A significant aspect of their work centers on the dynamics of visual power and identity. They frequently question how these elements are represented and perceived in contemporary society, particularly at the intersections of personal, cultural, and digital identities. Additionally, their practice includes noise experimentation, exploring the boundaries between sound, silence, and the disruptions that occur within this spectrum. By creatively utilizing sound and visual distortions, they aim to expand the limits of perception and challenge conventional narratives.

Since 2020, their work has been exhibited in various locations, including Shanghai and Glasgow.

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

Contact

caiyunchen2022@outlook.com
c.chen2@student.gsa.ac.uk
chencaiyun.com
@_chen_caiyun

Works

Drifting Series – Experimental process
Drifting Series-1
Drifting Series-2
新家园。热土 New Homeland, Wonderland
死鸟 Dead Bird



Drifting Series – Experimental process

(More details on personal website)

www.chencaiyn.com
 @_chen_caiyun
 caiyunchen2022@outlook.com

Project Links

chencaiyn.com
[@_chen_caiyun](#)

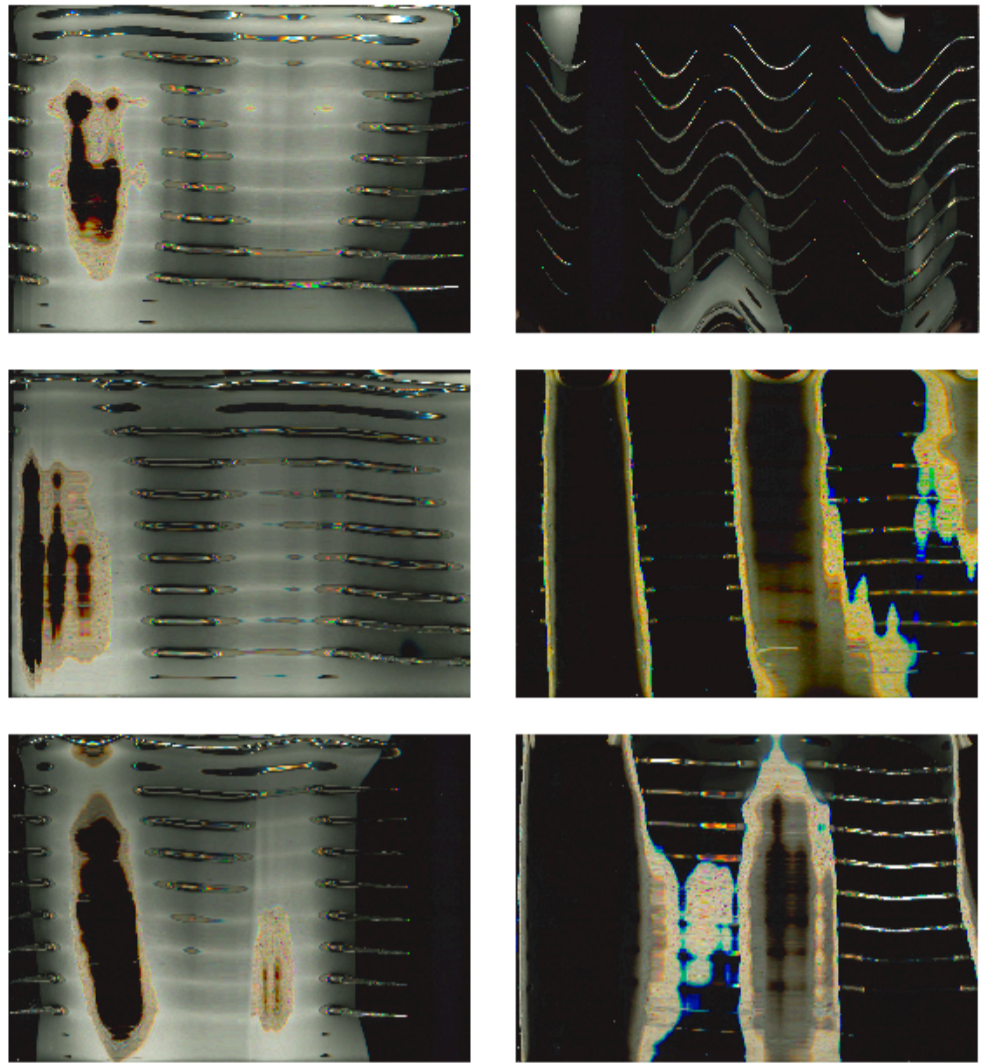


Fig.2 Drifting tests(Original version), Artist's photograph

Drifting Series-1

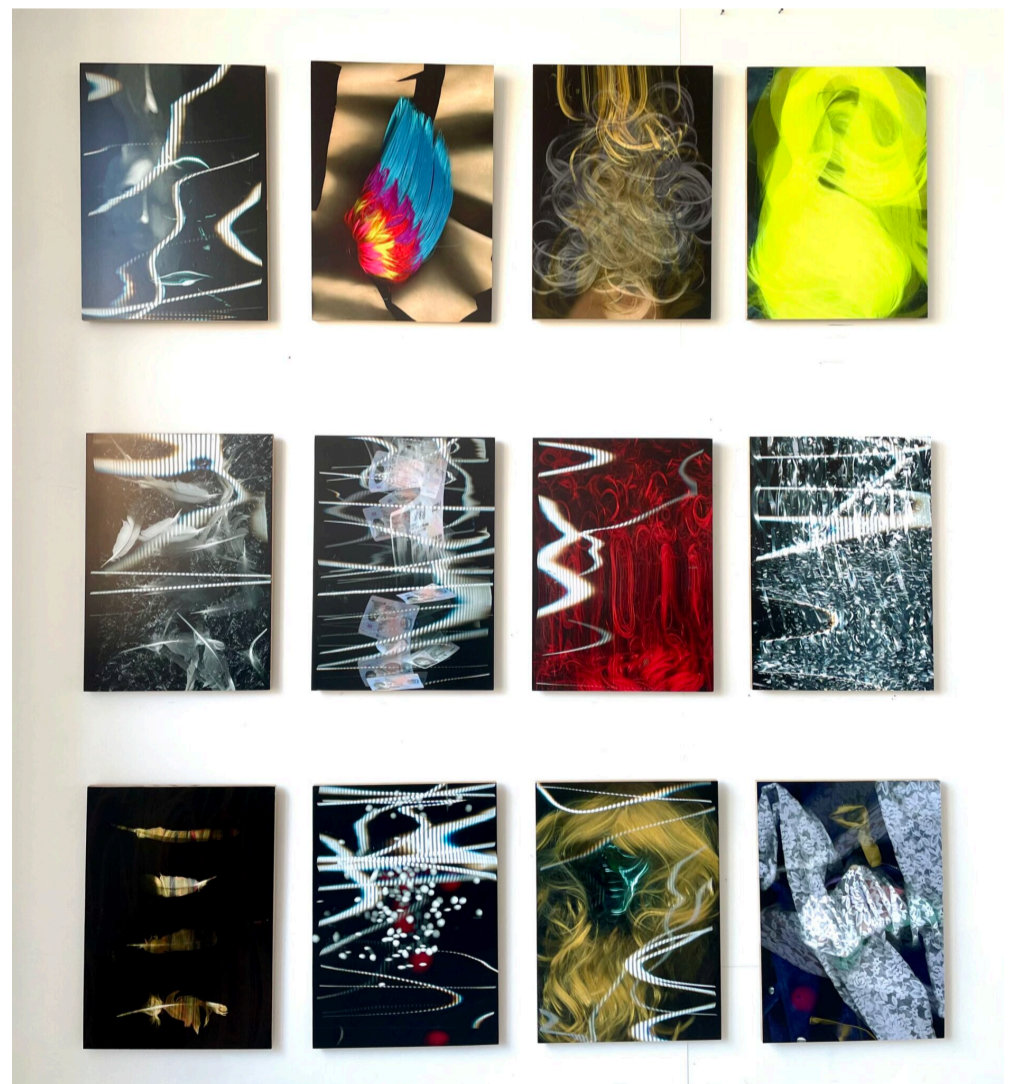
I replace materials with more reflective substances, which are collected through movement at varying amplitudes and speeds. These images blend with real objects and digital virtual networks. The multiple overlapping effects cause each individual image to lose its distinctiveness, creating an ambiguous 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.

