

Yuchen Ye

Selected Works

2019 - 2026



Yuchen Ye

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Born in 2000 Zhejiang, China
Currently based in Munich, Germany

Education

- | | |
|-------------|---|
| 2023 - | Akademie der Bildenden Künste München, Class Prof. Julian Rosefeldt (Medien art), Munich, Germany |
| 2018 - 2022 | Keyi College of Zhejiang Sci-Tech University, Bachelor, China |

Exhibitions

- | | |
|------|---|
| 2026 | AS YOU MOVE THROUGH THESE STORIES. Klasse Rosefeldt A.01.18, Munich, Germany

Pickly Wiggly. Kunstarkaden, Munich, Germany |
| 2025 | recession indicator. Klasse Rosefeldt A.01.18, Munich, Germany |
| 2024 | Tracing Absence. Klasse Rosefeldt A.01.18, Munich, Germany

Way to avoid the obvious, HP8 Gasteig, Munich, Germany |
| 2023 | One square meter in the Garden of Eden, Group Exhibition, Villa Goethe, Munich, Germany

Disorderly Space Display, Group Exhibition, Shundoh Space, Shanghai, China |

Artist Statement

Background

Yuchen Ye (b. 2000, Zhejiang, China) is an artist based in Munich, working across photography, moving image and installation. He received his bachelor's degree from Keyi College of Zhejiang Sci-Tech University in 2022 and has studied at the Academy of Fine Arts Munich in the class of Prof. Julian Rosefeldt since 2023.

Practice

My practice examines how social relations and structures of power take shape in public space and in the routines of work and consumption, organising how bodies move, perceive and act.

My recent moving-image works and installations use instructions, repeated gestures, fixed viewpoints and loops to examine how conduct is organised and made productive. Drawing on situations I have participated in, I reconstruct their operating procedures through image, sound and duration. I consider the body as both a participant in these arrangements and an instrument that registers their demands, including the effort required to maintain pace, attention and compliance.

This interest extends my earlier photographic and projection-based interventions into public and everyday spaces. Projection brings memory and lived experience into contact with sites shaped by other uses and histories. The gap between an image and its physical setting becomes a way to examine how visibility, access and orientation are organised.

In my non-interactive digital landscapes, visual calm coexists with continuous movement and spoken repetition. I ask how imagined spaces offer shelter within systems of consumption and control, and how that shelter can also narrow the possibility of imagining alternatives.

Ourcraft, 2026



Ourcraft, 2026



4K video installation, stereo sound, dimensions variable

Duration: 42 min 12 sec (loop)

<https://youtu.be/LyZ0Mq0kktg>

Ourcraft appropriates the underlying procedural generation mechanisms of Minecraft to construct a non-interactive digital landscape. An endless tracking shot from an absolute perspective establishes an intertextual dialogue with a reality-anchored monologue, narrated by an AI-cloned synthesis of the artist's voice.

Through a mechanical loop of visual tranquility and auditory redundancy, the work investigates the suspension of contemporary free will, and - when situated within a colossal consumerist architecture - the inability to conceive of the system's collapse, the cynical reliance on fictional sanctuaries, and absolute aphasia.

Peephole 30°59'48"N, 119°54'09"E, 2026



Single-channel HD video, TV installation, printed A4 paper, tracing paper
Duration: 06'04"

<https://youtu.be/5k23g5c3Qqo>

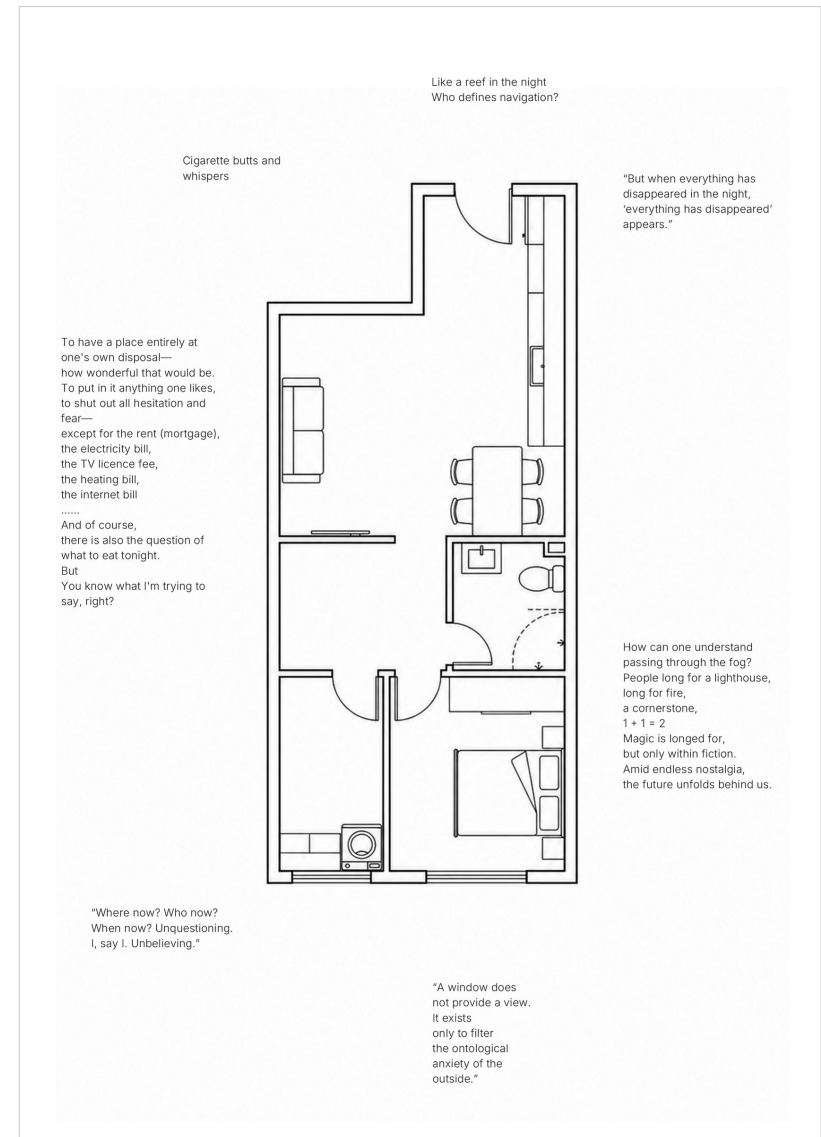
This work takes an "anomalous event" - one that operates outside the paradigms of empirical experience - as its point of intervention. The core objective is not a mystical reproduction of the paranormal, but rather to use this rupture as an opportunity to reflect upon the ubiquitous mechanisms of measurement and spatial discipline in contemporary society.

