

Portfolio

Caiyun Chen 陈采鋆

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.

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 Shanghai and Glasgow.



Basic

2002
Born in Shanghai, China

Education

2024
The Glasgow School of Art
MLitt Fine Art Practice - School of Fine Art

Group Shows/Festival Screenings

2025
Traces of Becoming: The Contemporary Narrative of
Intangible Heritage, Guangzhou Digital Documentary Audio-
Visual Industrial Park (DOC.Park) , Guangzhou, CN, 2025.5.1

The Third Pole, Weland Foundation, Lhasa, Tibet, CN

消失的附近, Ubox, Shanghai, CN

Second Art Plan, Mian 3 Creative Block, Tianjing, CN, 2025.4

DRIFTING Wrinkle Ripples Exhibition, NEILIIAND, Shanghai,
CN

Re-Generation, GSASA Project Space 1 & 2, Glasgow, UK,
2025.1.21

2024
Sorry, can you say that again?, New Glasgow Society,
Glasgow, UK, 29th of October, 2024

GSA Postgraduate Degree Show 2024

Beyond Reality, The Old Hairdresser, Glasgow , UK

Reposte, Barnes Garage Space, Glasgow School of Art, UK

Do you know who I am, South Block Gallery, Glasgow, UK

2023
Early Days, Barnes Garage Space, Glasgow School of Art, UK

2022
Singular Points, icommune art space, Shanghai, CN, 2022

2021
Yilooook an Art Festival 2.0, 56 Fan Rong Art Museum,
Suzhou, CN, 2021

MEDUSA pres. CLUB VENUS for Pride Month, Elevator,
Shanghai, CN 2021.06

Overnight at Museum, 1929 Art Space, Shanghai, CN 2021

Residencies

2025
Upcoming: Arv.International, Vishovgrad, Bulgaria

The Third Pole, Weland Foundation, Lhasa, Tibet, CN

消失的附近, Ubox, Shanghai, CN

Publications

From Glasgow To Saturn - Issue 53

Tent Press

Awards, Commissions, Residencies
Upcoming: Arv.International, Vishovgrad, Bulgaria

Archive

<https://mp.weixin.qq.com/s/0F7pN0iZ3UbbWkWdp0td3A>

<https://www.videosoundarchive.com/archive-s12>

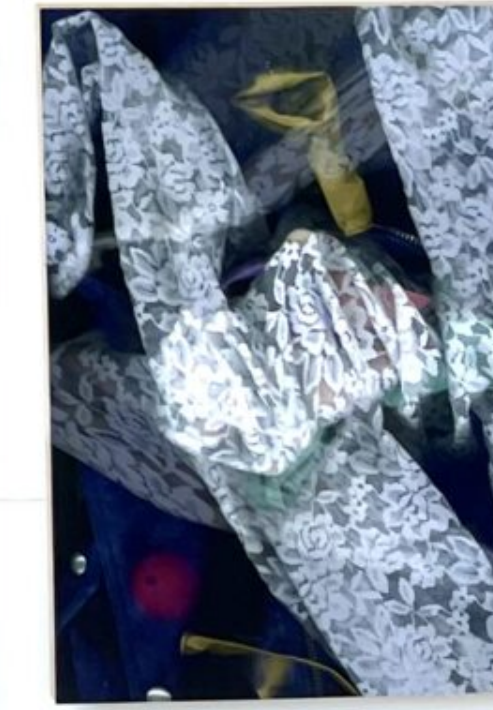
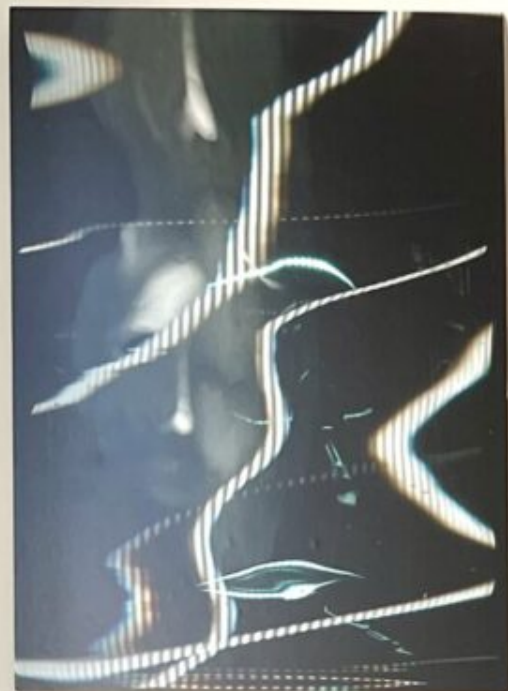
<https://issuu.com/theglasgowschoolofart/docs/gsa-mlittlayout-web>

Artist Talk

褶皱波纹 Wrinkle Ripples, 24 March 2025

褶皱波纹 Wrinkle Ripples, 08 March 2025

褶皱波纹 Wrinkle Ripples, 01 March 2025



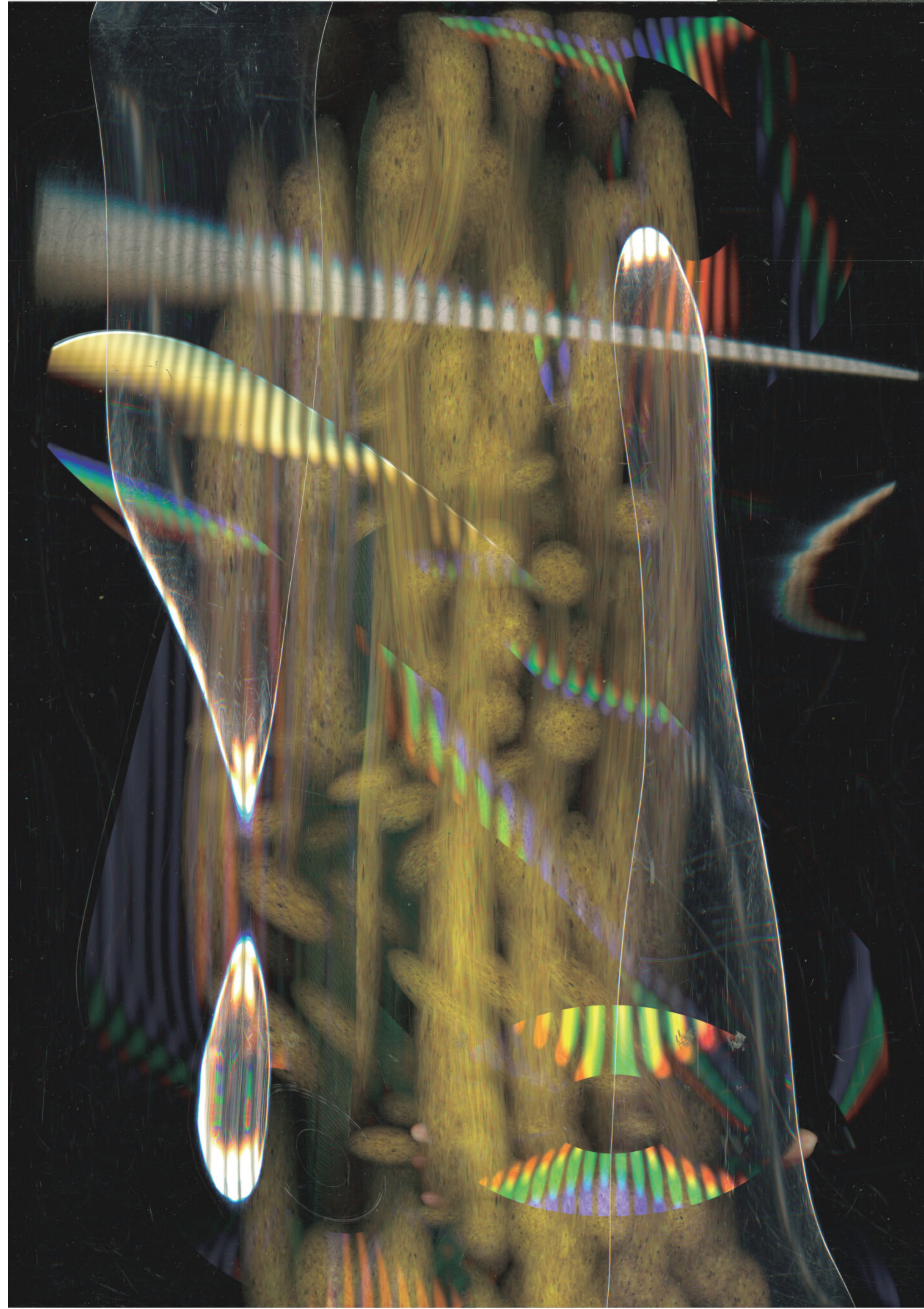
Drifting Series

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.