(More details on personal website)

www.chencaiyn.com
 @_chen_caiyun
 caiyunchen2022@outlook.com

Project Links

chencaiyn.com
[@_chen_caiyun](#)



Nonism
 2024.4 Form and material: Photo print on Epson Premium Lustre paper and Stick on Wood board. Size: 297×420× 130mm
 For Sale: Price on Request

Drifting Series-2

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

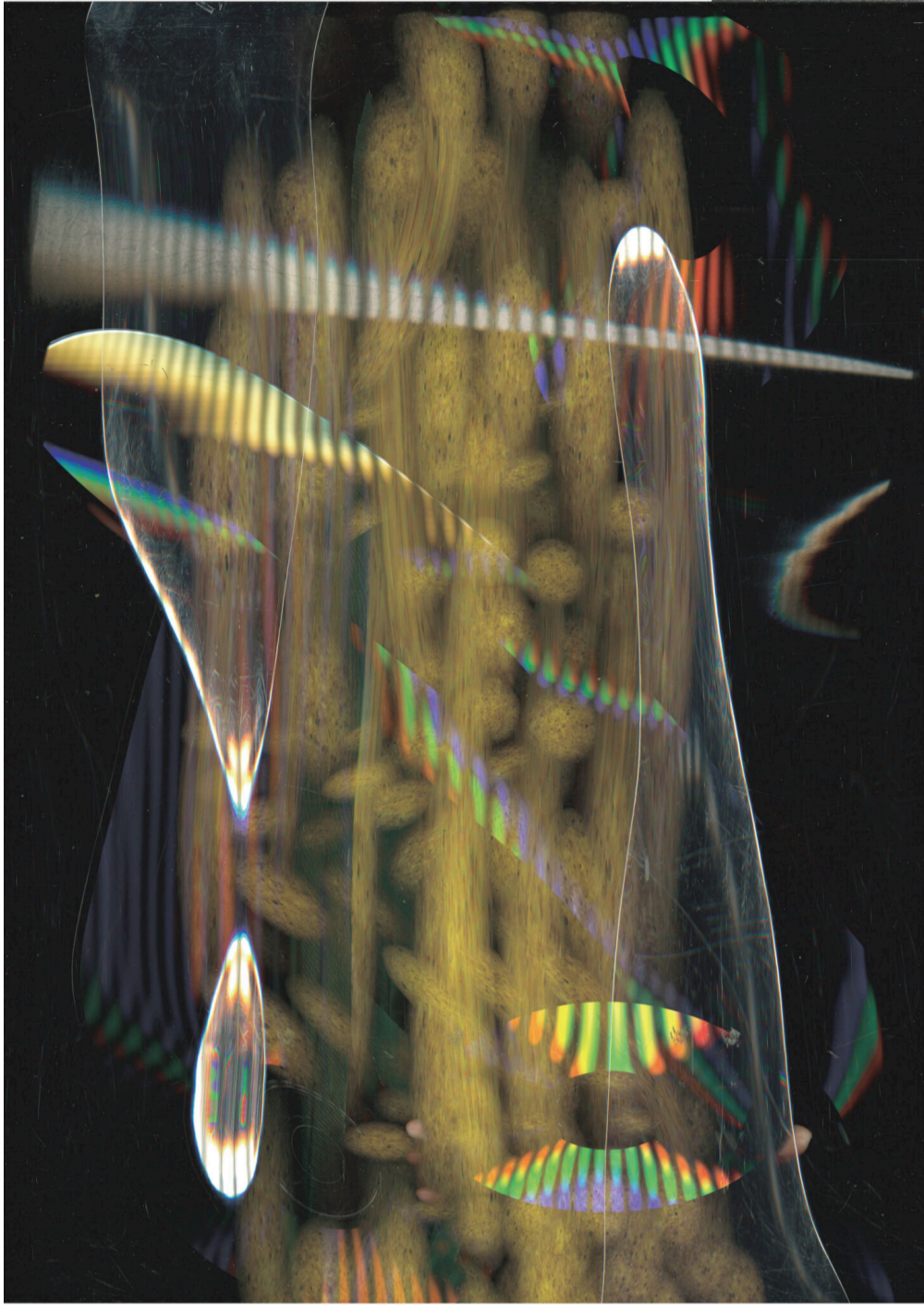
sides of black-framed screens leads cultural dissemination. Meanwhile, fine pixels create a contemporary, epidemic-like visual dissemination. Tiny pixel particles spread rapidly like a virus, affecting and altering our perception of information and visual experience, reflecting the shifts in how contemporary society handles images and information.