If we actively dismantle the grids used to anchor our existence and entirely suspend our established spatial coordinates, where do we find ourselves? This work seeks to materialize the liminal state that emerges when calibration is lost. Perhaps, by surrendering the obsession with certainty, what we confront is not a pure void, but the shedding of a cognitive shell forcibly imposed upon the individual by external systems. When the authority of metrics is dissolved, what remains is the instinctual liberty of wandering.

Peephole 30°59'48"N, 119°54'09"E, 2026

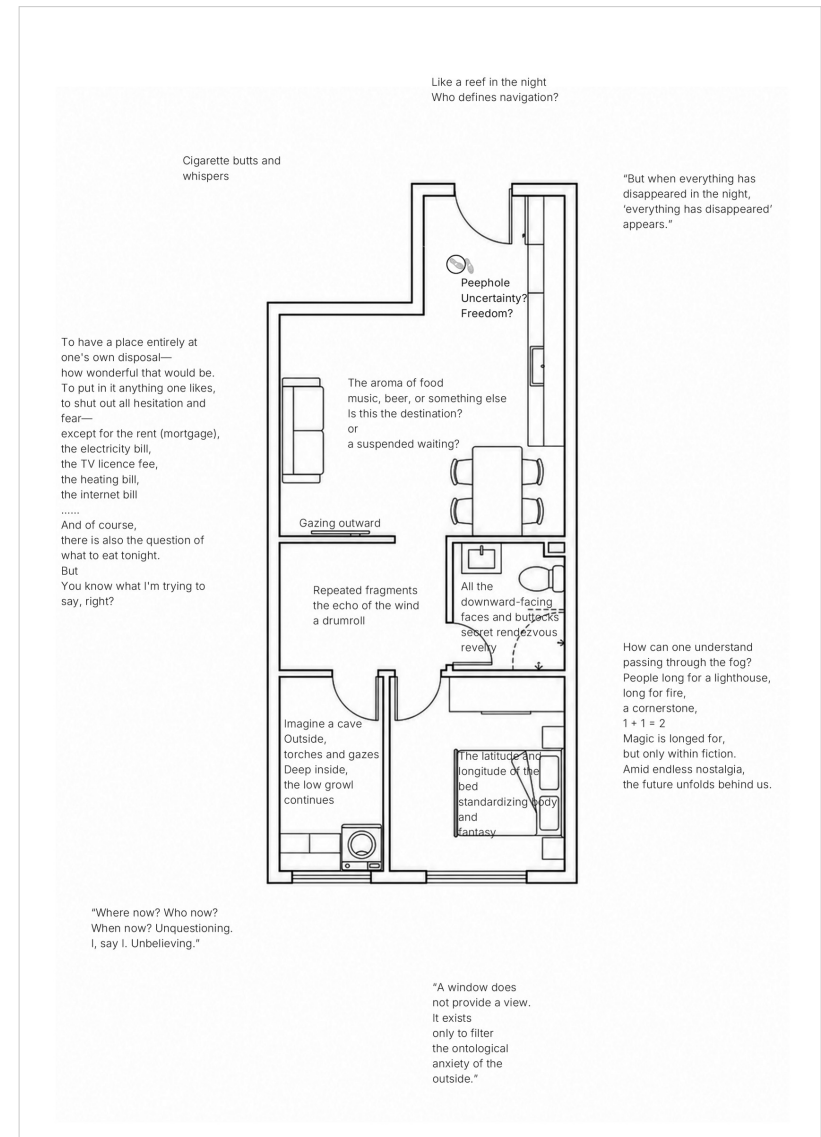
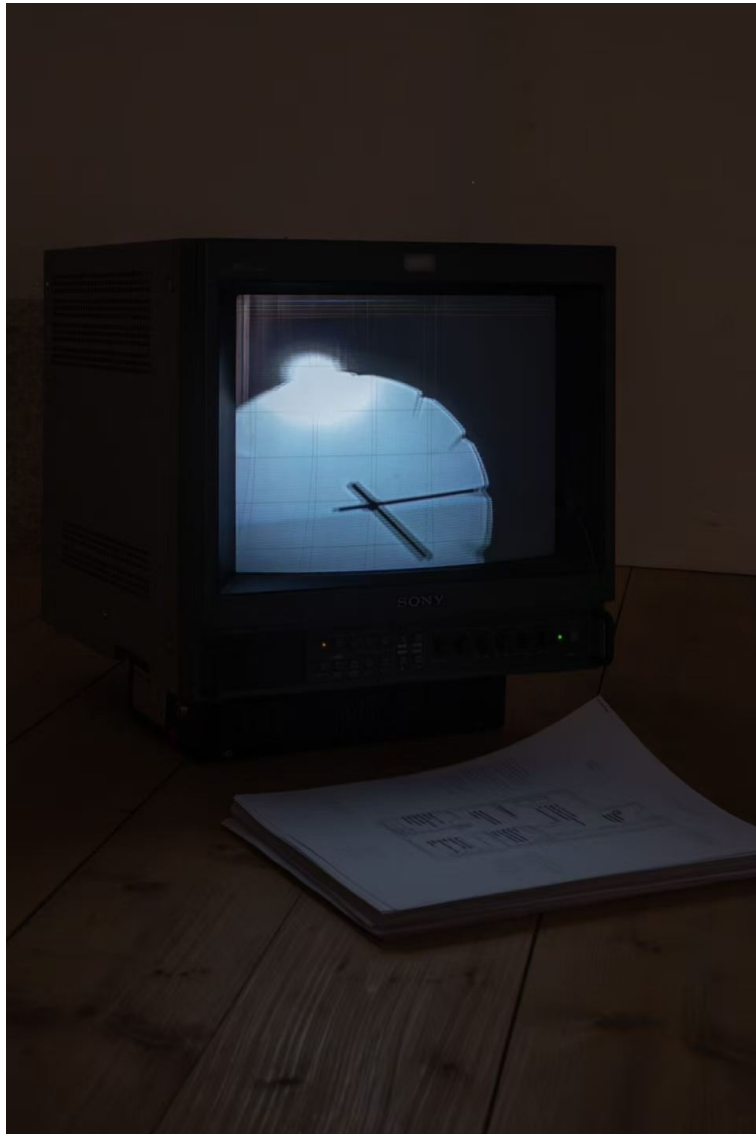


Upper layer: printed on transparent tracing paper



Lower layer: printed on white A4 paper

Peephole 30°59'48"N, 119°54'09"E, 2026



Superimposed view: tracing paper over white A4 paper

Press, Hold, Calibrate, 2026



Press, Hold, Calibrate, 2026



Press, Hold, Calibrate is a 2-channel video installation composed of dual visual streams and instructional audio. The first channel consists of 871 photographs of commercial billboards at Munich transit stops - captured by the artist during a year of employment to verify the placement and visibility of advertisements - presented as a continuous slideshow. The second channel features an uninterrupted, long-take video from a fixed camera, documenting a single billboard that has already been turned off at midnight. Juxtaposed with the visuals is an auditory component featuring a spoken voiceover. Its text is derived from the artist's own precisely formulated field operation methods and behavioral guidelines, designed to execute these tasks with maximum efficiency.