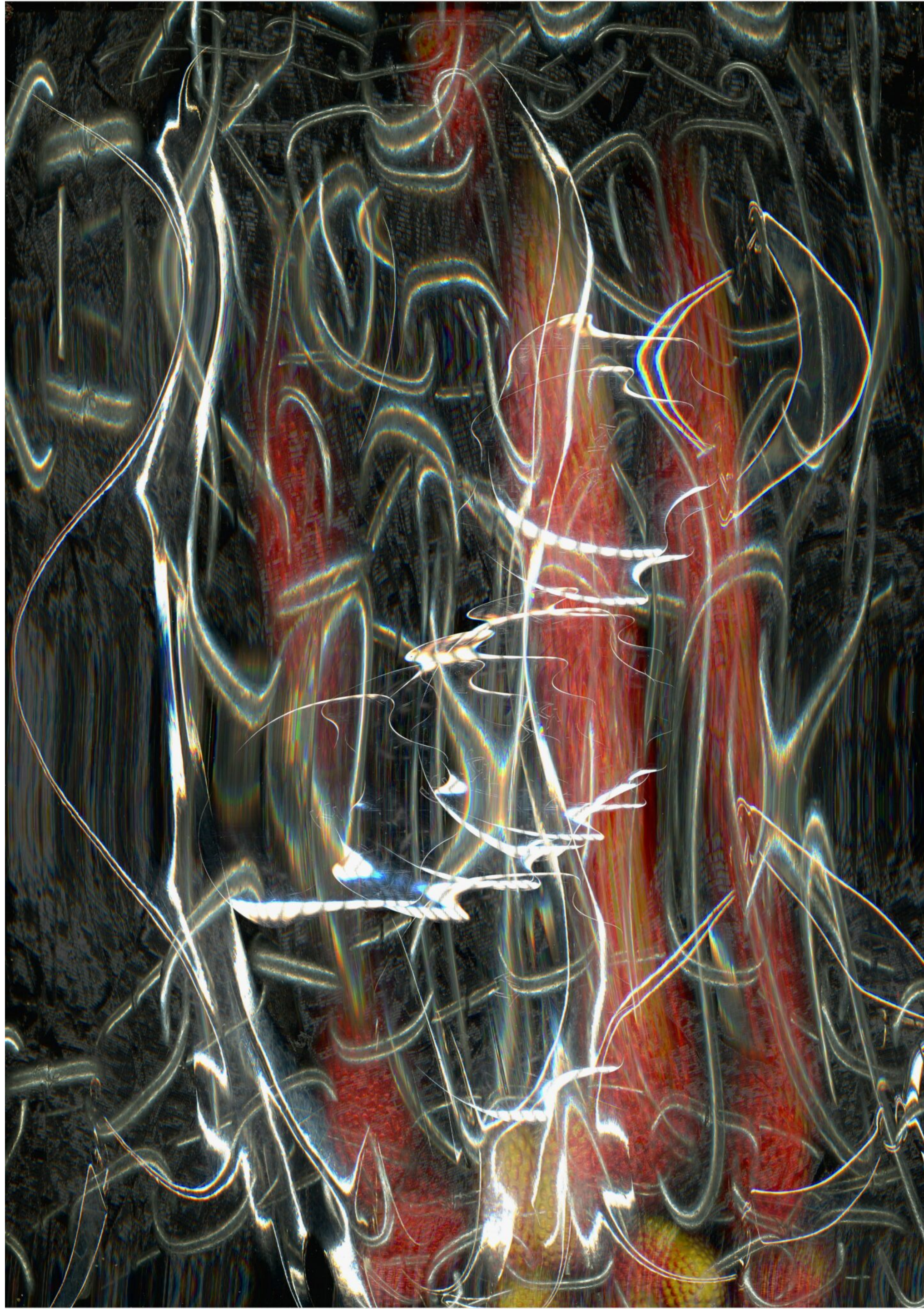
This selection is published on the Tent Press Content page

Nonism

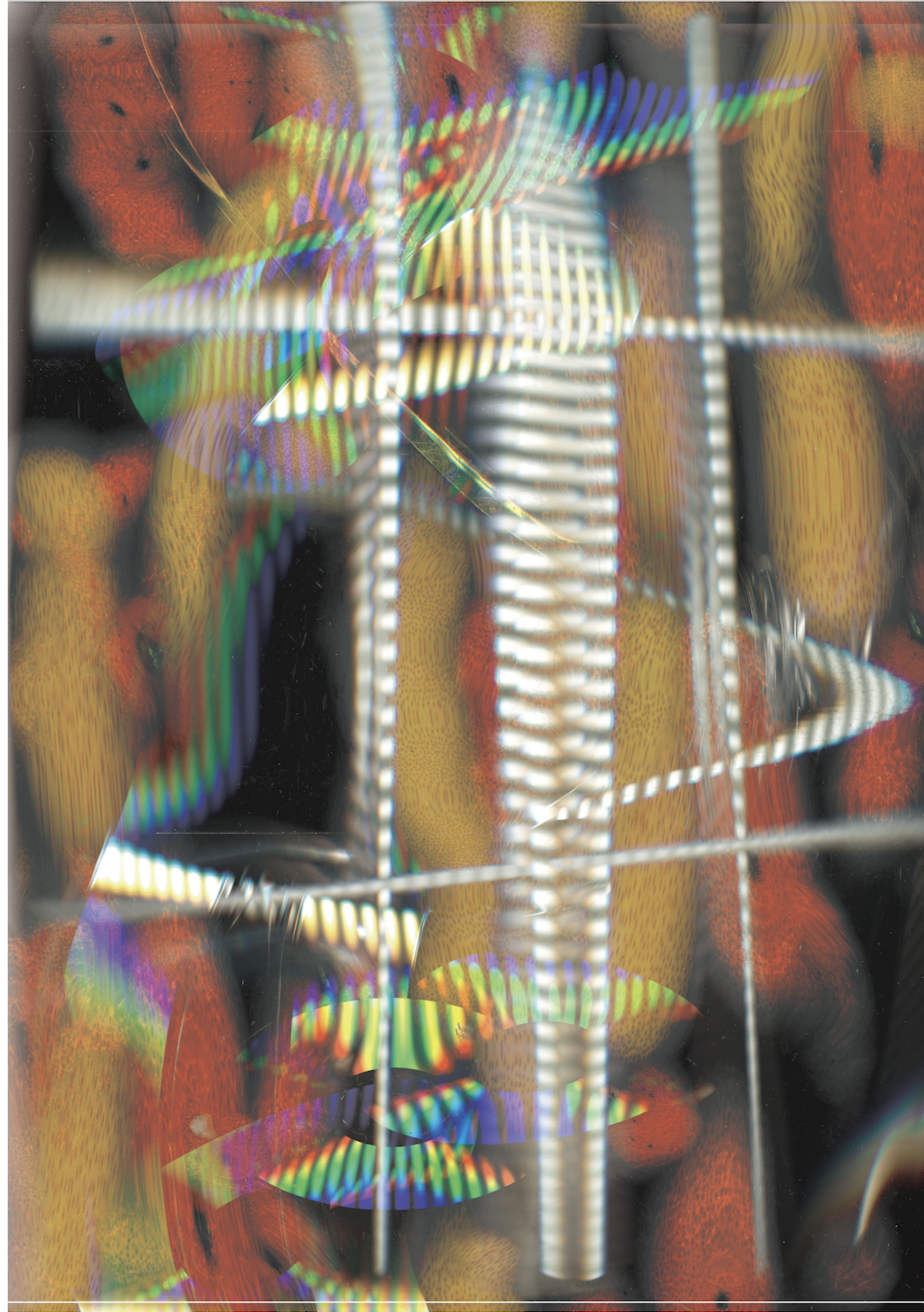
2024.4 Form and material: Photo print on Epson Premium Lustre paper and Stick on Wood board. Size: 297×420× 130mm



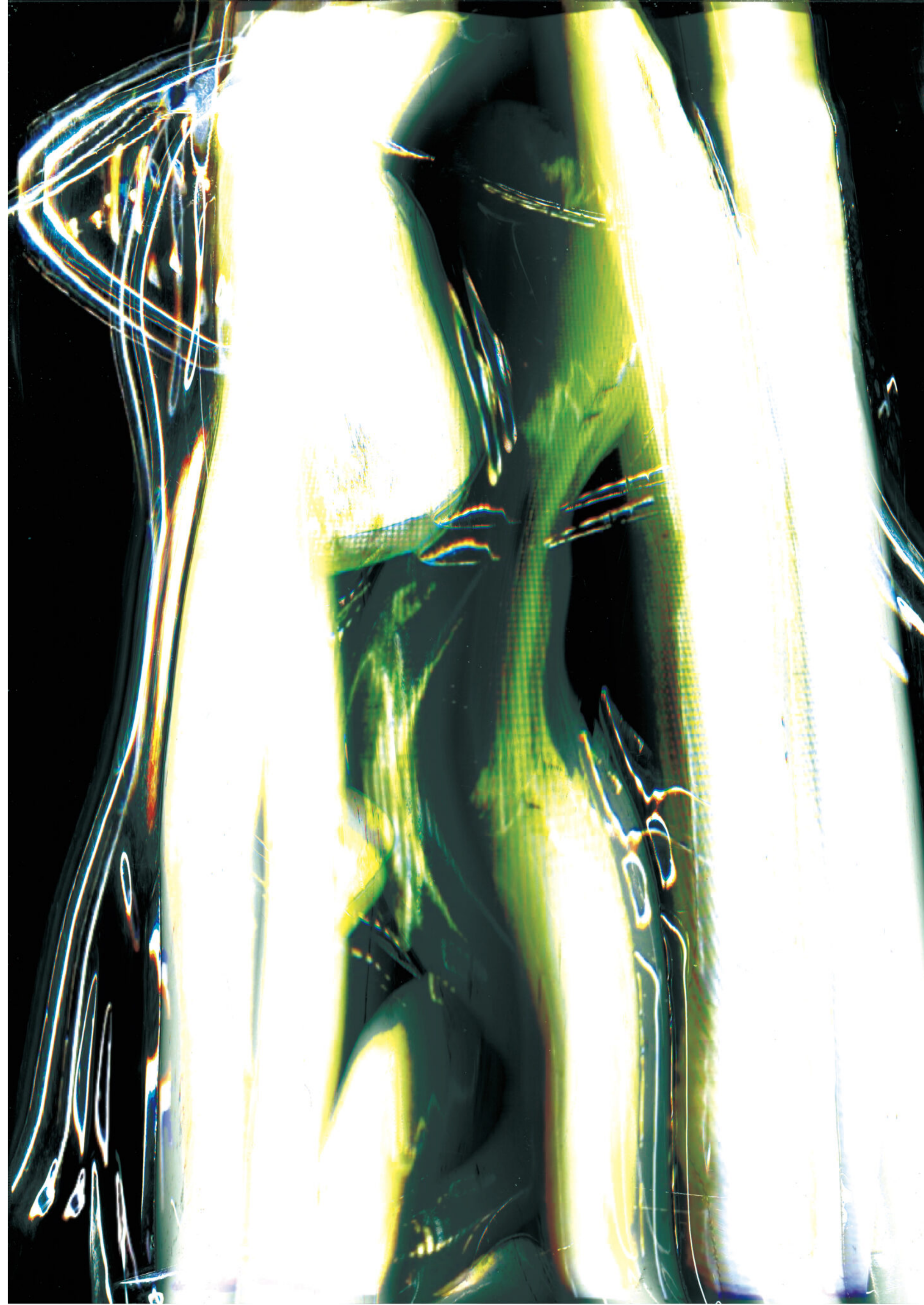
Longan
2024.6, Photo print on Epson Premium Lustre paper
Variable size