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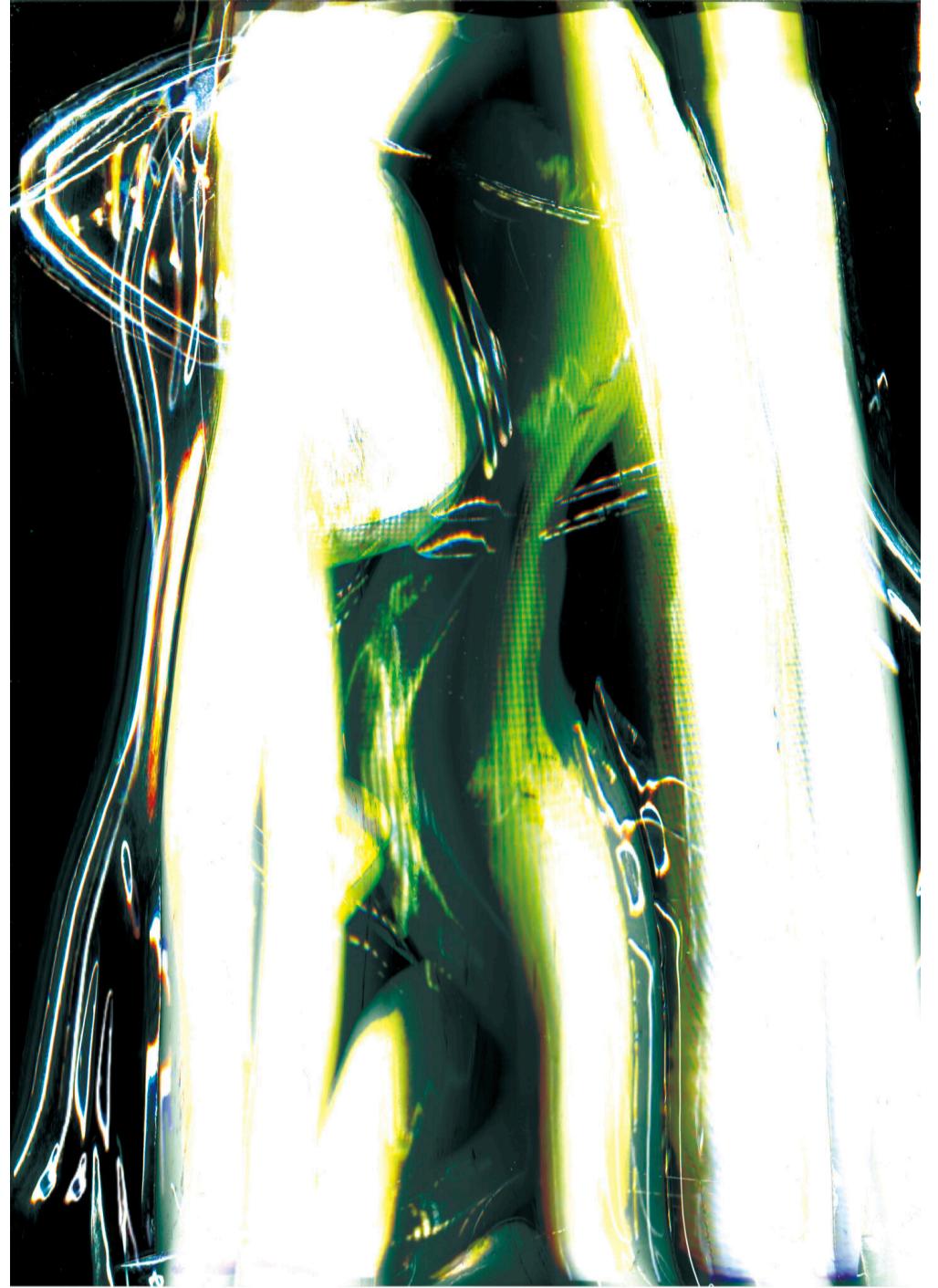
www.chencaiyn.com
[@_chen_caiyun](https://www.instagram.com/_chen_caiyun)
caiynchen2022@outlook.com

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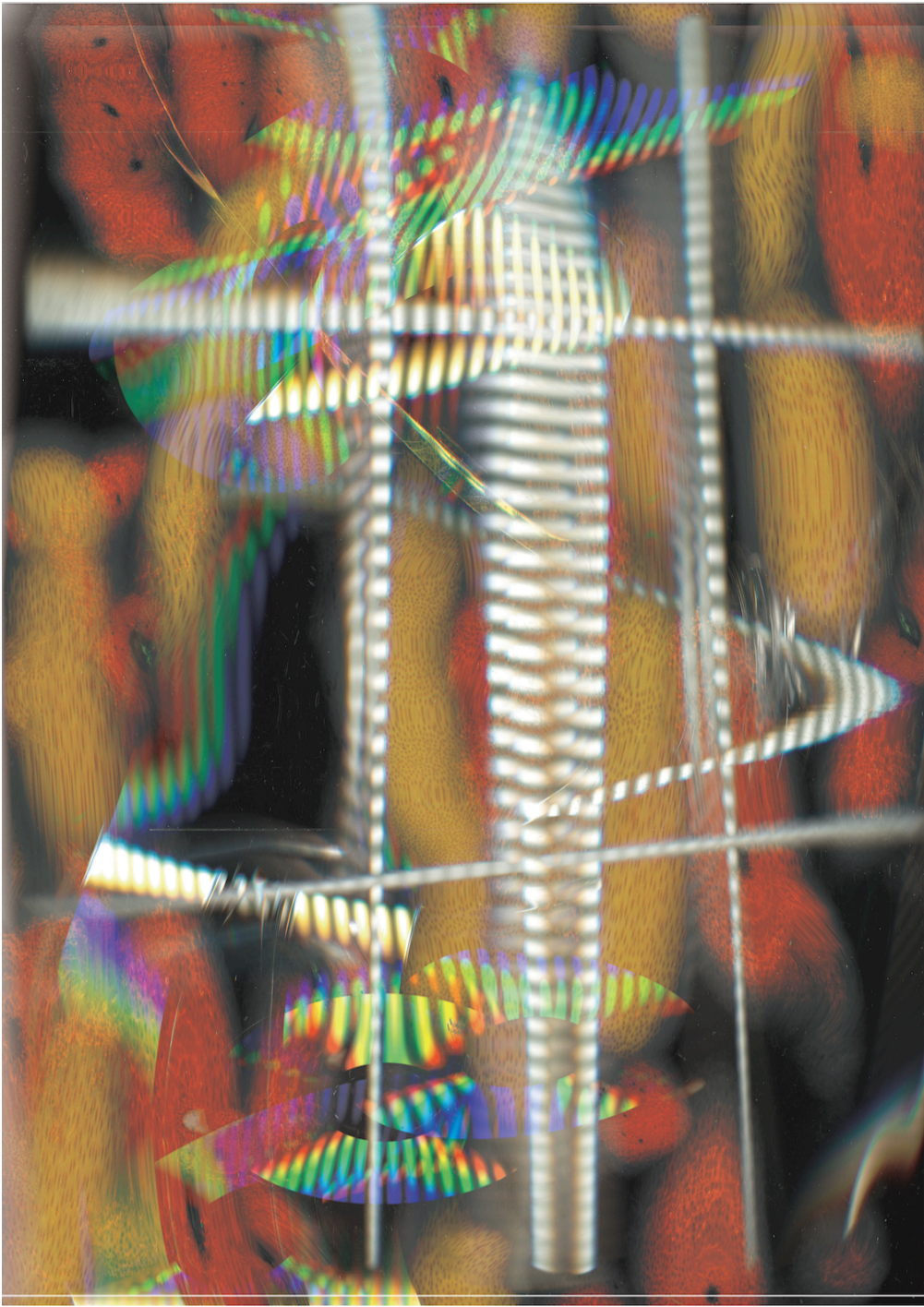
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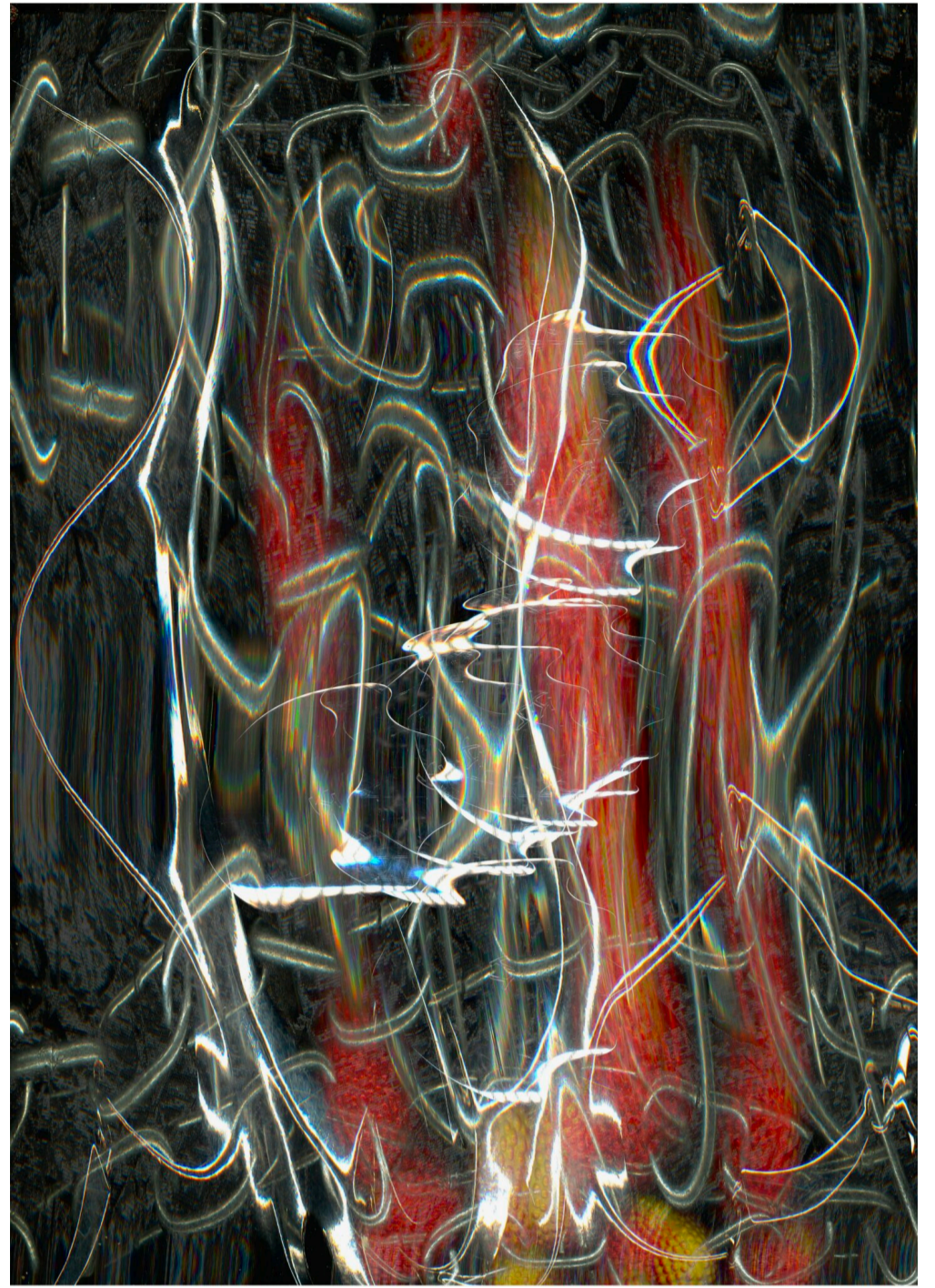
Longan
2024.6, Photo print on Epson Premium Lustre paper, Variable size
For Sale: Price on Request