2-channel 4K video installation, stereo sound, dimensions variable
Duration: 25 min 23 sec (loop)

<https://youtu.be/Onu2xqQl42Q>

Twilight, 2025



2-channel color 4K video installation, stereo sound
Duration: 13 min 45 sec (loop)

Link: https://youtu.be/_bSUynNfRkg

Filmed in Munich's Panzerwiese - a former military training ground turned nature reserve - Twilight explores the ambiguity of liminal spaces. The work follows a figure wandering the forest with a portable projector, casting images of daily life in China and blank light onto the overgrown landscape.

This act serves as a conduit between reality and memory.

Although the site is now peaceful, the projection exposes the tension between the land's leisurely present and its imagined martial history, evoking latent shadows of power within the "twilight zone" of the woods. lingering in the woods - unseen, yet ever-present.

Twilight thus presents a shifting emotional state - one that mirrors the fleeting moment of light and time, as well as the in-between psychological condition of ambiguity, imagination, and wavering perception.

Twilight, 2025



The Ciolo, 2025



Single-channel color 4K video, stereo
sound

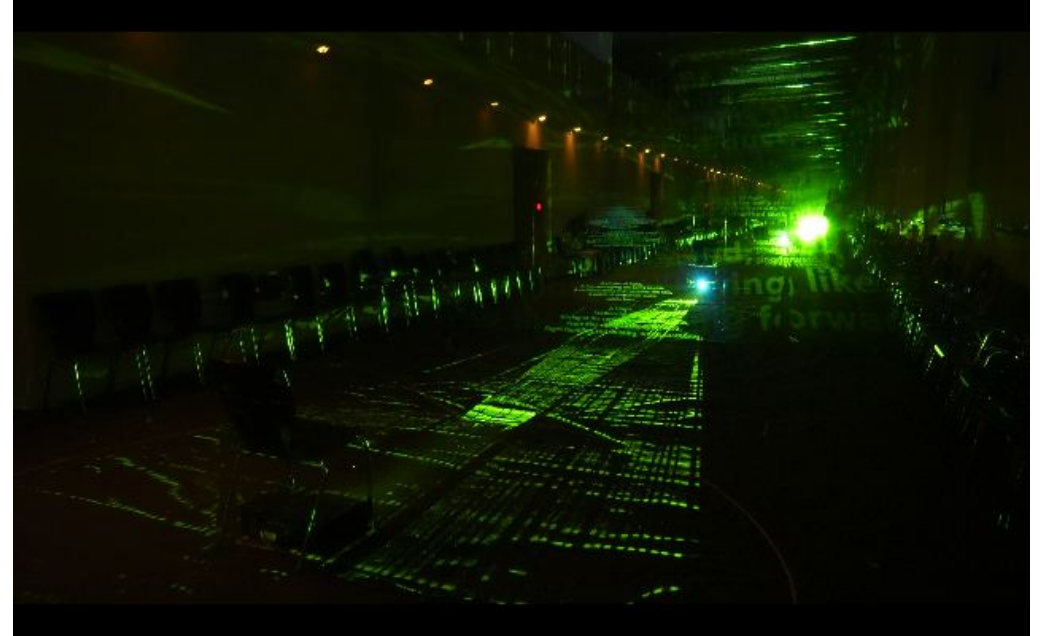
Duration: 11 min 52 sec (loop)

Link: <https://youtu.be/MIm7abYBWDc>

The Ciolo, 2025



Who Happens Where, 2024



Single-channel color HD video installation, no sound
Duration: 5 min 53 sec (loop)

Link: <https://youtu.be/H3lz2U8jQoo>

Dancing Youth, 2024



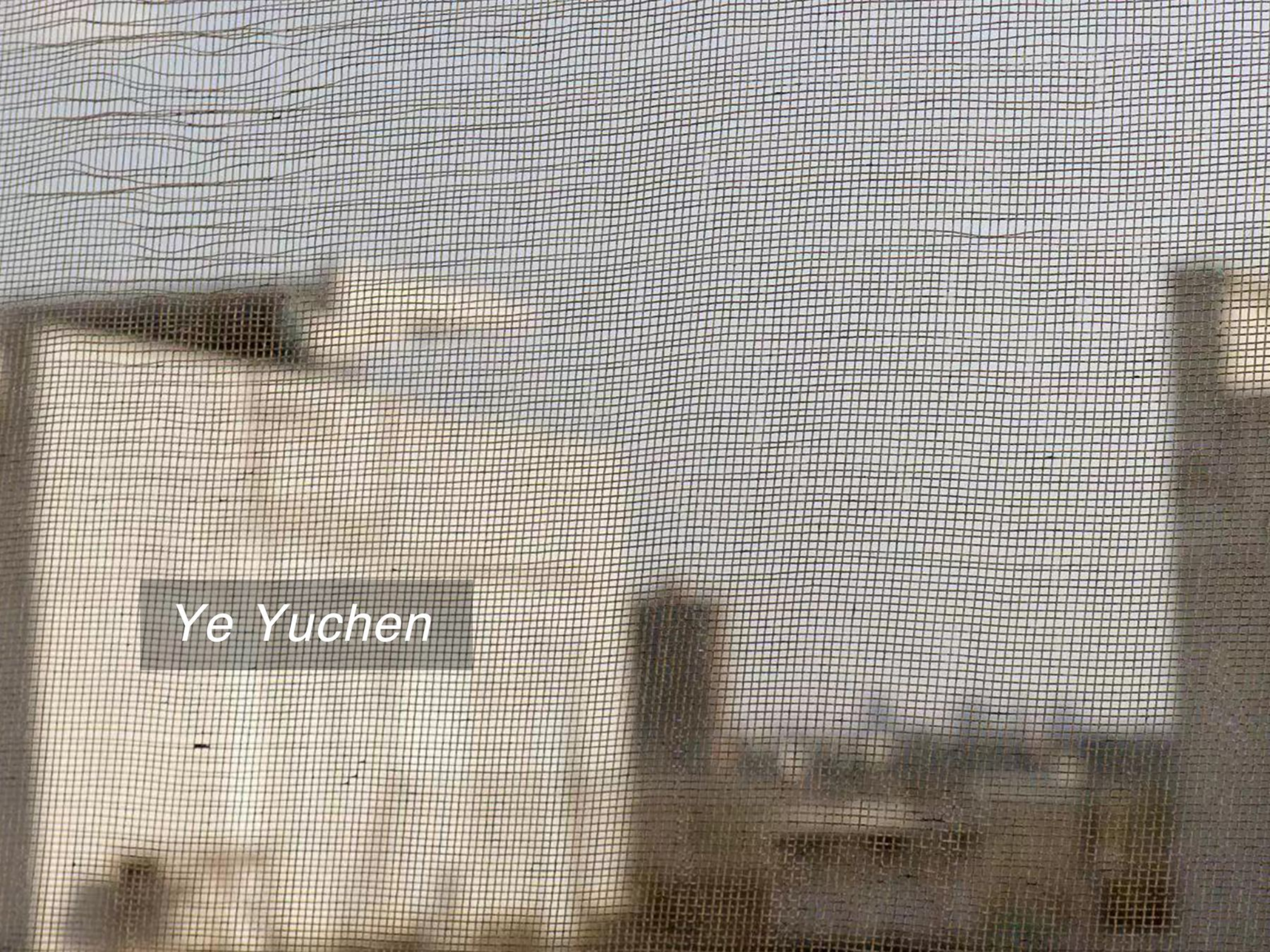
Single-channel color 4K video, stereo sound
Duration: 5 min 4 sec (loop)

