

楊

Y A N G Y U N J I E

1993年生于广州 Born,1993,Guangzhou

现工作于广州及深圳 Works Guangzhou and Shenzhen

在专注于创作后我开始有意识地与家族长辈了解，发现自曾祖辈开始，家里的每一代人都进行过远距离的迁移，从江苏、江西、云南老厂、芷村、个旧、蒙自、普宁大坪，直到我出生的广州。这其中有历史的原因，但个体出走的冲动或许亦是作用因素。作为一个在传统粤语社区长大的异乡人，我的作品常常以中国岭南地区的方言进行表达，既提炼特殊在地性，也求表达的准确。我时常偏爱将可参与性、公共性和在地性作为研究方法，并以田野调研的方式将两者在问题意识和方法意识上建立起统一的对应关系，完成特定场域的艺术创作。故而我希望从个人身份出发，通过出走不断找寻个体经验与族群迁移的联系，并在实践中探讨族群间大规模移民的历史和地缘的形成，由此衍生出他关于“迁徙实践”的行动。

从2017年起我游走于沿海社区、岭南山村以及中国西部川滇边境，关注乡村劳动迁移、20世纪50年代的全国性水利工程、经济作物与植被选择等。而这些信息就像驱动动物迁徙的水和食物，虽然我并非以季节为周期，但会有一种源自基因里的冲动让他去寻找或尝试最为贴近真实的体验经历，最终导向创作。

I often find myself drawn to new environments for field investigations, completing Site-specific Art works only after a considerable amount of research and material collection. Through conversations with my grandparent and family, I discovered a common thread—starting from my great-grandparents, each generation of my family has undergone massive migrations. From the Jiangsu, Jiangxi to Laochang, Zhi Village, Gejiu, Mengzi, Yunnan and Shantou Daping, until my birth in Guangzhou, Guangdong, none of the descendants have stayed in the same place, continuing the “tradition” of migration. This realization sparked my interest in exploring the connection between individual practices and large-scale familial migrations, delving into the history and geopolitical formation of massive Asian ethnic migrations over the past century. This exploration has given rise to my conceptualization of “Migration Practice.”

Since 2017, I have traveled through coastal villages and communities of East Asia and the western borderlands of Sichuan and Yunnan in China, focusing on topics such as rural labor migration, nationwide water conservancy projects of the 1950s, and the selection of economic crops and vegetation. Like water and food driving the migration of animals, these pieces of information propel me forward. While I may not follow a seasonal cycle, an innate impulse from within drives me to seek or attempt the most authentic experiential encounters, ultimately guiding my artistic creations and curation.

自述
Self-introduction
27/11/2025



Natives, lychee trees, soil, stainless steel, gravel, 2021

Around the end of 1955, China saw a nationwide push for water conservancy projects, leading to the construction of numerous reservoirs and dams across various regions. In late 1955 to early 1956, villagers from the Shaxi Reservoir area in Conghua, organized by the local cooperative farms, engaged in volunteer labor to help construct the reservoir. Their tasks included clearing vegetation, carrying soil, tamping it down manually, and applying turf to stabilize the dam. Four villages—Dakeng, Baihuangtian, Nanshan, and Shibileng—contributed to this effort. The reservoir was completed in 1958 and has since undergone multiple expansions and reinforcements. The Shaxi Reservoir primarily serves as a flood control measure, providing irrigation and drinking water for surrounding villages and Taiping Town.

The tree stumps and roots used in this artwork were sourced from beneath the reservoir. According to elderly residents, the villages once lay separated by a woodland, where generations grew up playing and working. With this piece, the artist aims to revive these tree stumps, submerged for over 70 years, embedding them into the tamped earth wall on the dam—a structure collectively built by the villagers—as if forming a monument. This work stands as a tribute to the memories and moments of a bygone era.