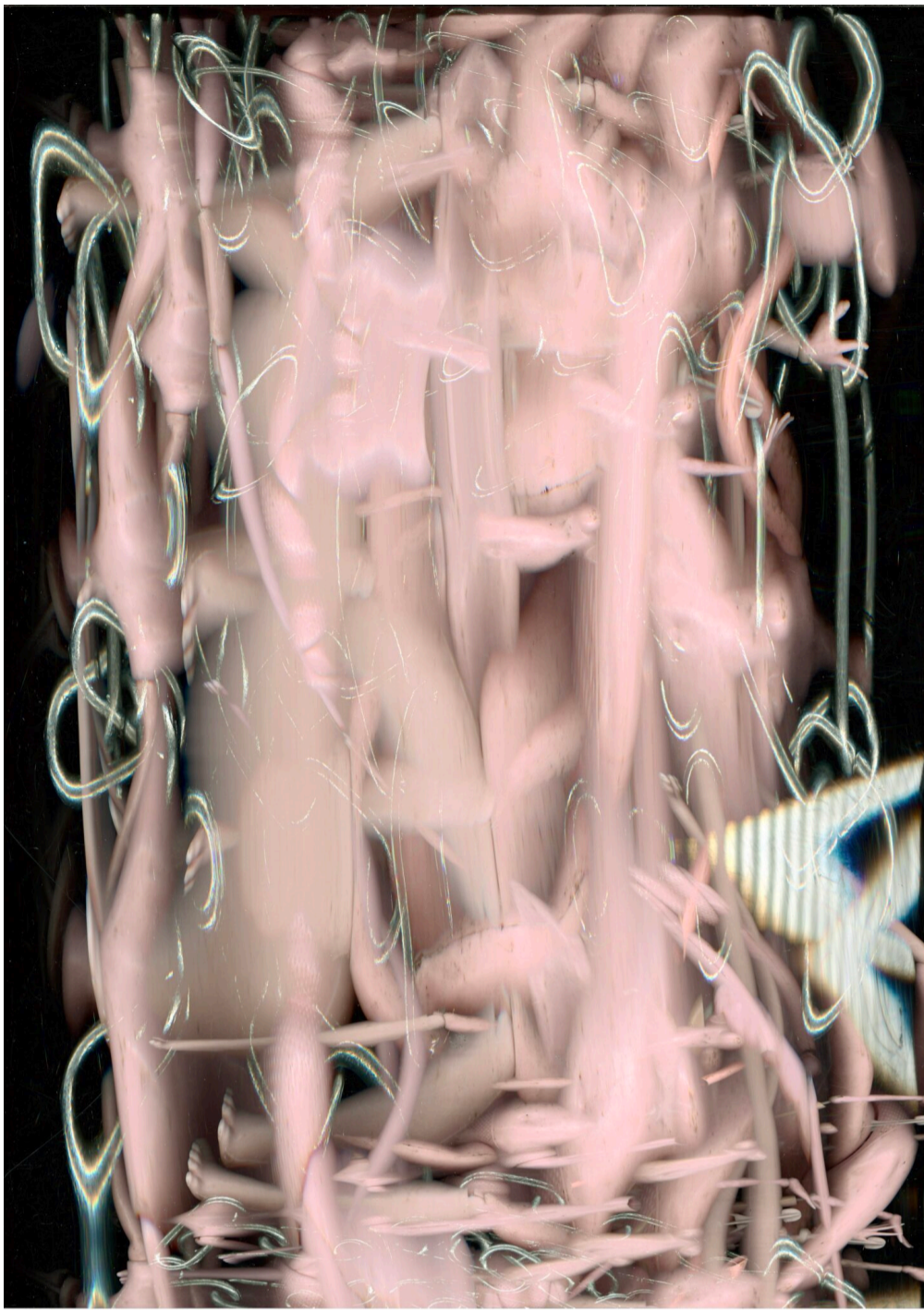
Non-chord
2024.7, Photo print on Epson Premium Lustre paper, Variable size
For Sale: Price on Request