Link: <https://youtu.be/A6RxaBzIDqA>

For twelve years, mandatory broadcast calisthenics were a daily ritual of fatigue and surveillance. To cope, my body learned to perform the movements mechanically with minimum effort, while my mind escaped into fantasy to endure the boredom.



This work uses moving images to bring those daydreams to life. By humorously enacting these internal impulses, I reconstruct the tension of that disciplined state. It is an act of resistance - finding liberation within "meaningless" movements that defy the control imposed on the body.



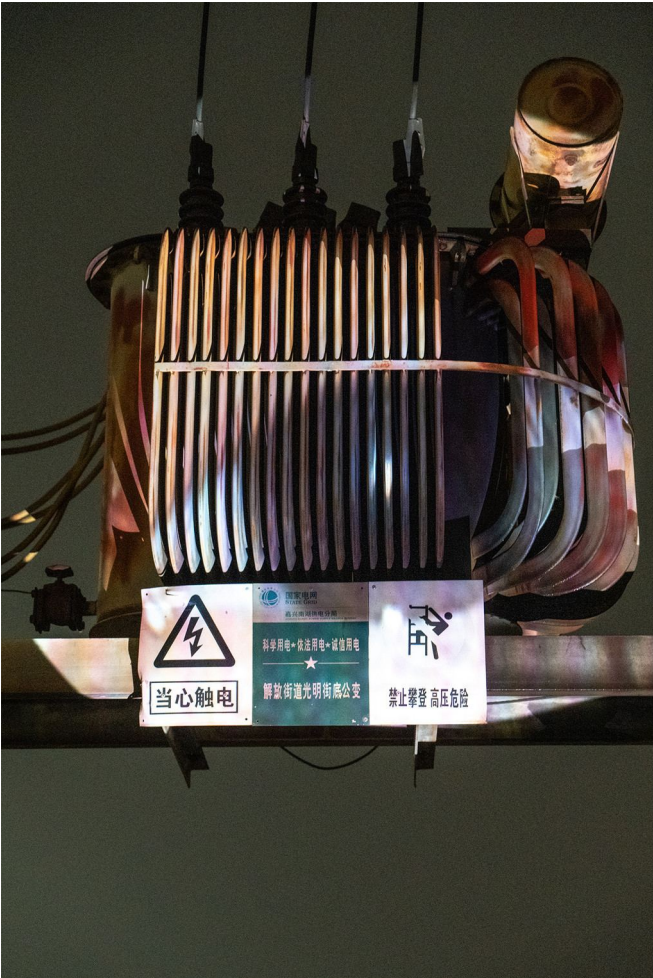
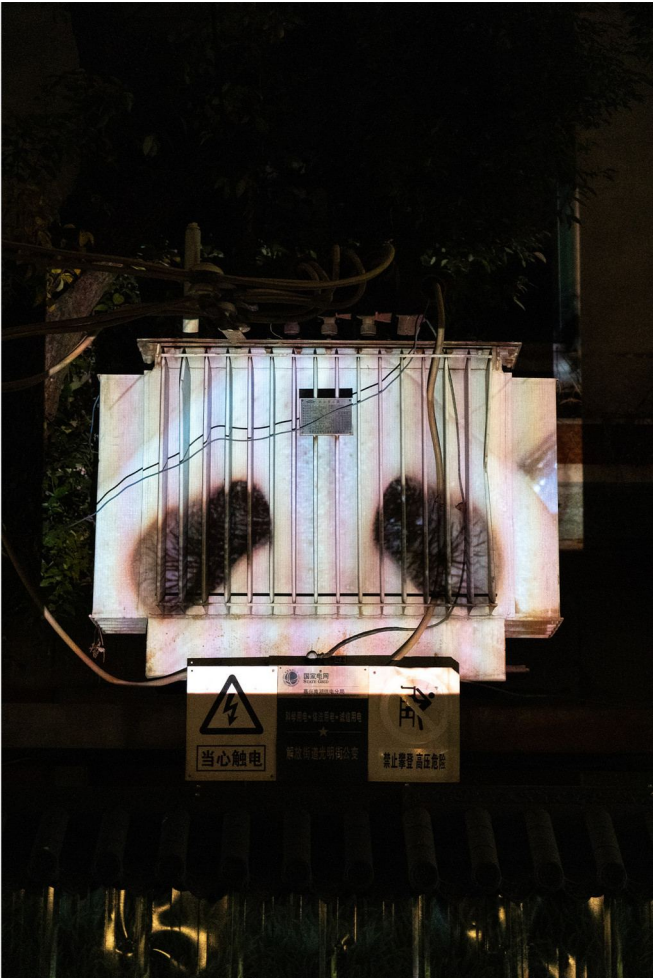
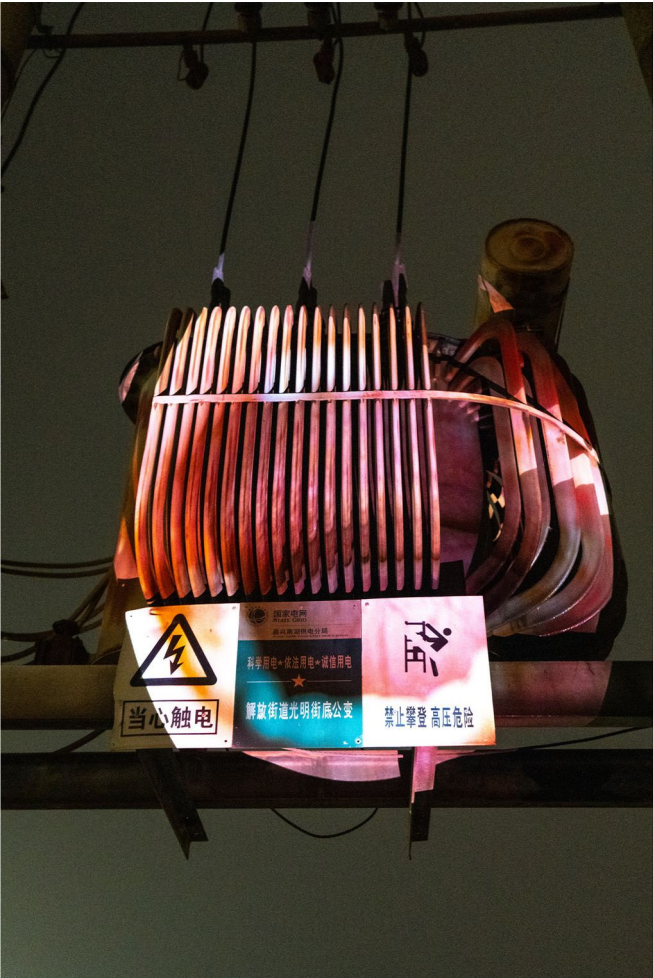
Ye Yuchen

