

“我漫步穿过田野、杂草丛生的小路、半空的道路，声音传播的速度比正常情况下要慢。你开始注意到一些事情——树木如何倾斜，灰尘如何堆积，热气如何积聚在你的腰间。于是我联想到了“Lurking”，它既是一个动词，也是一种状态，一种声音与感知的状态。它暗示着一种在边缘、阴影、空隙中持续酝酿的感知方式。”

本次展览由两件并行创作的作品组成：《Lurking》，一个主要由磁带循环组成的600分钟的声音档案；以及《漂移地图》，一系列通过基于运动创作的抽象图像。

那些潜伏的节奏、未被编排的顺序、被遗忘的语音，让声音成为一种可被重组的语言容器。《Lurking》是个由10章节组成的虚构散文与诗歌的非线形叙事声音档案装置，艺术家采样了在保加利亚驻地期间的当地的环境音景、语言片段与民间音乐，并将它们解构、重组，注入每一卷磁带之中。它以开放结构呈现，是时间自我折叠并开始回响时发生的事情。作品邀请观众亲自挑选磁带，插入磁带机中播放。环境声音的碎片，脚步声，机械噪音，在表层下流动的声音、记忆、地景与语言，逐一被唤起。作品并未设定固定顺序，任由偶然与观众个人直觉编排档案。每一次播放，都是由观众自身构成的时间编织。叙述的权力不再集中于艺术家之手，而转移至每一位听者的决定与参与之中，并转化为一种共同生成的写作。

声音何不是一种雕塑？声音的轨迹如同一种不可预测的时间结构，磁带中记录的音频将在空间中扩展、徘徊，回响至楼梯，它们盘旋、延绵至窗外或肌理的缝隙。作为一件Time-based Art，《Lurking》容纳时间的裂隙与潜伏的记忆，它没有固定的边界，声音在此成为一个容器，一个多孔的声音雕塑。磁带、楼梯、窗沿、空气的罅隙，构成了非线性的声场，一种对听觉与空间界限的实验性探讨。声音不再只是听觉的对象，而成为了空间的雕刻者、情绪的唤起者、记忆的召唤装置。

展览中的图像作品延续了我对“漂移（drifting）”作为方法论的实践——借用居伊·德波（Guy Debord）所提出的心理地理学概念，我在保加利亚维绍夫格勒（Vishovgrad）地区进行了一系列非目的性的行走与观察，身体成为测量地景的工具，记忆与偶遇成为图像的起点。当时我正穿过村庄，没有地图，也没有目的地，而是凭直觉漫步，以及地形的声音。《漂移地图》捕捉的是速度或瞬间，犹豫或震动。这些图像与其说是直接的图像，不如说是残留物和阴影。我根据运动收集图像碎片，这一组图像作品可以被理解作为一种空间经验的可视化转译：一种在二维平面上的再诠释与重写。三维地理的边界在图像中被解构为情感地形，不再服从功能性或客观坐标，而是向一种诗性秩序缓慢延展。图像游移着地方的历史断片与地景的日常感知，地图在此不再是定位的工具，而成为身体与日常经验的边界延展，一幅由节奏和偶然性塑造的非线性地图。

整个展览空间不是一个固定形状的作品，而是一种被触发的状态。在这种状态中，我们既是“lurkers”也是“被潜伏的”——身体、记忆、语言都处在一种临界的漂浮之中。就像“Lurking”这个词承载着时间与空间的拉扯：“它既可以是某物在等待行动的瞬间，也可以是某种情绪在潜藏、未被言说的时段中缓慢生成。于是，你不再试图复述这个地方，让环境先发声，让地形决定一切。”

Lurking

July 2025

Installation

Tape drive, tapes, a total of 600 minutes, text

Variable size

Drifting Map

July 2025

Digital printing

Variable size

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"I walked through fields, weedy paths, half-empty roads, and sound travels slower than it should. You start to notice things—how trees lean, how dust accumulates, how heat gathers at your waist. So I thought of 'Lurking', which is both a verb and a state, a state of sound and perception. It suggests a way of perception that is constantly brewing in the edges, shadows, and gaps."

The exhibition consists of two works created in parallel: "Lurking", a 600-minute sound archive composed mainly of tape loops; and "Drifting Map", a series of abstract images created through movement.

Those latent rhythms, unarranged sequences, and forgotten voices make sound a language container that can be reorganized. "Lurking" is a non-linear narrative sound archive installation composed of 10 chapters of fictional prose and poetry. The artist sampled the local environmental soundscape, language fragments and folk music during his residency in Bulgaria, deconstructed and reorganized them, and injected them into each tape. It is presented in an open structure, which is what happens when time folds itself and begins to resound. The work invites the audience to personally select a tape, insert it into the tape drive and play it. Fragments of environmental sounds, footsteps, mechanical noises, sounds, memories, landscapes and languages flowing under the surface are evoked one by one. The work does not set a fixed order, allowing chance and the audience's personal intuition to arrange the archive. Each playback is a time weaving composed by the audience themselves. The power of narration is no longer concentrated in the hands of the artist, but transferred to the decision and participation of each listener, and transformed into a co-generated writing.

Why is sound not a kind of sculpture? The trajectory of sound is like an unpredictable time structure. The audio recorded in the tape will expand and wander in the space, echoing to the stairs, circling and extending to the window or the gaps in the texture. As a time-based art, "Lurking" accommodates the cracks in time and latent memories. It has no fixed boundaries. Sound becomes a container here, a porous sound sculpture. The tape, stairs, window sills, and air gaps constitute a nonlinear sound field, an experimental exploration of the boundaries between hearing and space. Sound is no longer just an object of hearing, but has become a sculptor of space, an evoker of emotions, and a device for summoning memories.

The image works in the exhibition continue my practice of "drifting" as a methodology – borrowing the concept of psychogeography proposed by Guy Debord, I conducted a series of non-purposeful walks and observations in the Vishovgrad area of Bulgaria, where the body became a tool for measuring the landscape, and memory and encounters became the starting point of the image. At that time, I was walking through the village, without a map or a destination, but walking intuitively, and the sound of the terrain. "Drifting Map" captures speed or moments, hesitation or vibration. These images are more like residues and shadows than direct images. I collect image fragments based on movement. This group of image works can be understood as a visual translation of spatial experience: a reinterpretation and rewriting on a two-dimensional plane. The boundaries of three-dimensional geography are deconstructed into emotional terrain in the image, no longer subject to functionality or objective coordinates, but slowly extending towards a poetic order. The images wander through the historical fragments of the place and the daily perception of the landscape. The map is no longer a tool for positioning, but an extension of the boundary between the body and daily experience, a nonlinear map shaped by rhythm and contingency.

The entire exhibition space is not a work of fixed shape, but a triggered state. In this state, we are both "lurkers" and "lurking" – the body, memory, and language are all in a critical floating state. Just like the word "Lurking" carries the pull of time and space: "It can be the moment when something is waiting for action, or it can be a certain emotion that is slowly generated in a hidden and unspoken period. So, you no longer try to retell this place, let the environment speak first, and let the terrain determine everything."

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