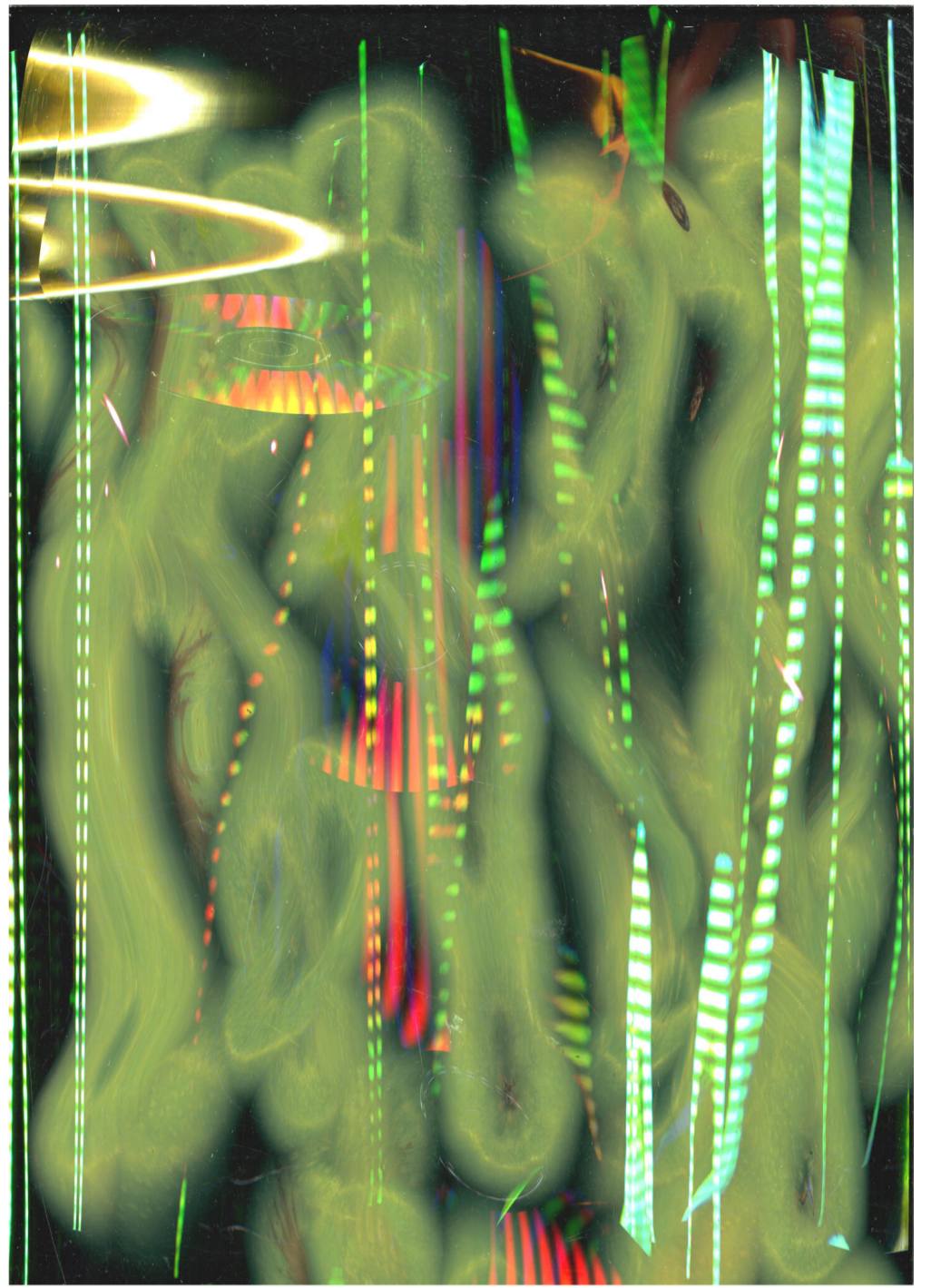
Tic-Tac-Toe-Colere
2024.6, Photo print on Epson Premium Lustre paper, Variable size
For Sale: Price on Request



Polyp
2024.7, Photo print on Epson Premium Lustre paper, Variable size
For Sale: Price on Request



Feed
2024.6, Photo print on Epson Premium Lustre paper, Variable size
For Sale: Price on Request



S3YZ
2024.6, Photo print on Epson Premium Lustre paper, Variable size
For Sale: Price on Request

新家园，热土 New Homeland, Wonderland

August, 2024

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.

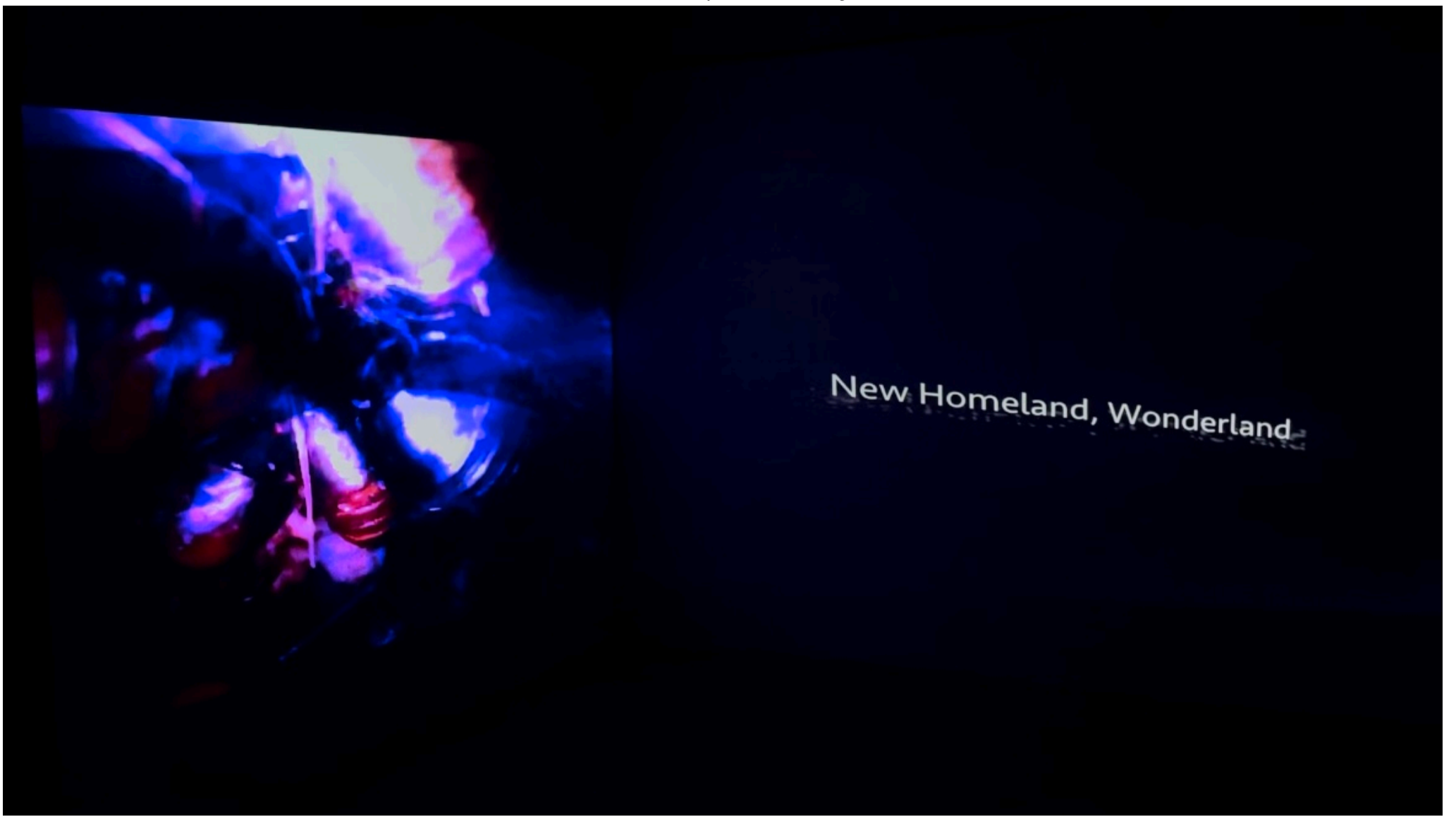
Time itself is not linear but collapses into an ever-revolving circle around the self, encapsulating the subjective experience within a perpetual loop. This perpetual circle of time encapsulates the subjective experience, trapping it within an endless loop of introspection and reflection. The cyclical 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.