Untouchables, 2022

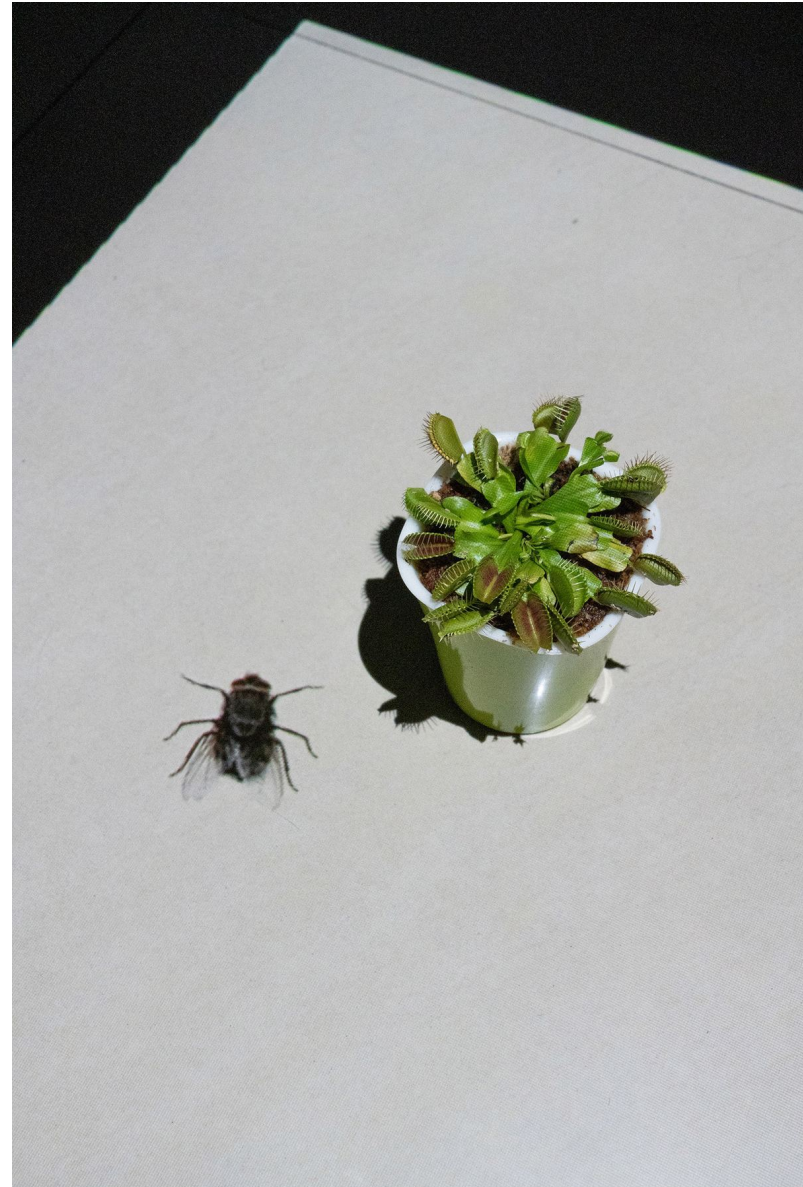
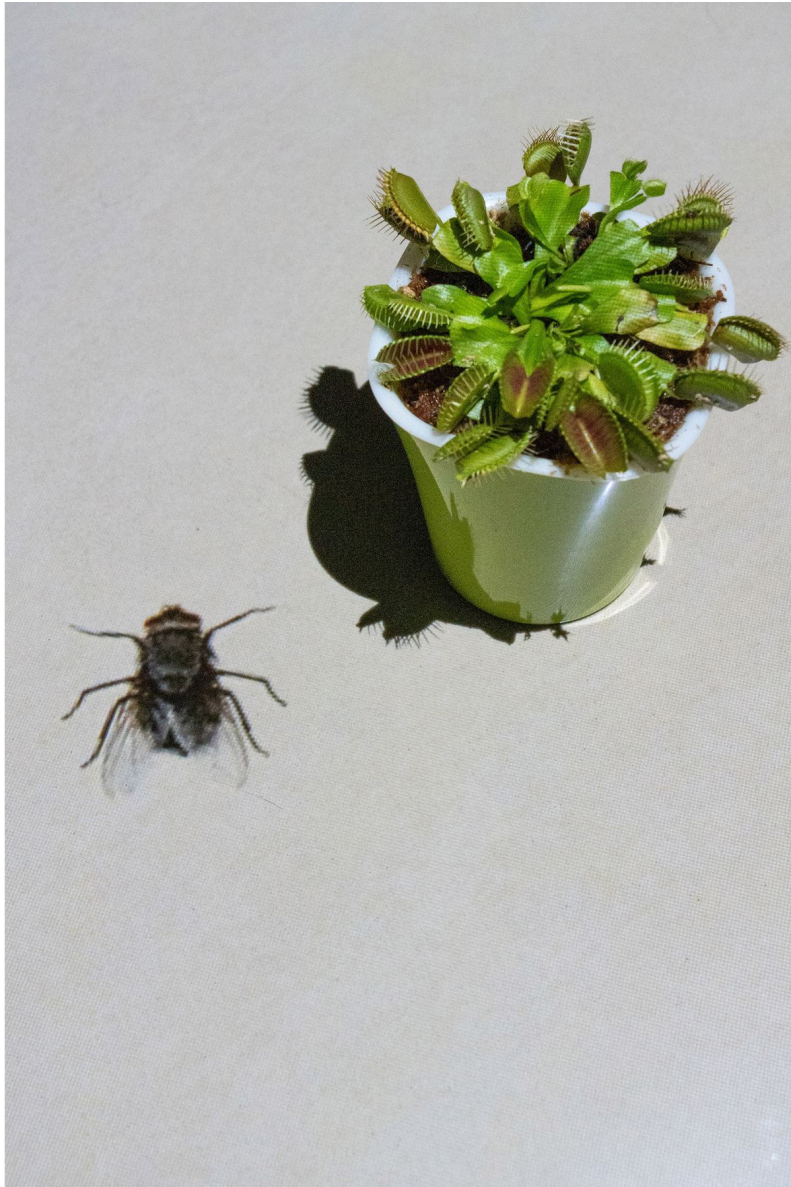