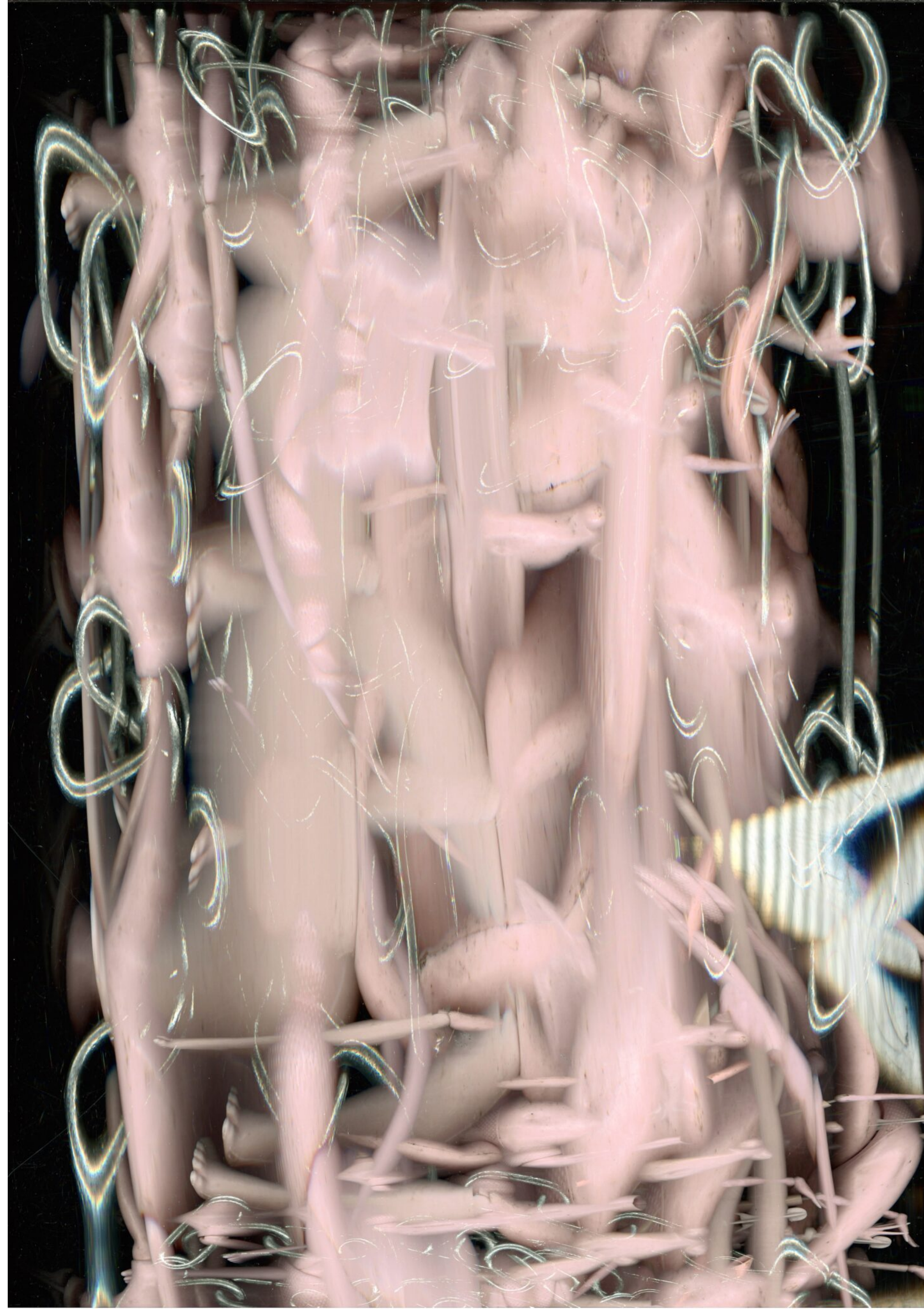
Polyp
2024.7, Photo print on Epson Premium Lustre paper
Variable siz



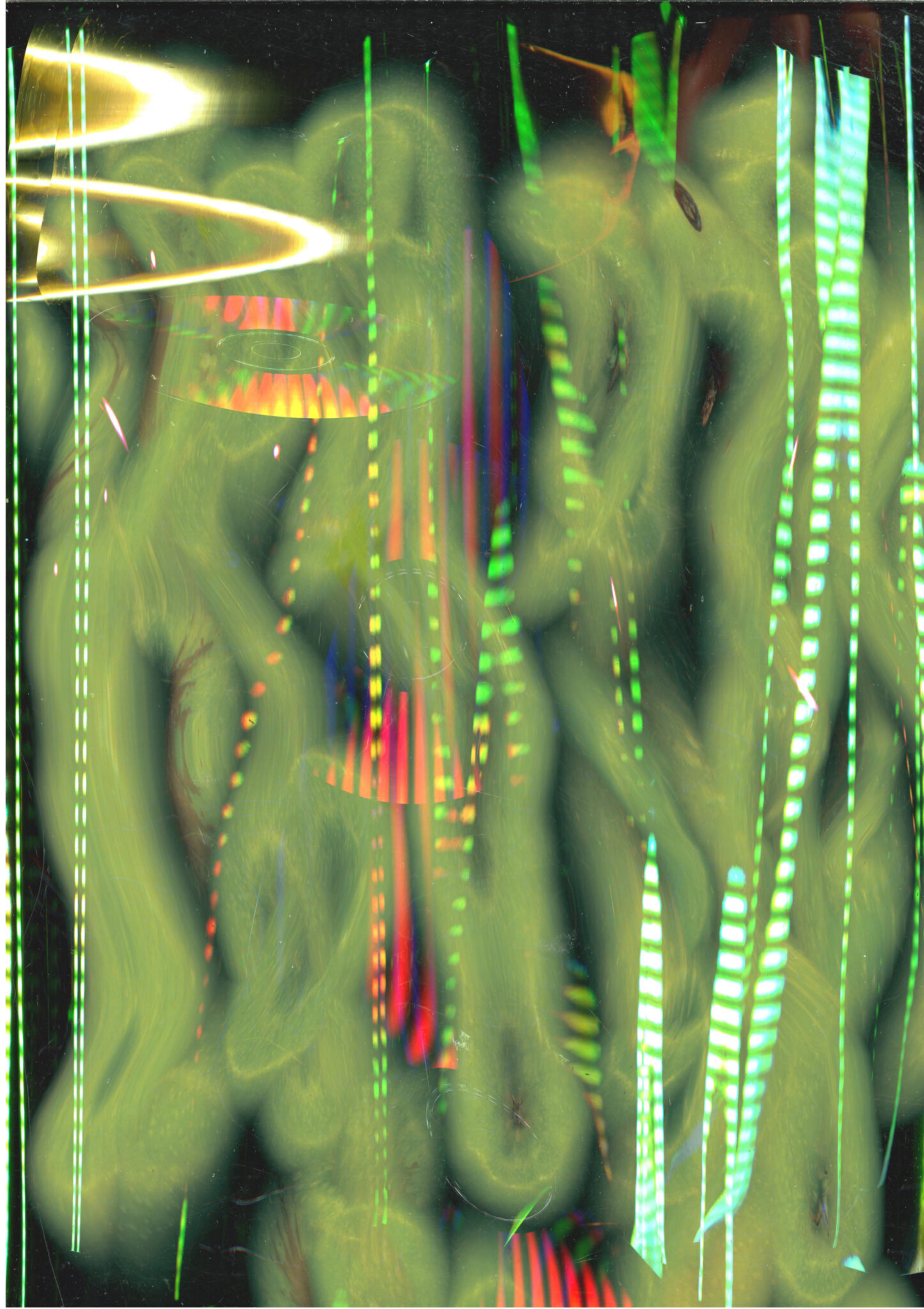
Tic-Tac-Toe-Colere
2024.6, Photo print on Epson Premium Lustre paper
Variable size



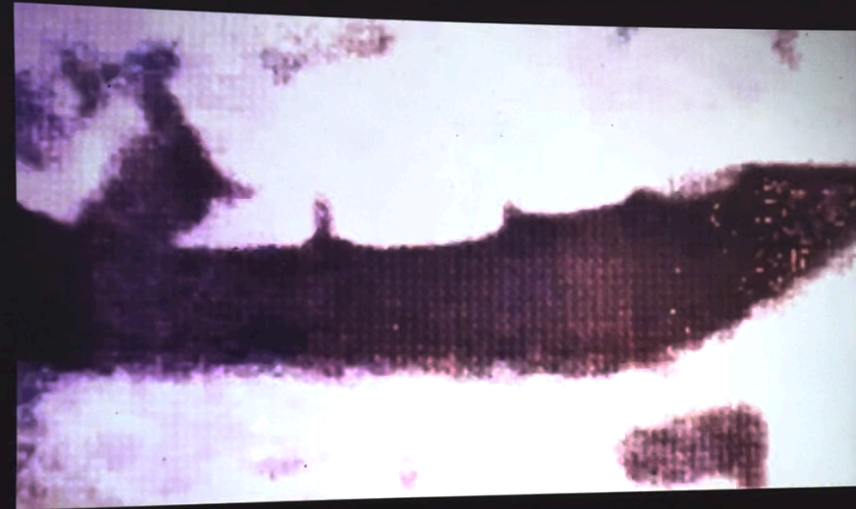
Non-chord
2024.7, Photo print on Epson Premium Lustre paper
Variable size