On the left is the rammed earth wall left on the original dam, the right is the old litchi tree that was said at the bottom of the reservoir



1.将打渣的根、土、混浊的水、与沙石进行混合夯实
1.Mix the slagging roots, soil, turbid water, and sand to compact

2.当地桉树周遭的水质现象，呈赭石色
2.The water quality phenomenon around the local eucalyptus is a vermiculite color

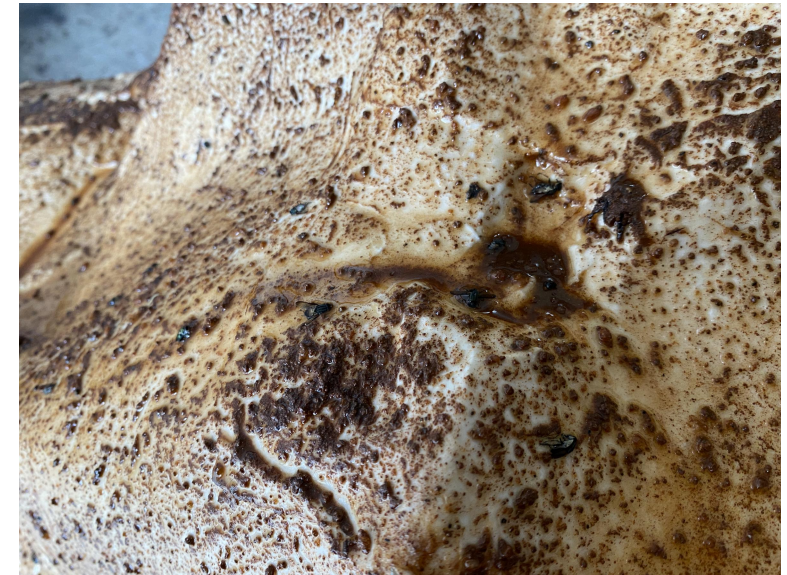
3.由于是实心的，底座非常重。有趣的是，村民们正用作品中桉树多余的部分在搬作品的根系基座，他们又一体了
3. Because it is solid, the base is very heavy. Interestingly, the villagers are using the extra part of the eucalyptus in the work to move the root base of the work, and they are one again,



Tree Monument,eucalyptus,litchi bark,litchi powder,Chinese lacquer,moss,soil,2020

Eucalyptus and lychee trees have been the two main cash crops extensively cultivated in Hongshi Village, Conghua, driven by external demand. Eucalyptus, primarily purchased by specific paper mills, grows rapidly and reaches maturity within three to five years, offering villagers a visible, short-term profit. Conghua is also renowned for lychee production, which has largely replaced rice paddies as lychee became the main income source for local villagers with its single yearly harvest. Both plants have strong water and nutrient absorption properties, which have profoundly impacted the soil, limiting its capacity to support other crops and leading the village to abandon large-scale farming, resulting in its current state.

"Tree Monument" is a piece crafted from a eucalyptus tree, transformed into a memorial. Its base is composed of fibers from the eucalyptus roots, which were broken down and mixed with soil from the local area. The mixture was soaked, bonded, and re-compacted to recreate the effect of polluted, rust-colored water, stained by pesticide runoff (Carbofuran) that accumulated over years of eucalyptus cultivation. The tree trunk is wrapped in a lacquered layer made from dried lychee bark, representing the phenomenon of eucalyptus trunks becoming overgrown with other plants after they die, capturing the legacy of both crops in the local landscape.



KănLěngKèy, eucalyptus, emulsion, soil, moss, 2022



This village once had extensive rice paddies and native lychee trees. Due to geographic isolation and limited transportation access, villagers increasingly replaced rice fields with lychee orchards, as lychee became a primary source of income. However, 20 to 30 years ago, paper mills and lumber factories encouraged villagers to plant eucalyptus trees. Eucalyptus, with its short three to five year growth cycle and ease of maintenance, became an ideal cash crop, allowing villagers to earn steady income while freeing up time to work outside the village. Eucalyptus soon covered much of the local landscape, becoming another major economic resource.

In the past five years, developers have invested in the area, providing income through land leasing, hiring local labor, and contracting simple construction work. Eucalyptus trees continue to be sold, but lychee trees have become less profitable and are sometimes seen as obstacles to local construction. This artwork features a lychee tree stump that the artist purchased after it was discarded by the roadside.