Untouchables began with a neighbourhood walk during the pandemic in 2022. The artist projected images of parts of his body, alongside images of water photographed at home, onto electrical transformers bearing warning signs. Photographs record the overlap between the projections and the surfaces of the equipment.

The contours of the body and the forms of water extend across the metal structures, turning everyday infrastructure into a temporary image surface. Projection establishes an indirect form of contact. The work examines the relationship between body, image and public space through the tension between visual proximity and physical distance.



Venus Flytrap, 2021



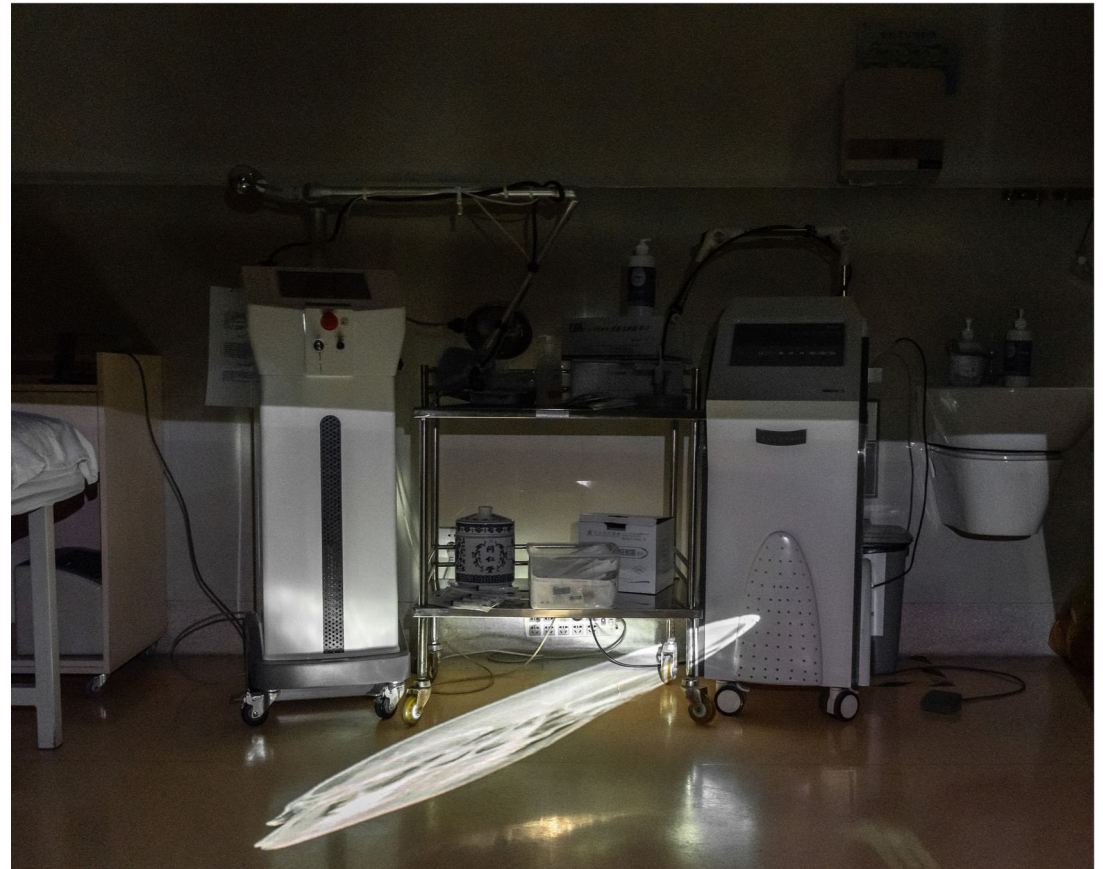
A Homage to The Ambassadors, 2023



The Ambassadors, 1533, Hans Holbein the Younger (Detail)

Developed from reflections on life and time during the pandemic, this work takes the distorted skull in Hans Holbein the Younger's *The Ambassadors* as a point of departure. The artist traced an X-ray image of a skeleton, stretched and distorted it, then projected it into physical settings.

The painting's perspectival distortion is translated into a relationship between the image, its supporting surface and the viewer's position. No longer a fixed detail within a painting, the skeletal image appears as a temporary projection in everyday surroundings, bringing reflection on mortality into the act of looking.





Suspended, 2022

Suspended takes as its starting point the campus studio the artist used during the pandemic, treating the room and its everyday objects as material for reconstructing an image. Photographs are layered onto images of the same space through physical and digital interventions, while television images emerge through openings in the photographs.

The room is both a subject of documentation and a surface for other images. Photographs, screens and objects are nested within one another, bringing the interior into contact with the spaces represented on its surfaces. The work examines how layering alters spatial perception and positions the viewer between documentation, representation and physical space.