Feed
2024.6, Photo print on Epson Premium Lustre paper
Variable size



S3YZ
2024.6, Photo print on Epson Premium Lustre paper
Variable size



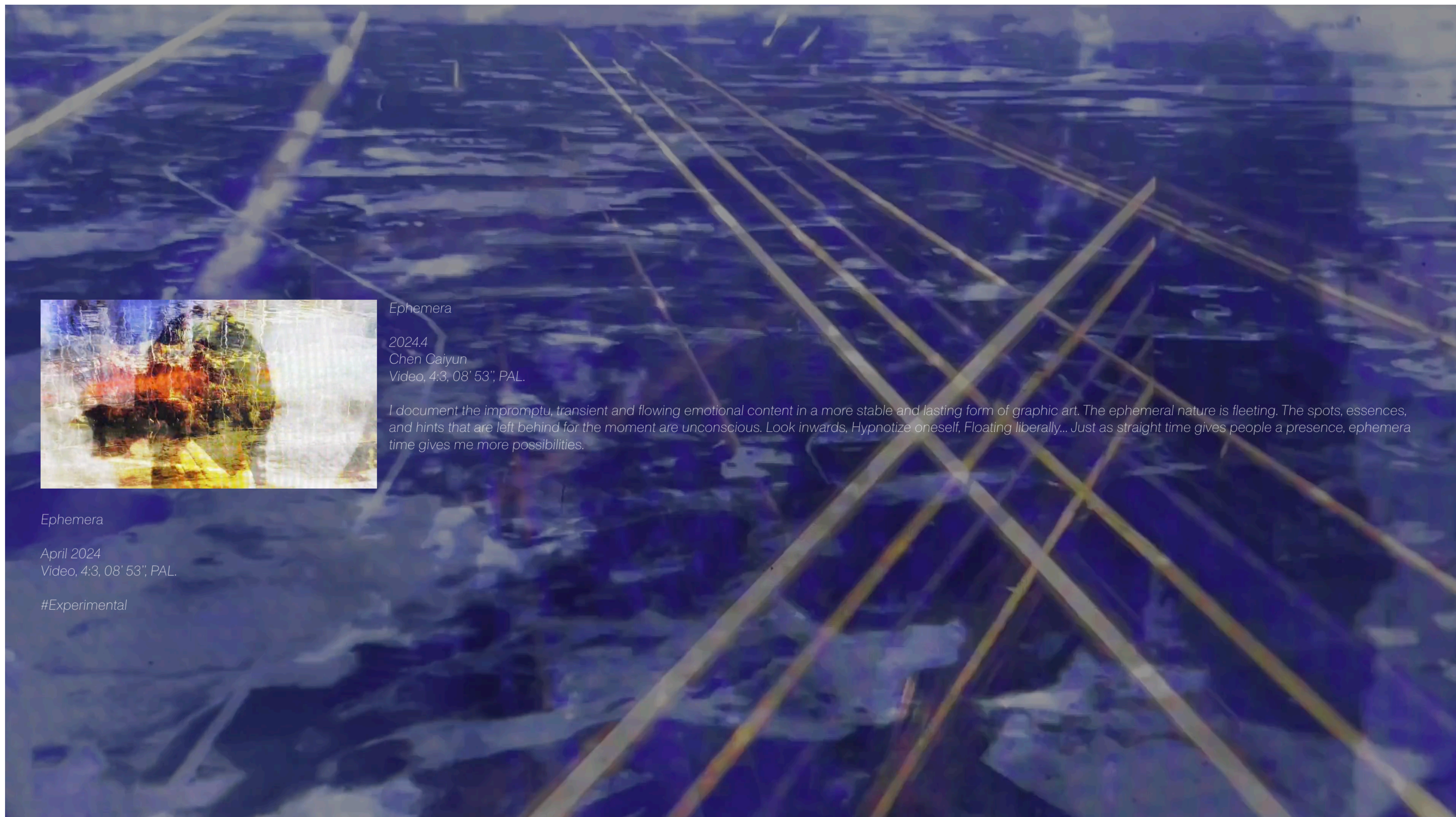
Ephemera

2024.4

Video, 4:3, 08' 53'', PAL.

I document the impromptu, transient and flowing emotional content in a more stable and lasting form of graphic art. The ephemeral nature is fleeting. The spots, essences, and hints that are left behind for the moment are unconscious. Look inwards, Hypnotize oneself, Floating liberally... Just as straight time gives people a presence, ephemera time gives me more possibilities.

<https://chencaiyun.com/ephemera>



Ephemera

2024.4
Chen Caiyun
Video, 4:3, 08' 53", PAL.

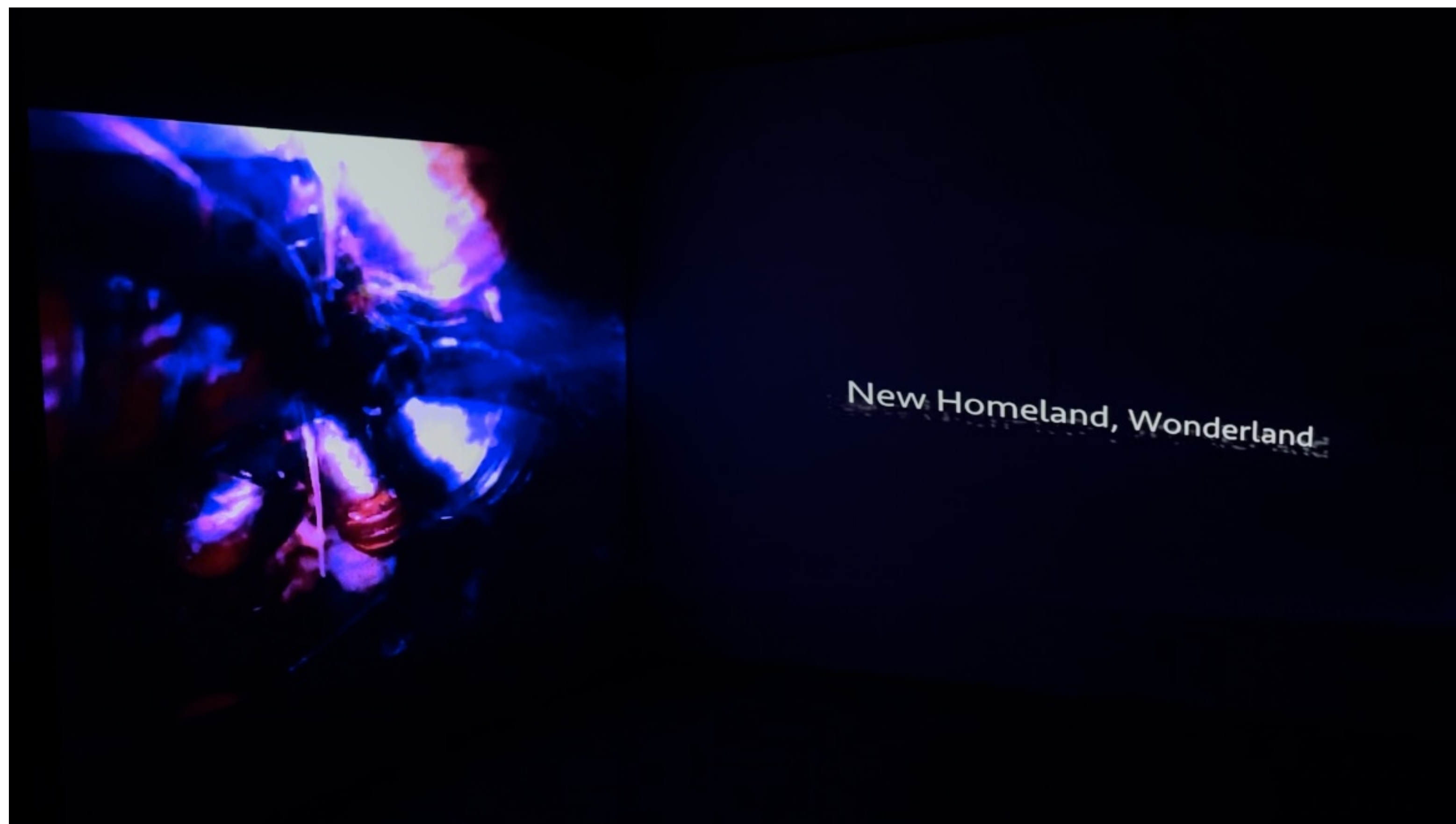
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Ephemera

April 2024
Video, 4:3, 08' 53", PAL.

#Experimental

Ephemera, 2024.4, Video, 4:3, 08' 53", PAL.