(More details on personal website)

www.chencaiyn.com
[@_chen_caiyun](https://www.instagram.com/_chen_caiyun)
caiynchen2022@outlook.com

Project Links

chencaiyn.com
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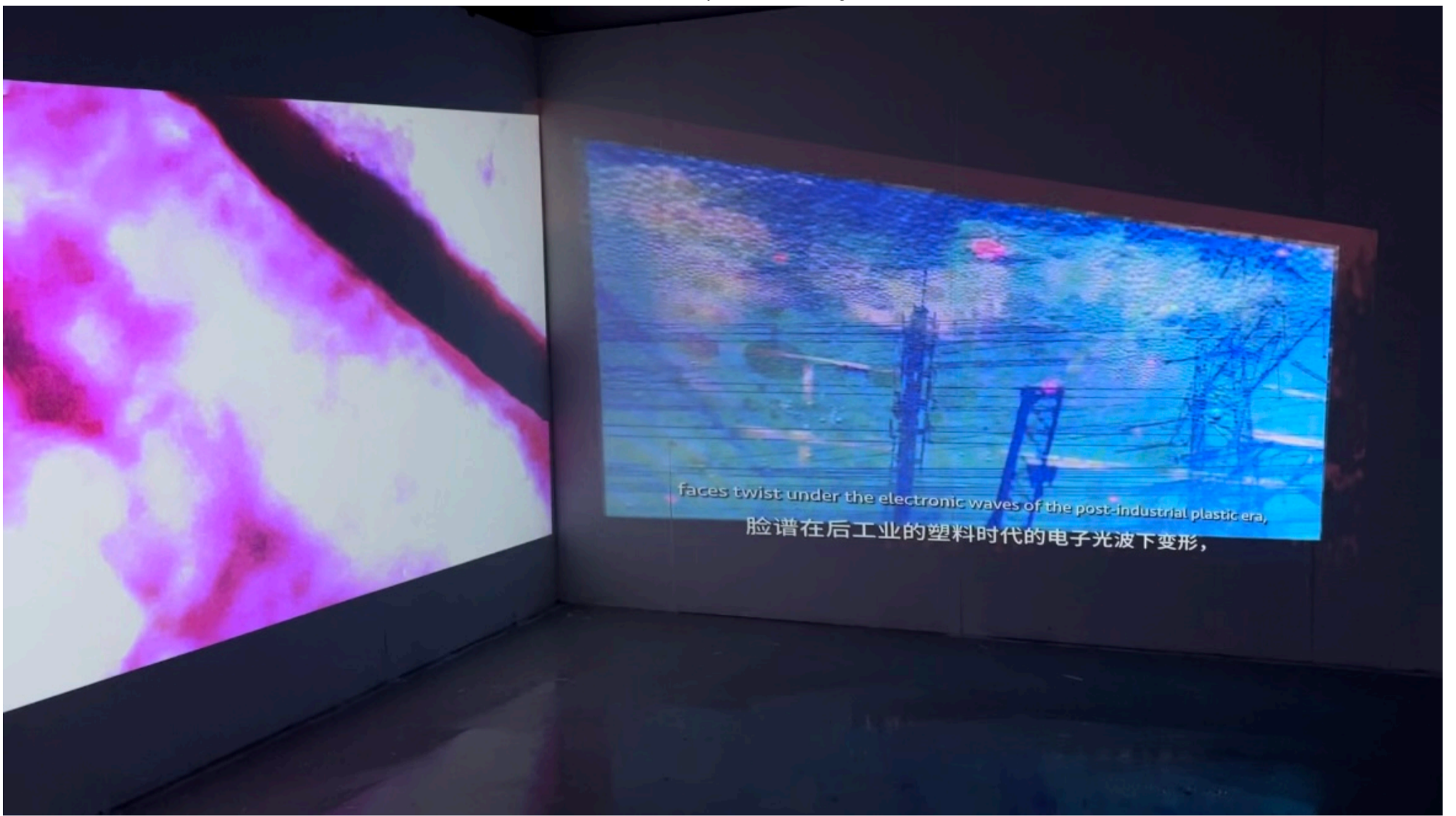
New Homeland, Wonderland

新家园，热土 New Homeland, Wonderland
August, 2024 Video, PAL, 16:9, 9 mins



Each frame of these images is nothing but a reflection of yourself in your mind,
这些影像每一帧都不过是你脑海中对自己的反射，