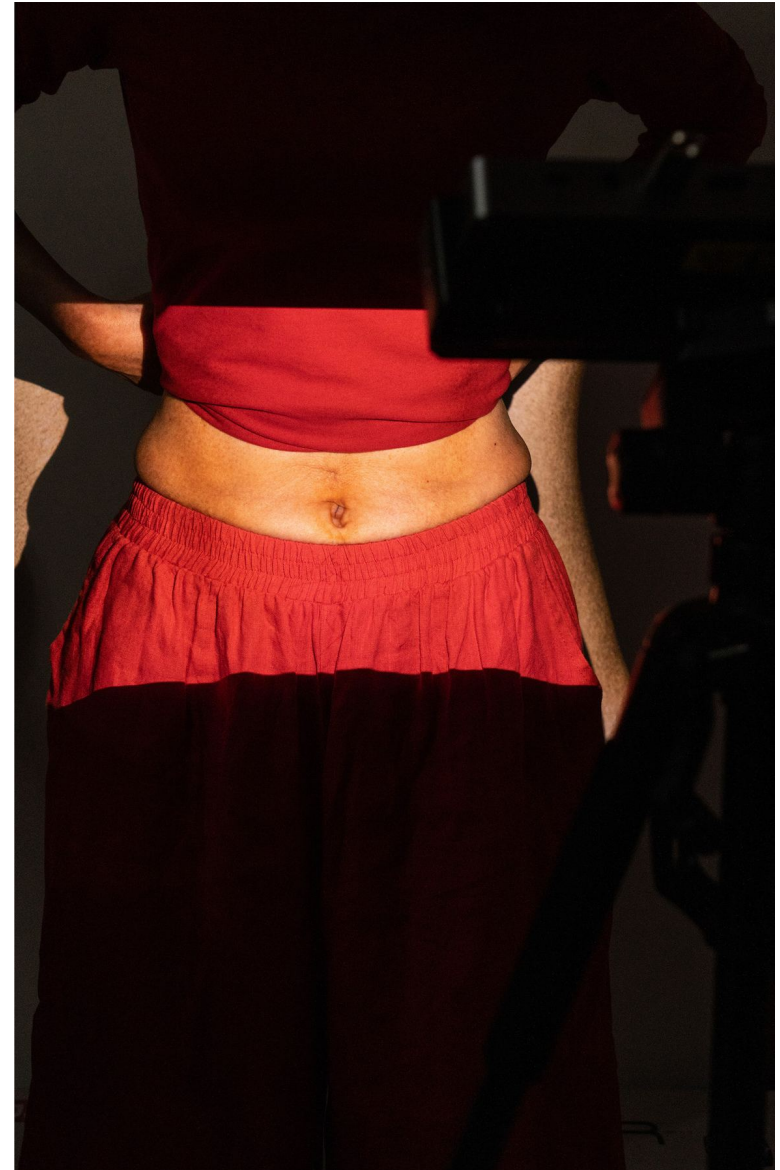


Living Room, 2023



The Umbilical Cord, 2023

I projected the image of my own umbilical cord onto my mother's belly, from which I came. This time, I wanted to reconnect with her body in this way.





Ephemera in a Bottle

2019-2021

Photography

This is a photographic project about young Chinese people suspended in contemporary life. Through snapshots made with direct flash, the photographer captured and created the emotional state and atmosphere of college students that he experienced during his four years at college. At this particular stage, college students have just completed the exhausting long-distance race of nine years of compulsory schooling and preparations for the university entrance examination, and are about to face the pressures of competition in society. They therefore hope, within this seemingly independent space and time, to create and pursue as much of the seemingly inexplicable happiness that lies ahead of them as possible. As college students are most active at night, most of the photographs are nighttime flash snapshots. As members of such a group, the photographers hope that, through the book's use of full-bleed images or spreads, readers can draw closer to this time and space as a "member".

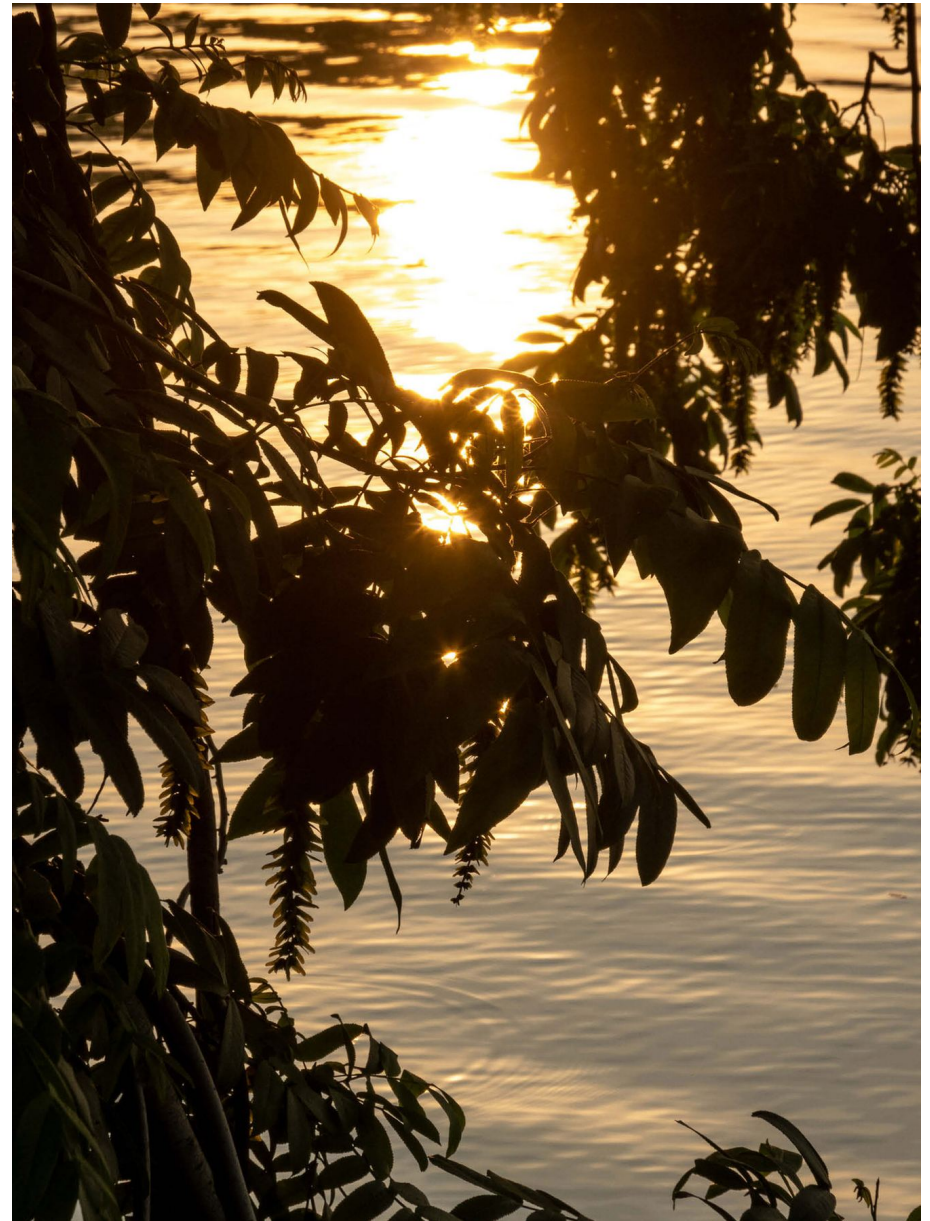
*(The original project is an 80-page photobook, photographed in 2019-2021; these are excerpts for exhibition.)