新家园，热土 New Homeland, Wonderland

August, 2024

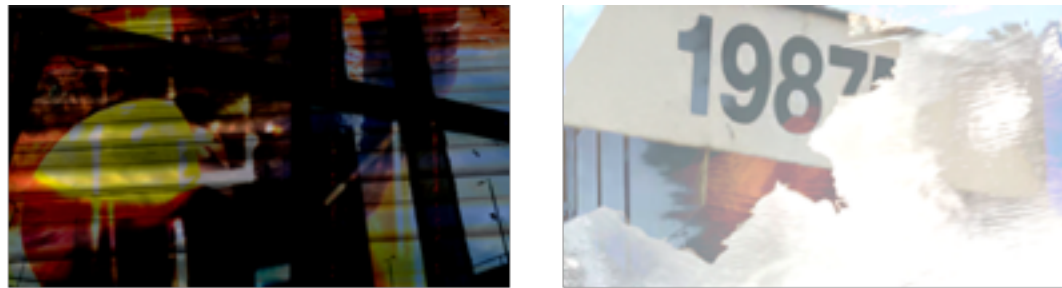
Video, PAL, 16:9, 9 mins



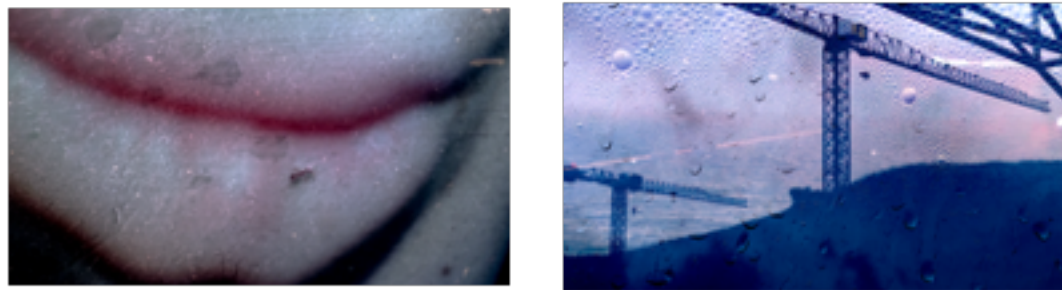
新家园，热土 New Homeland, Wonderland

August, 2024

Video, PAL, 16:9, 9 mins

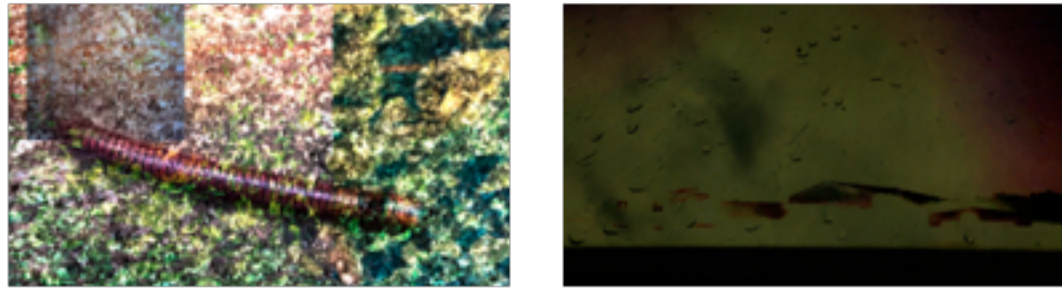


新家园，热土 New Homeland, Wonderland

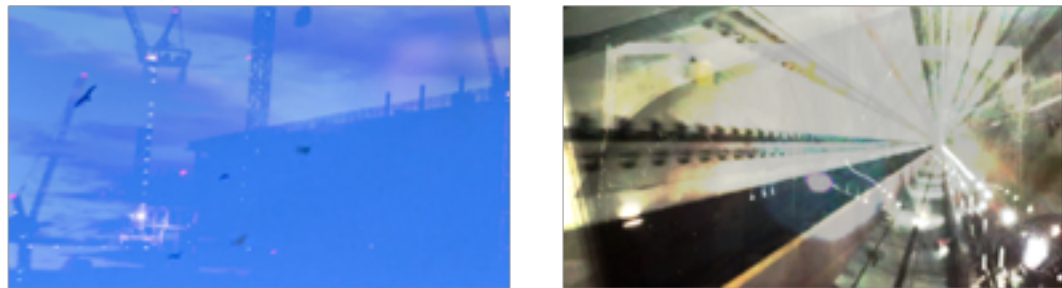


August, 2024
Video, PAL, 16:9, 9 mins

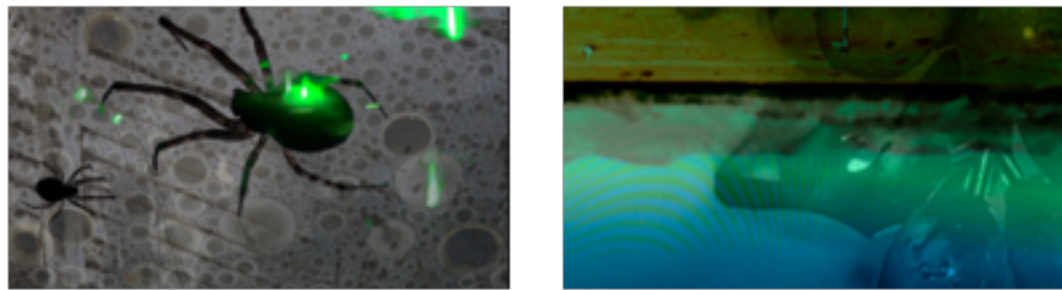
This work is a nonlinear narrative visual poem, deeply rooted in the principles of structural film methodology. By employing intentional and precise interventions, the moving images have been deliberately stripped of their initial clarity and recognizability. This results creating a sharp contrast between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



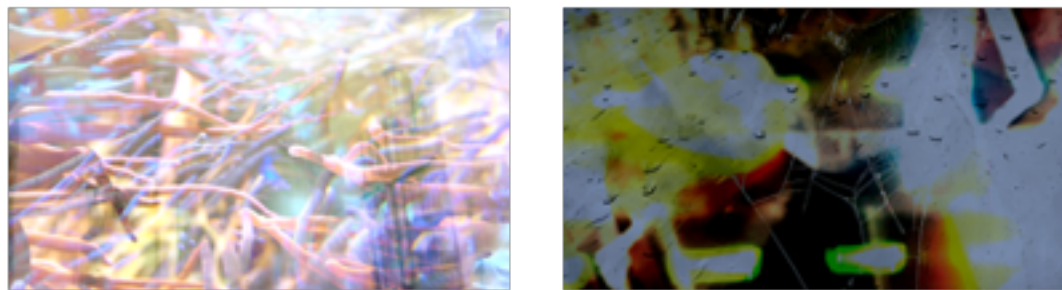
I attempt to use moving pixels as a metaphor for human synesthesia, exploring how the dynamic interplay of visual elements can evoke a multisensory experience. In this context, each pixel is not just a static element but a vibrant, shifting part of a larger sensory tapestry. The idea is to illustrate 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.

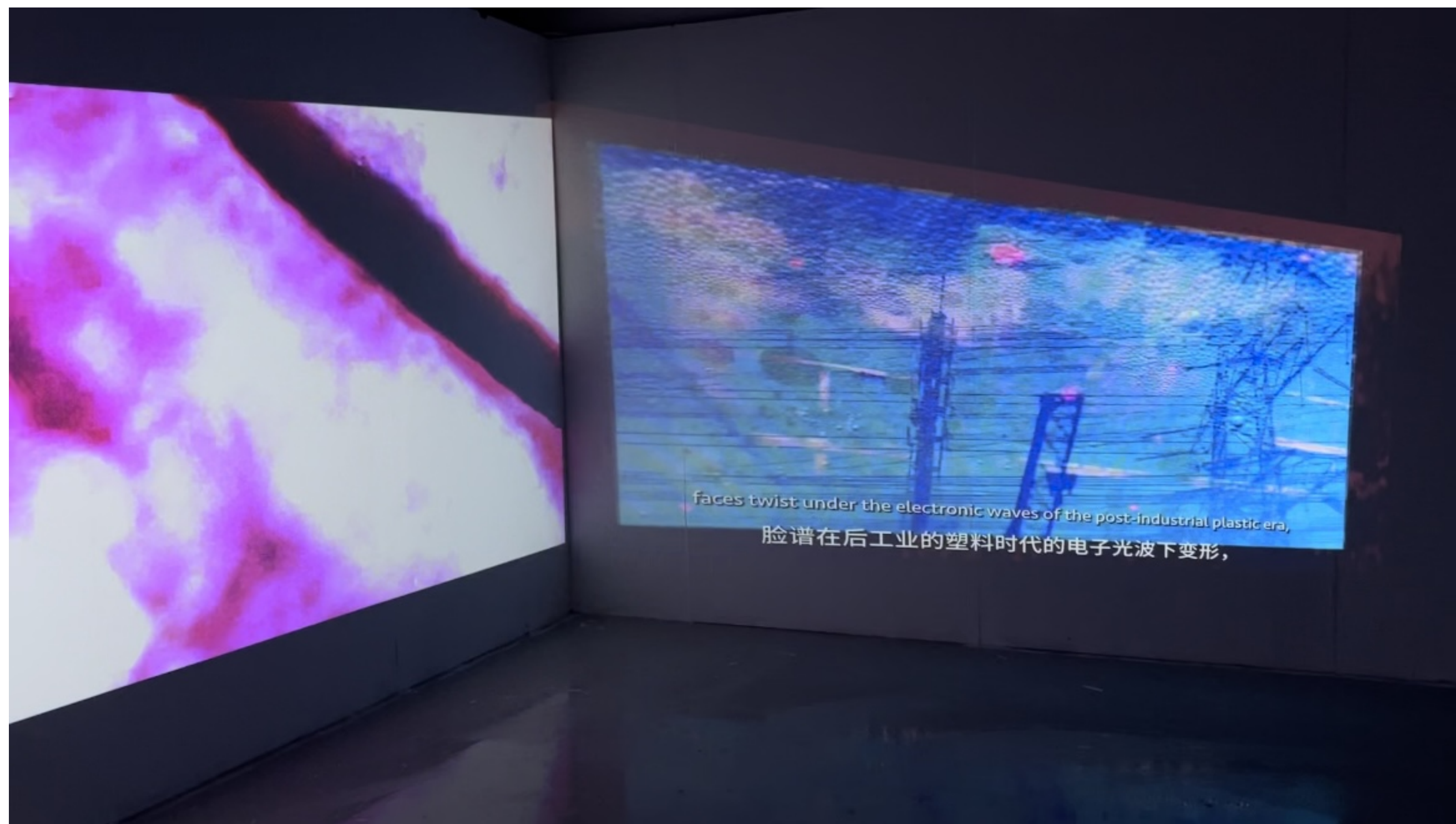
Through this metaphor, I aim to convey how the digital landscape, with its incessant flow of information and constant visual stimuli, shapes our sensory perceptions and interactions. “We all live an alien body”: The movement of these pixels, and the way they form patterns and evoke responses, parallels 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.