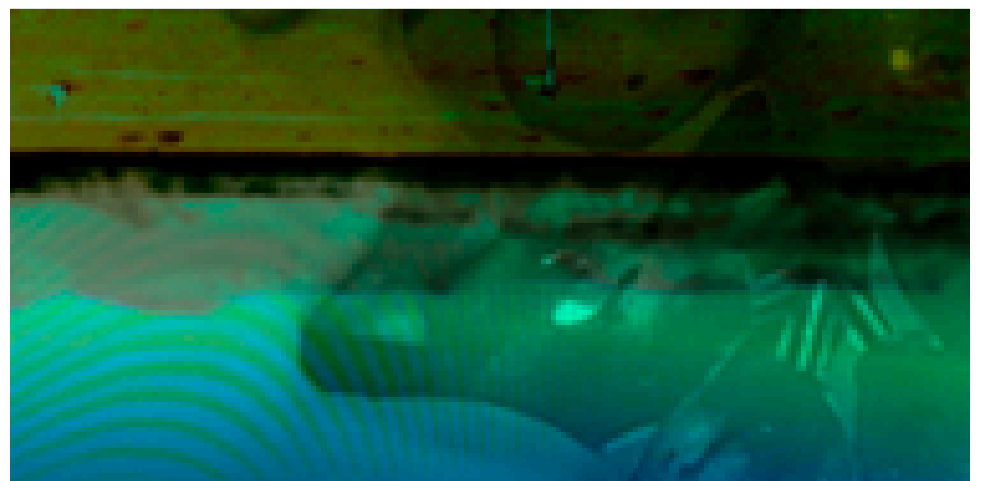
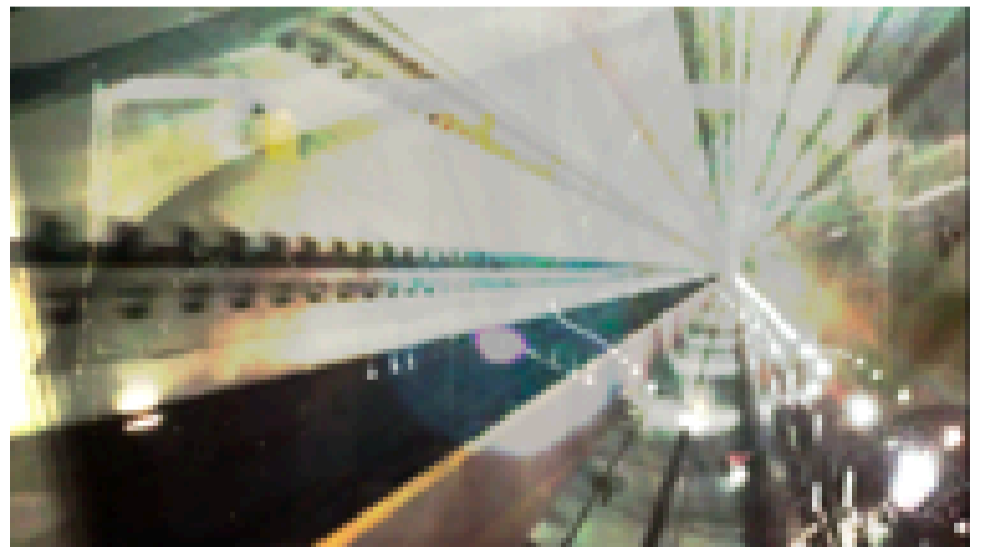
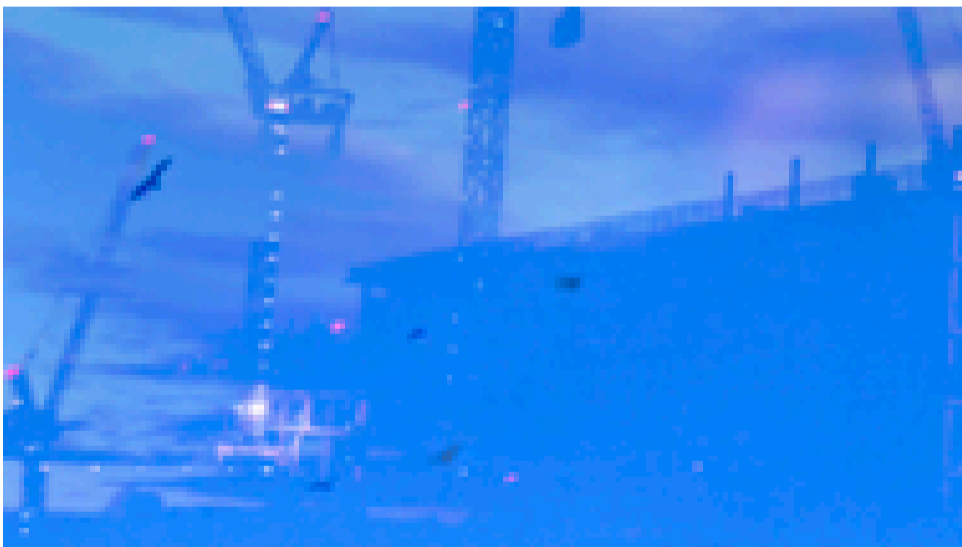
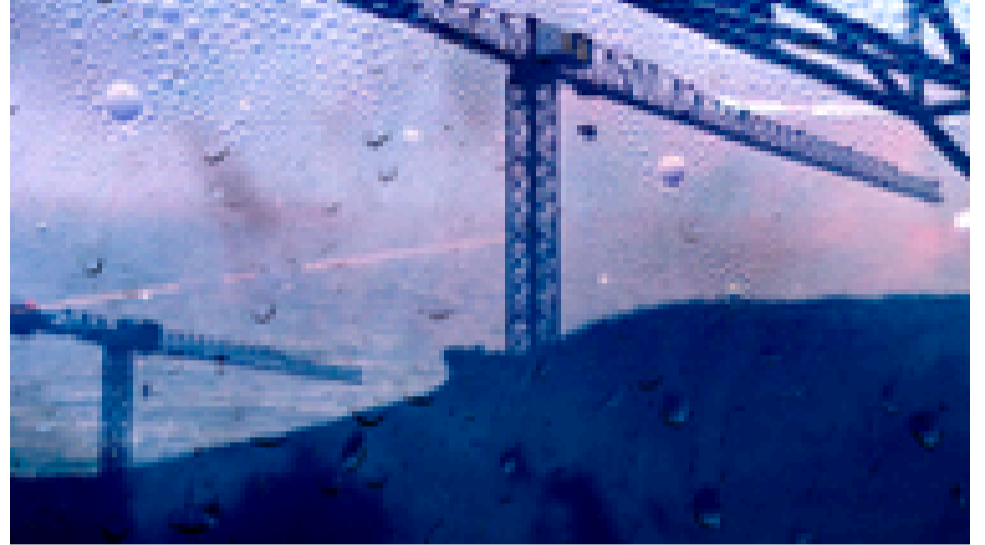
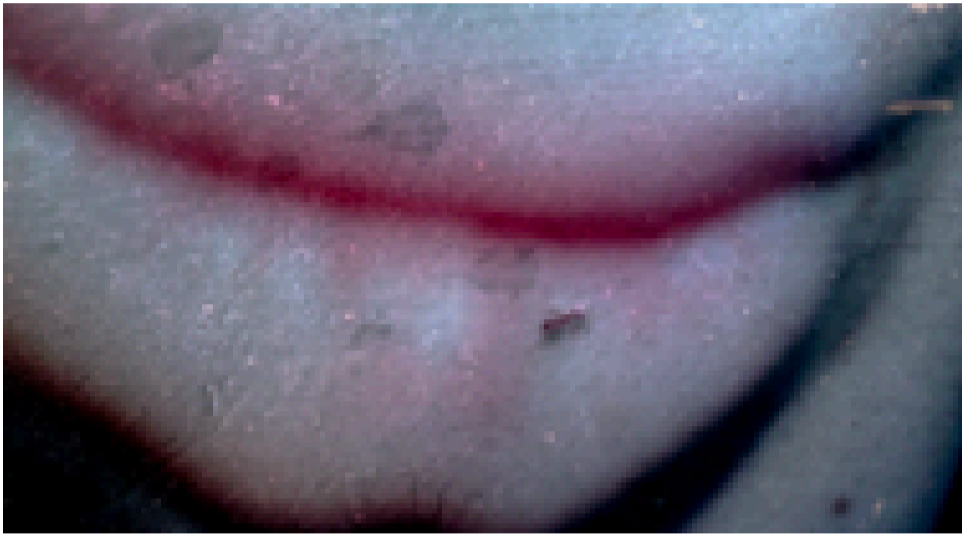
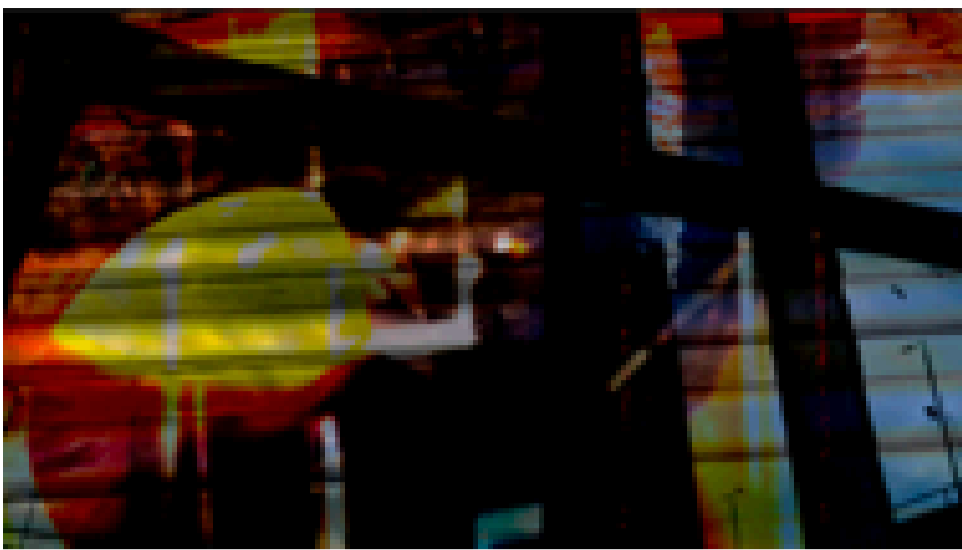
新家园，热土 New Homeland, Wonderland
August, 2024 Video, PAL, 16:9, 9 mins