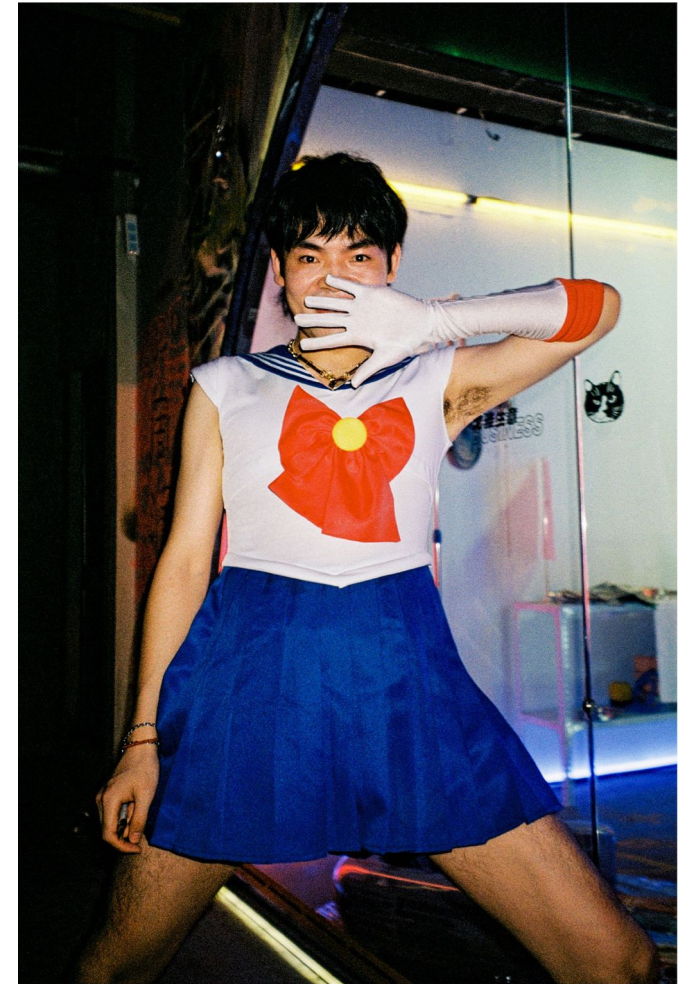
[View full photobook \(PDF\)](#) ↗







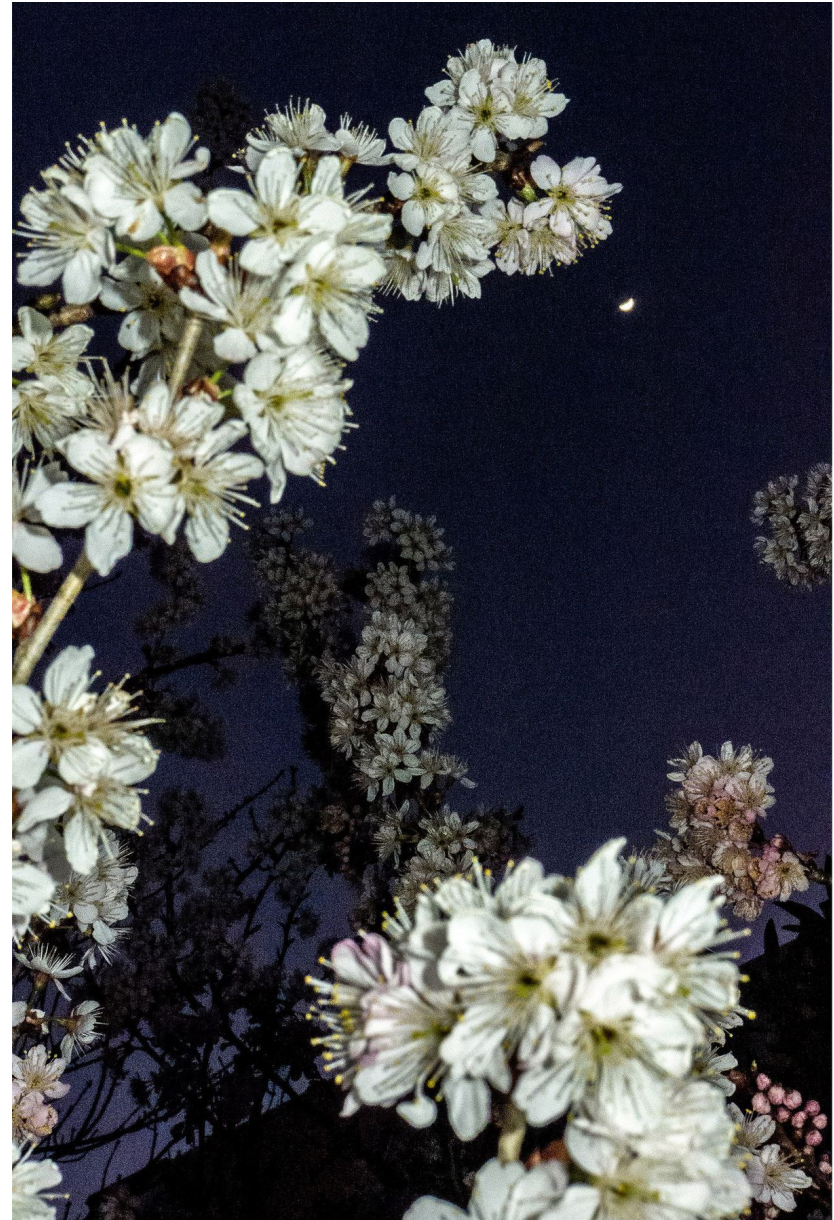












Still Life, 2023



Still Life, 2023