新家园，热土 New Homeland, Wonderland

August, 2024
Video, PAL, 16:9, 9 mins

<https://chencaiyun.com/%E6%96%B0%E5%AE%B6%E5%9B%AD%E7%83%AD%E5%9C%9F>



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

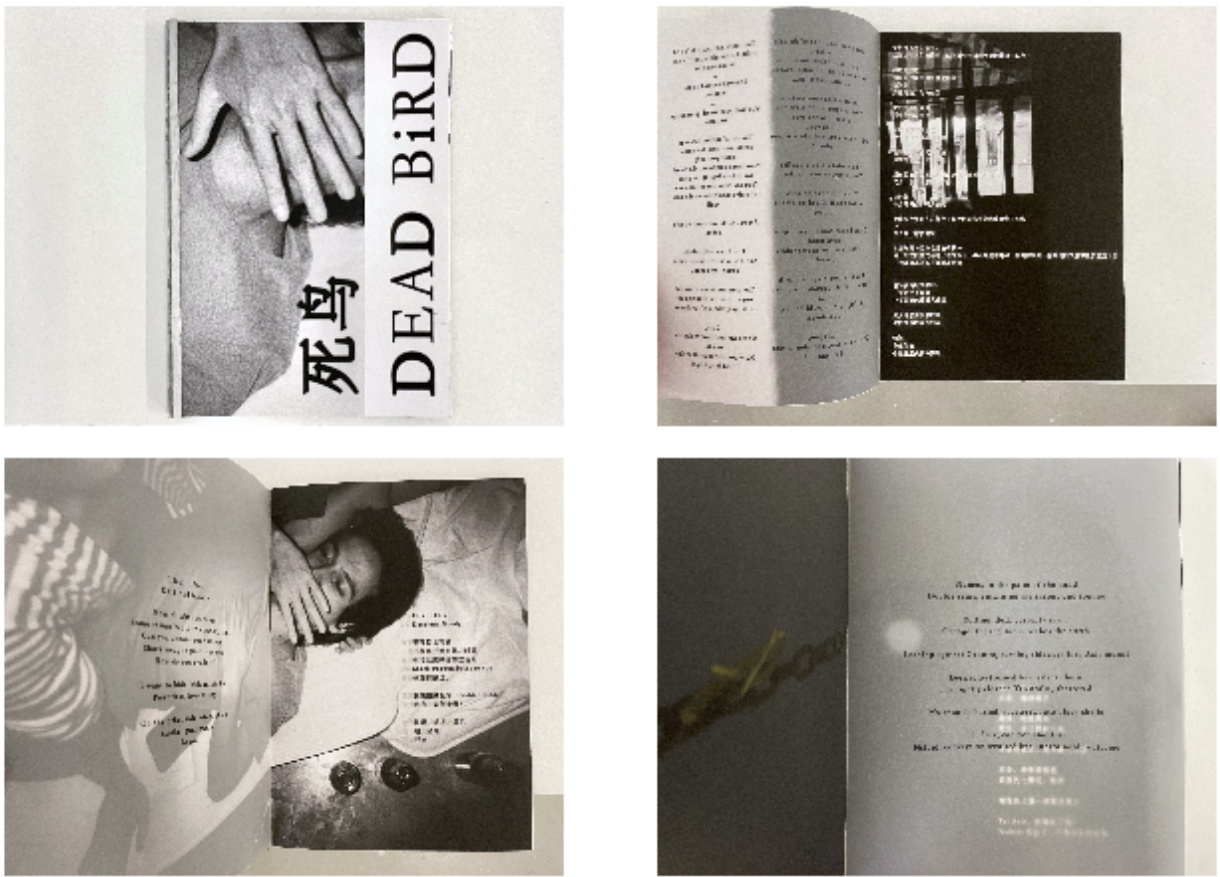
Video, PAL, 16:9, 9 mins



《死鸟 Dead Bird》
2024.8, Poetry

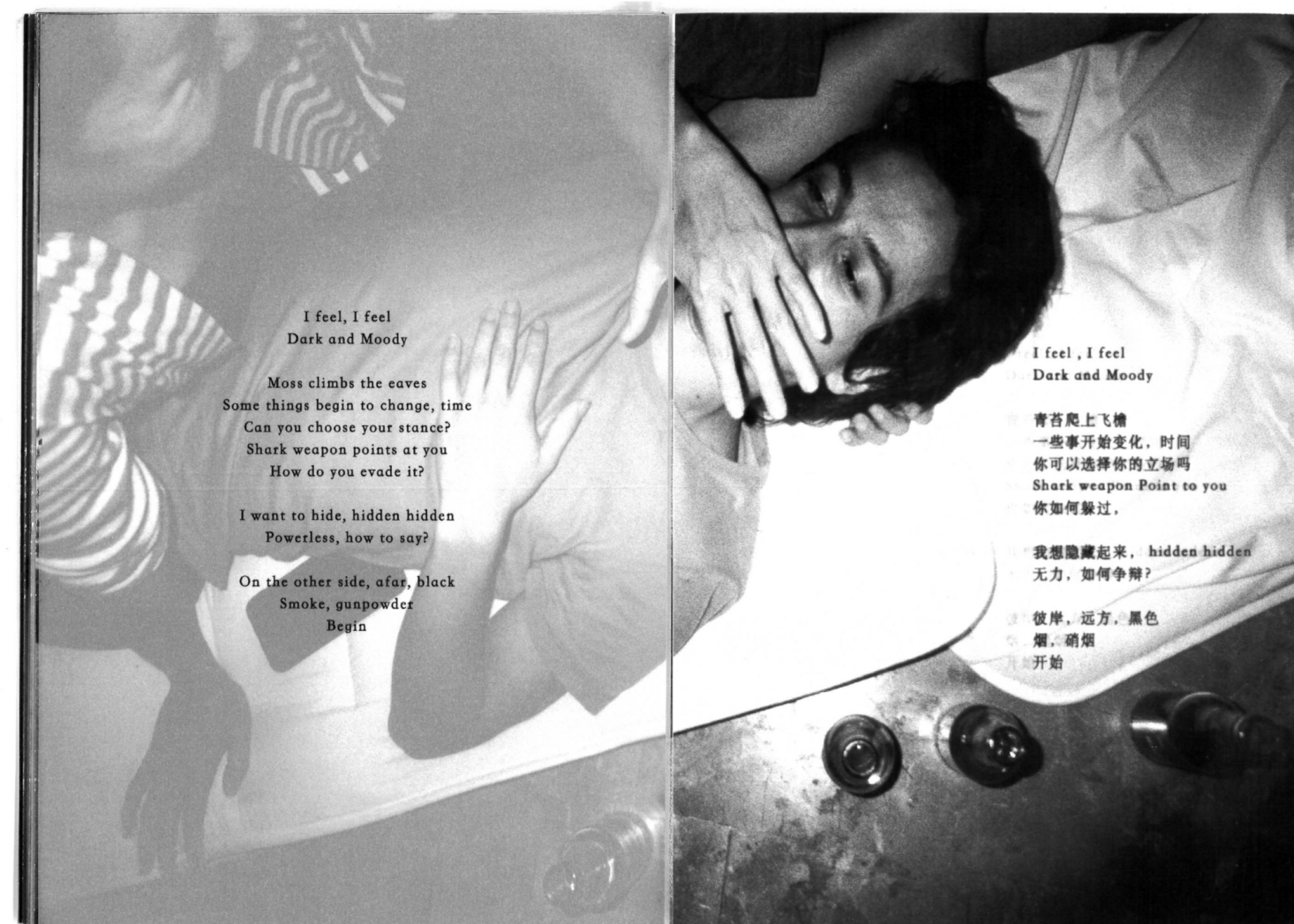
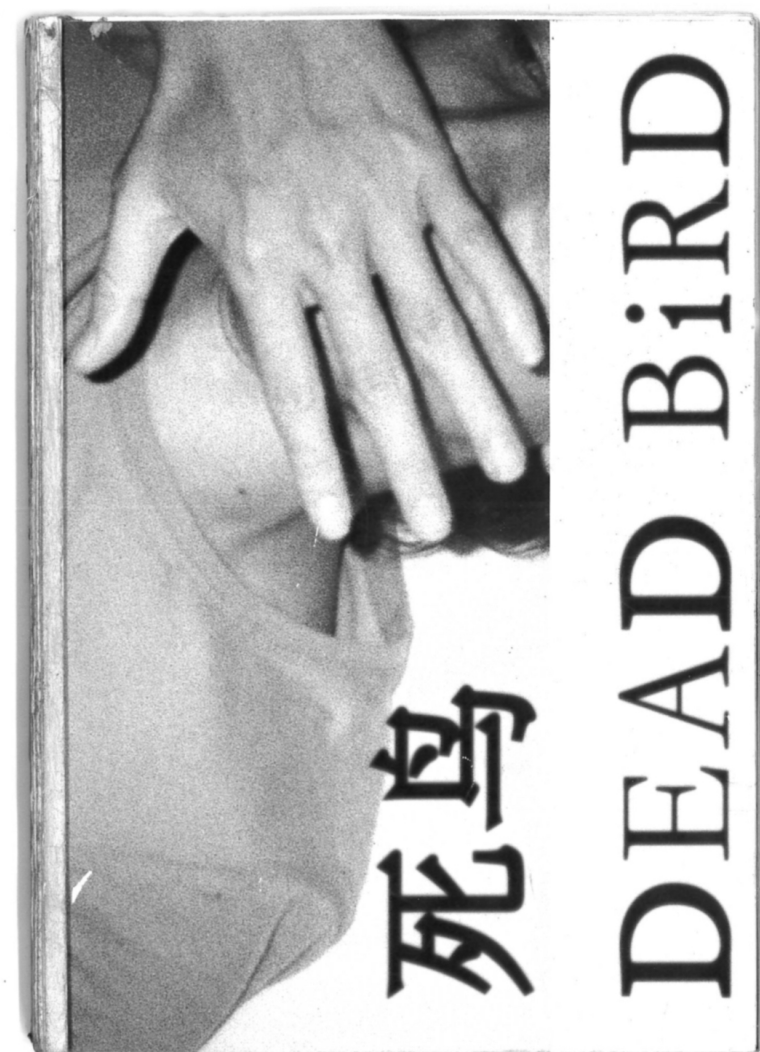
This is a short autobiographical poetry collection that explores postcolonial identity and memory. Through a personal lens, it reveals how individuals navigate and struggle between culture, language, and identity under the shadow of colonial history. “Lost Language” portrays the estrangement from one’s 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