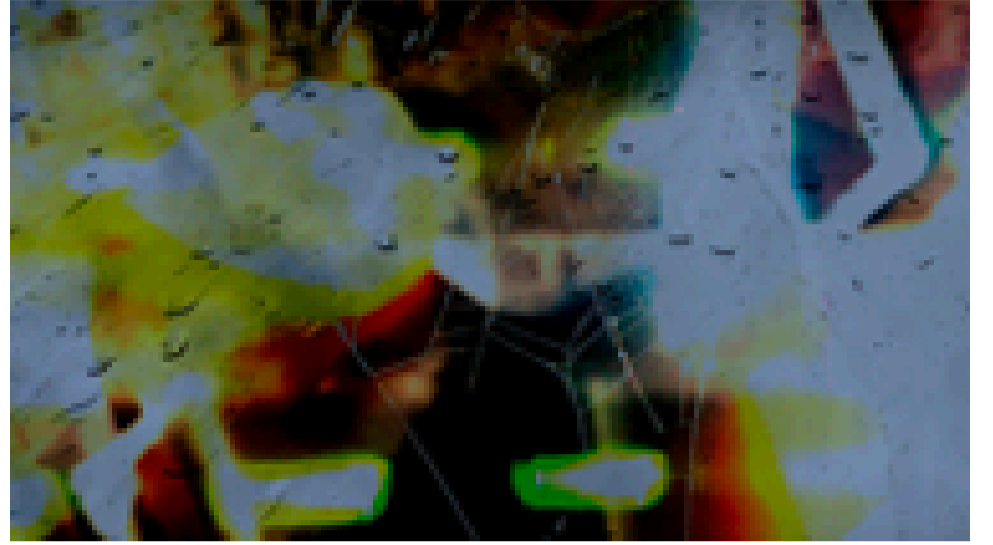


新家园，热土 New Homeland, Wonderland
August, 2024 Video, PAL, 16:9, 9 mins



新家园，热土 New Homeland, Wonderland
August, 2024 Video, PAL, 16:9, 9 mins





新家园，热土 New Homeland, Wonderland
May 2024, The editing process of the structure film

死鸟 Dead Bird

2024.8, Poetry, Caiyun Chen

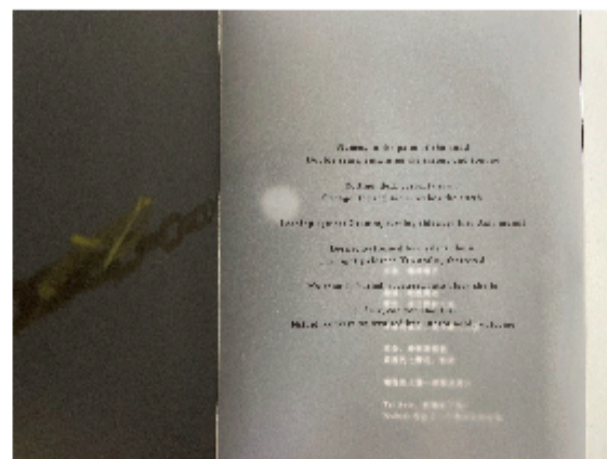
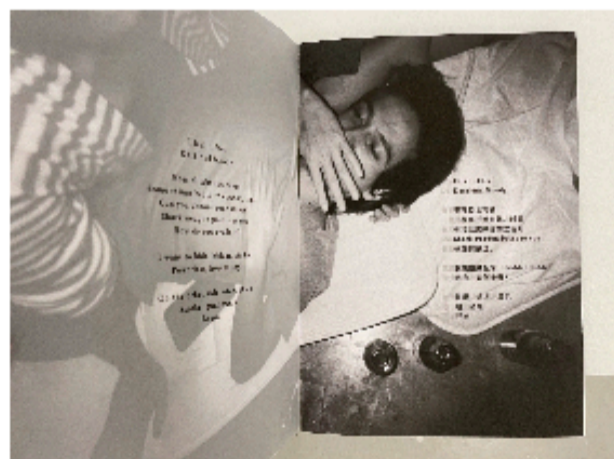
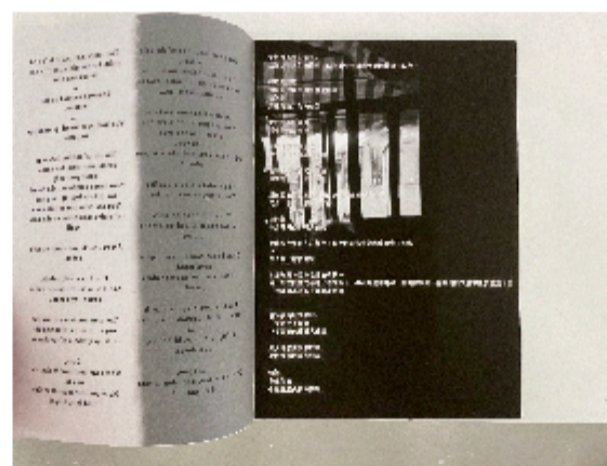
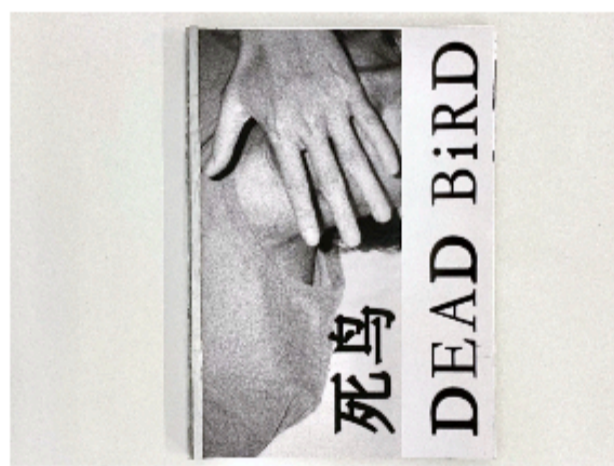
This is a short autobiographical poetry collection that explores postcolonial identity and memory. Through a personal lens, it reveals how individuals navigate and struggle between culture, language, and identity under the shadow of colonial history. "Lost Language" portrays the estrangement from one's mother tongue, where language serves as a symbol of power and oppression. "Voices from the Margins" uses autobiographical narration to uncover the dislocation of identity between dual cultures, depicting the pain and hope of an individual searching for belonging in different cultural contexts. 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

(More details on personal website)

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

Physical book



Dead Bird

Selected photos taken in Shanghai, 2020-2022. A collection of poems written between April and July 2024. Released August, 2024

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死鸟 Dead Bird
2024.8, Poetry, Caiyunchen