The collection was also published From Glasgow To Saturn - Issue 53

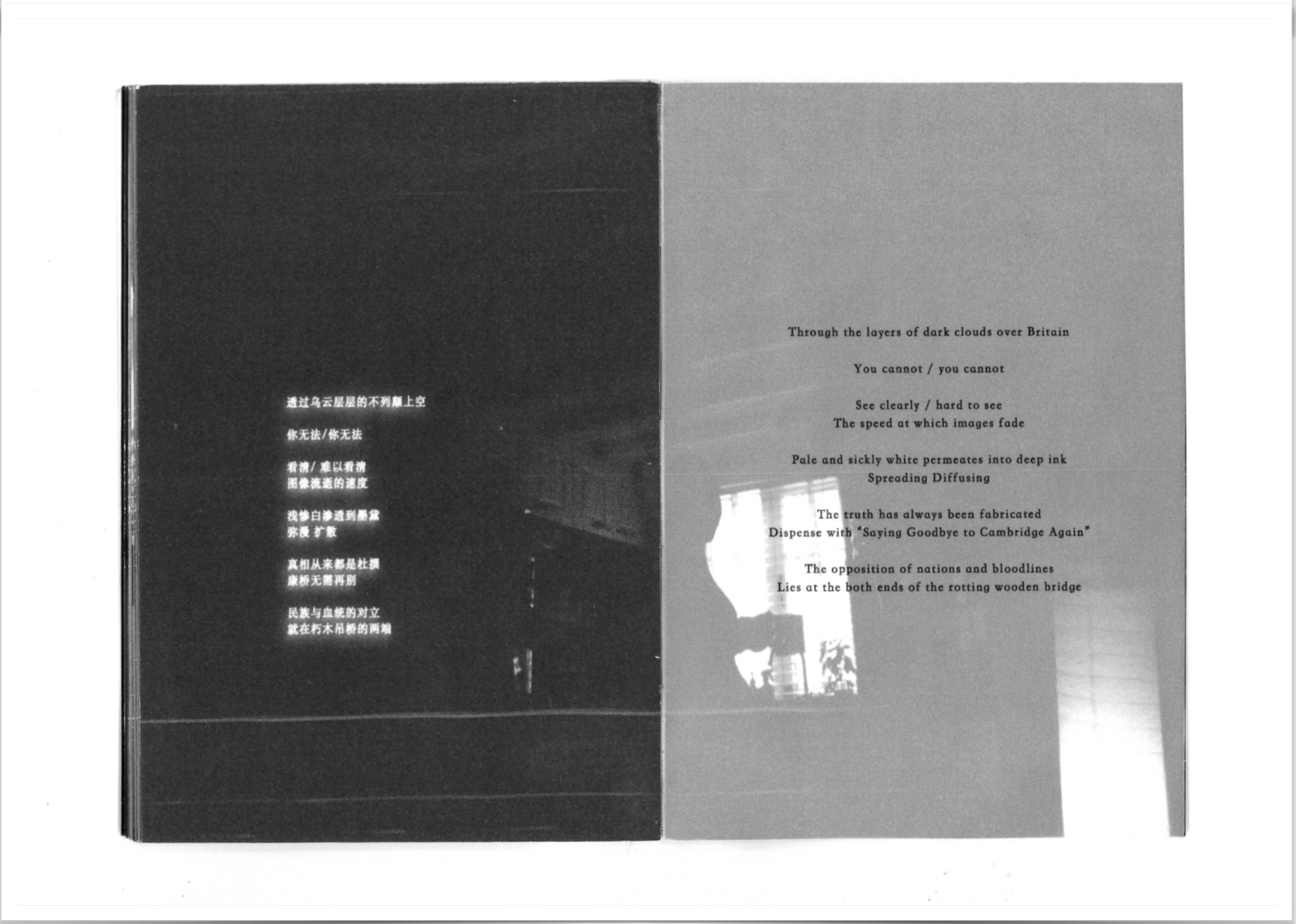
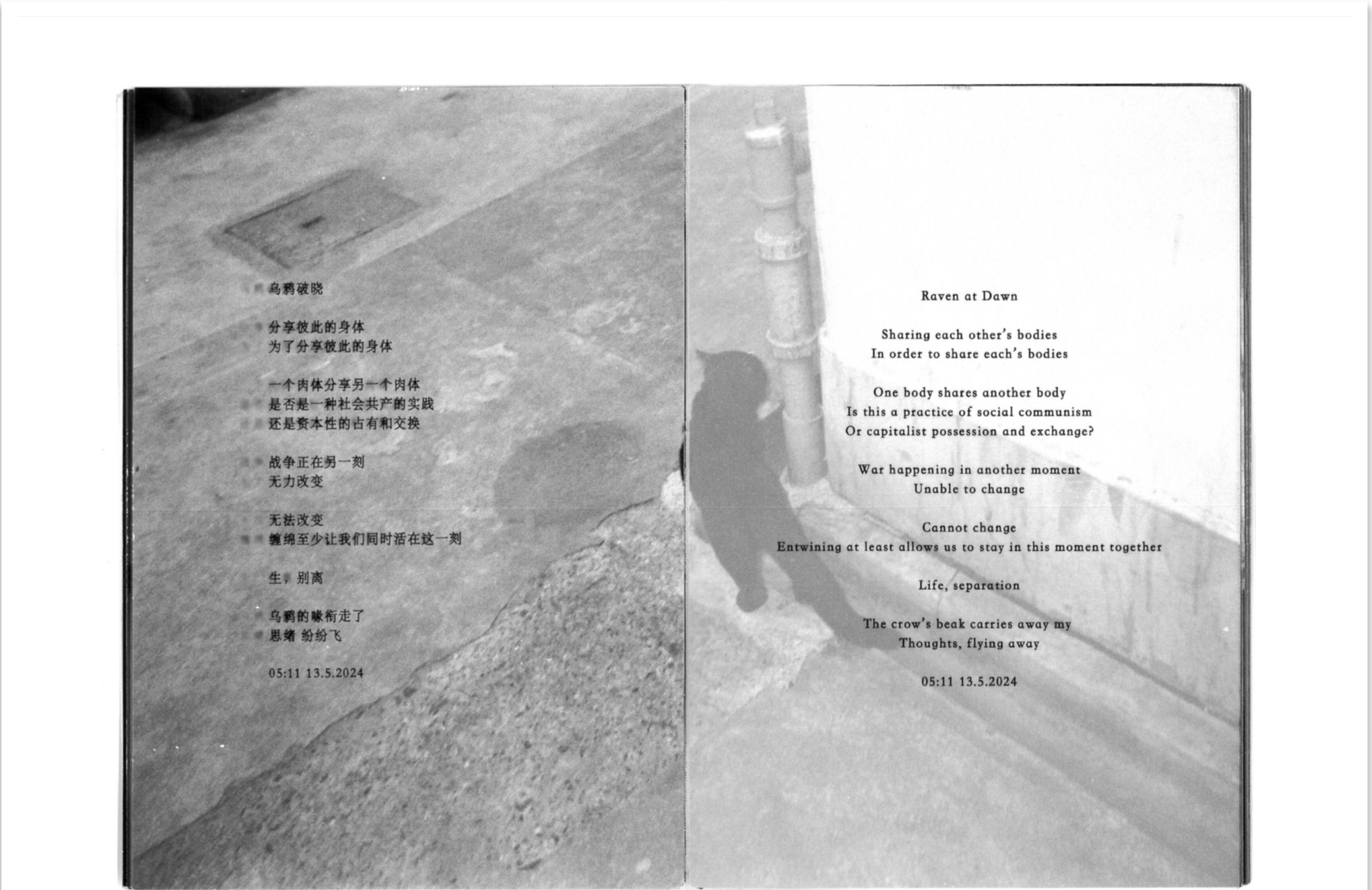
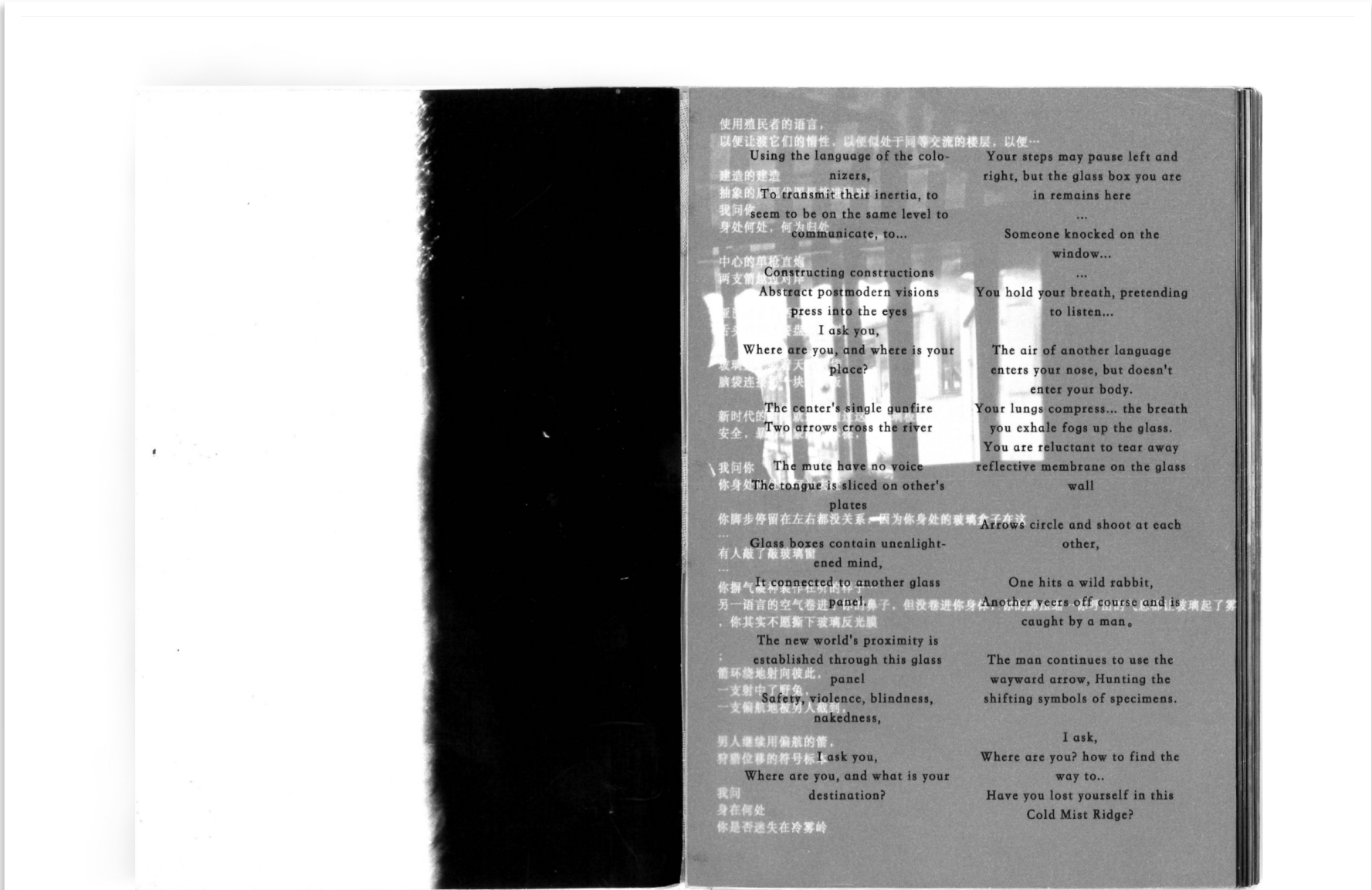


Dead Bird
Selected photos taken in Shanghai, 2020-2022. A collection of poems written between April and July 2024. Released August, 2024

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《死鸟 Dead Bird》2024.8, Poetry



《死鸟 Dead Bird》 2024.8, Poetry



Syncopated Movement, March 2025, Performance, video, 1 Channel Video, 3:4, PAL. , 07'53"

This video artwork captures dance movements while incorporating fabric and metal objects to explore the body's expression and transformation across different mediums. The tension and texture of these materials not only influence the dancer's movement trajectories but also symbolize both the extension and constraint of the body. Navigating between dynamics and stillness, control and release, the piece invites viewers to reflect on the relationship between identity and the body. As part of the 2025 WAKE! WAKE! Spring Program at Shanghai Young Theater, the work will be exhibited at Neili.

<https://chencaiyn.com/syncopated-movement>



Safe Distance 安全距离

(视频 1)

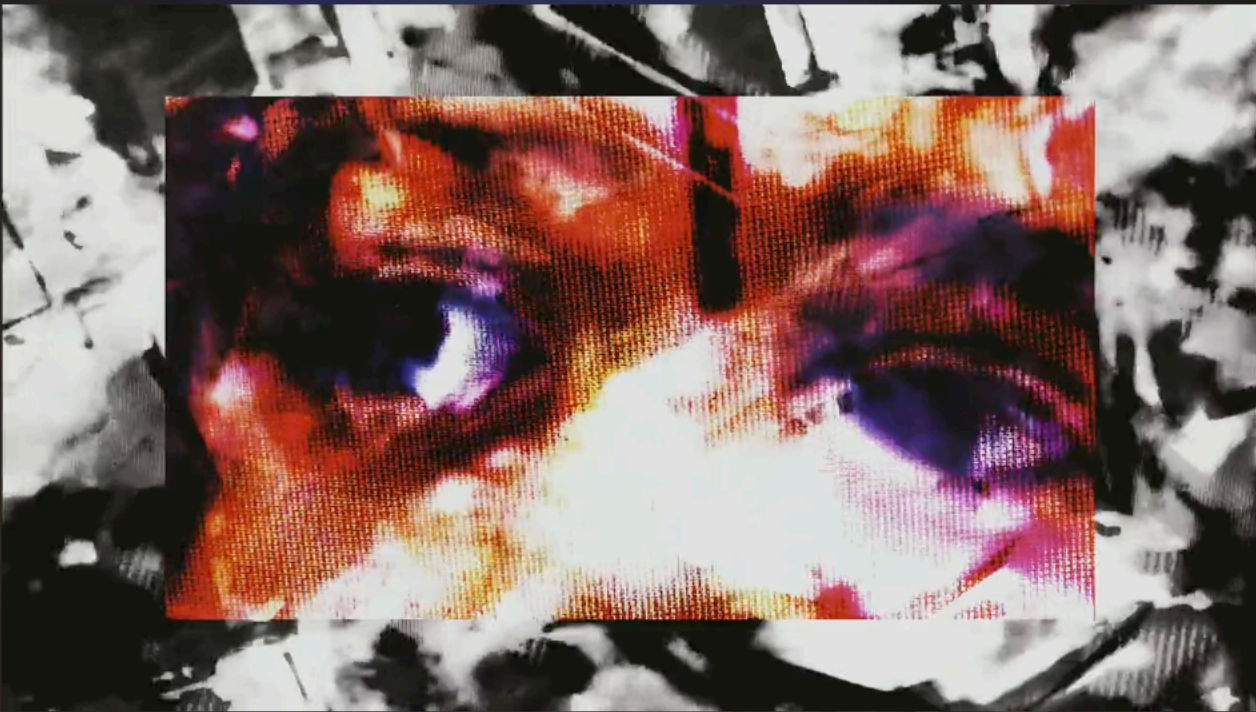
March 2025
3 频道视频
PAL, 16:9, 01' 33"



Safe Distance 安全距离

(视频2)

March 2025
3 Channel Video
PAL, 16:9, 01' 29"



Safe Distance 安全距离

(视频 3)

March 2025
3 频道视频
PAL, 16:9, 04' 07"

SÅfĒ Distance

by Yunyun

[Edit](#)[Delete](#)

00 3

00:00 / 04:42

Digital Album

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1. 00 1

04:42

2. 00 2 (car)

04:42

3. 00 3

04:42

The music as a part of the Safe Distance series. The composition integrates field recordings with processed acoustic elements, incorporating a melodic fragment from The Slave's Lament (1792) by Robert Burns. Its deeply melancholic tone is further reinforced through a six-fold cyclical prelude. The low drone of car engines as animals hunting and the sharp clicks of a shutter resemble the sound of a gun's trigger being pulled, freezing the visual imagery at the intersection of oppression and violence. A quiet tension and a pervasive sense of placelessness drift through these liminal spaces, echoing the video work's investigation into themes of displacement, isolation, and structural inequality.

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，无处感漂移到边缘空间里，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。

released March 20, 2025



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The 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.

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?

<https://yunyun.bandcamp.com/album/s-f-d-stance>



Thus, It Derives

April. 2025, Photography and Installation
 Variable size, Digital Print on (20D) Spandex
 Textile, Jade, and Quartz, Fixed to the wall
 with nails and Fishing line.



Thus, It Derives

April. 2025

Photography and Installation

Variable size

Digital Print on (20D) Spandex Textile, Jade, and Quartz, Fixed to the wall with nails and Fishing line.

In ancient Greek, *eîdos* refers to the visible form or idea; in Proto-Indo-European, *weid-* means “to know”—and like *eîdos*, it too is rooted in the act of seeing. This photographic installation draws conceptual inspiration from the etymological study of 真如寺 (Zhenru Temple) and the Sanskrit term *तथाता* (Tathatā)—“suchness” or “thusness.” In Buddhist thought, Tathatā refers to the reality of things as they are—the intrinsic nature of all phenomena. It is neither existence nor non-existence, neither attachment nor self-evidence. It lies beyond the grasp of language or image, perceptible only through direct awareness in the present moment.

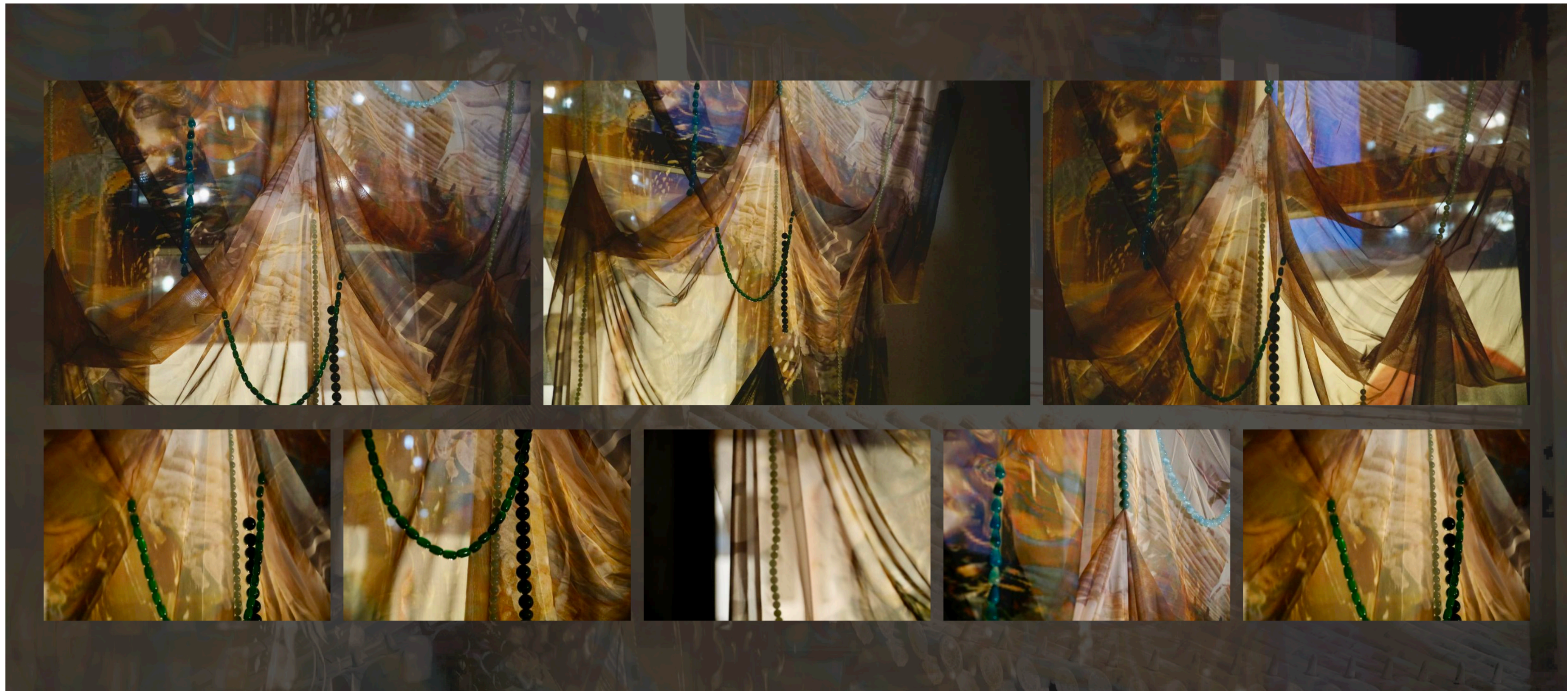
“Not born, not extinguished; not continuous, not eternal; not one, not different; not coming, not going.”

Where does the flame go when it goes out? Jorge Luis Borges, in *The Circular Ruins*, suggests that the future is not real—only a hope held in the present; the past is not real—only a memory sustained in the now. Likewise, the images in this work are not records of presence, but specters of absence. Printed on elastic mesh textile, mostly depicting empty landscapes, these images hang lightly against the wall. Decorative elements construct ephemeral windows through which light temporarily enters, briefly reclaiming materiality before fading again. The fragile materiality of the image here is like the afterglow of an extinguished flame. In the ruins of representation, the act of looking becomes a search for afterimages—fragments of a reality diluted by time.

Following the etymological trace from *eîdos* to *weid-*, we return to vision as the origin of knowing—an act both illuminating and fundamentally insufficient. “Watches itself, watching itself.” Like one mirror reflecting another, perception folds upon itself. As in Husserl’s phenomenology, the observer brackets the world to observe the very act of observation. If we can no longer define what an image is, perhaps we can return to what precedes it: to the nameless “thus” (*tathā*)—to a state before designation. In this gesture, every gaze toward Tathatā becomes an asymptotic reach toward a reality that resists full disclosure. Images dissolve into thought. Form collapses into formlessness. And the real remains—ungraspable, yet always present.

“Reality, as it is, is what it is.”

The work is on show at UBox Shanghai



Thus, It Derives, April. 2025, Photography and Installation, Variable size, Digital Print on (20D) Spandex Textile, Jade, and Quartz, Fixed to the wall with nails and Fishing line.

<https://chencaiyun.com/%E4%BB%A5%E8%BF%99%E7%A7%8D%E6%96%B9%E5%BC%8F%E8%A1%8D%E7%94%9F>

Other Informations:

Written Submissions: <https://freight.cargo.site/m/D1920878658641366673922889853987/Caiyunchen--Position-Statement--GSA-Stage3.pdf>

Art Film Link: <https://vimeo.com/995557094>

New Visual Art Link: <https://chencaiyun.com/new-visual-art-photography>

Portry Link: <https://freight.cargo.site/m/Z1922046557352634870863199710243/-Dead-Bird--2024.8--Poetry--Caiyunchen.pdf>

Showcase: <https://gsapostgradshowcase.net/caiyun-chen/>

More on the personal website: www.chencaiyun.com

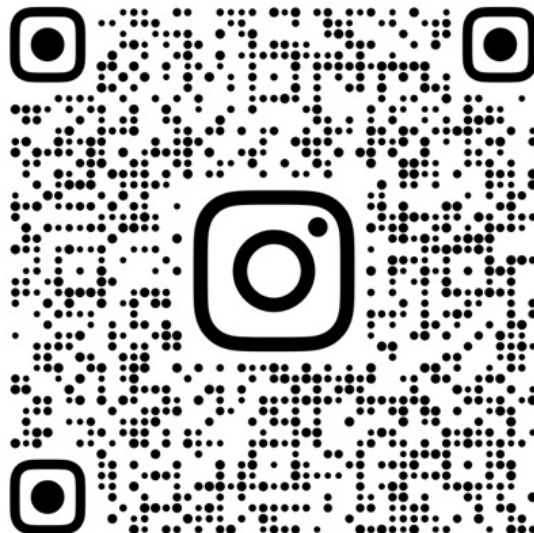
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