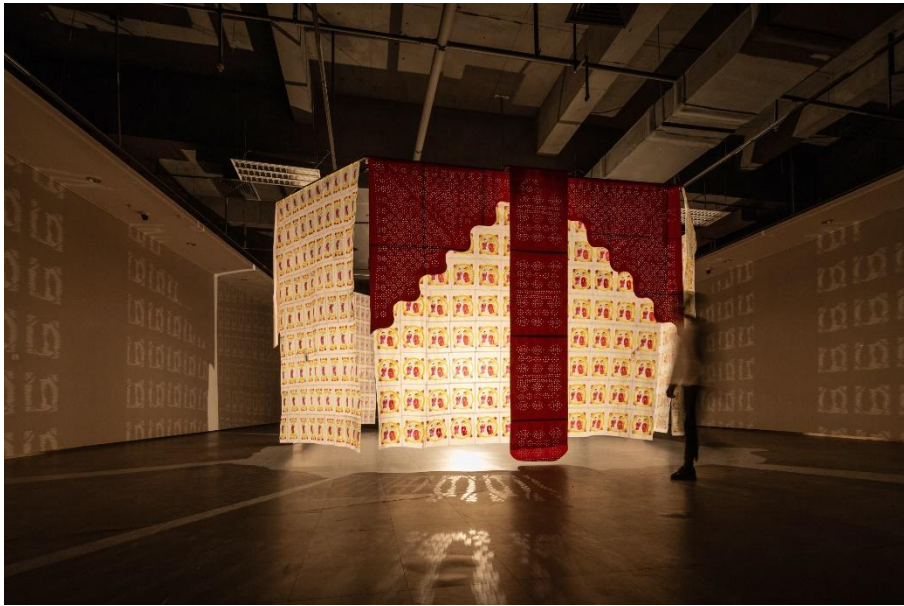
“**KǎnLěngKèy**,” a Hakka phrase meaning “cover it up,” also implies discarding useless things to be burned or buried. Here, the artist intends to create a “paper tomb” for the lychee stump, using paper made from local eucalyptus fibers. Through this gesture, the artist symbolically uses one fading element to cover another that has already disappeared.



XiangSiGen,Matsuki,Cramps,LongBuLa,2023

怒族信奉原始宗教，认为万物有灵，他们的自然崇拜有鬼灵和神灵两类。在与当地雾里怒族做口述访谈时得知，“XiangSiGen（香斯根）”是当地怒族类似于“树鬼”的说法，曾经仍然能在附近山林砍树建房的时候，无关哪种宗教信仰，在上山前本地人会在家中烧香向其祈求平安，一是指砍伐过程，同时亦指木材所建的房屋。在我的创作中，有一部分便是以“树”作为切入媒介对当地的农作物、土地历史、族群精神进行了解，而怒江雾里村的人们对物灵的崇尚更为吸引我，故而作品希望能为他们设置一个纪念树灵的实体，亦借此承载我对“物”的理解。







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杨云杰，1993年生于广州，云南蒙自人，研究生就读于广州美术学院雕塑与公共艺术学院(公共艺术)。国家艺术基金人才培养计划“公共艺术与科技”受邀研究员、广东青年美术家协会公共艺术委员会秘书长、McWaltz策展人。曾于广东美术馆、深圳美术馆、关山月美术馆、海上世界文化艺术中心、罗中立美术馆、北京嘉德艺术中心、树美术馆进行展览。

参与或策展项目：“纵深2024”，[大浦当代艺术馆，2024]；Co_vid:Wir im Umbruch, galerie KUB/Pöge-Haus, [莱比锡,2022]；深圳光影艺术季, [深圳,2022]；第四届关中忙罢艺术节, [西安,2022]；天府公园入围shortlist, [成都,2021]；杨云杰：订单, [东莞文化馆,2020]；生态艺术计划——水库、山间、野趣、自然时间、60年, [广州,2020]；“我哋”同“佢哋”——广州美院在地艺术项目[2019], [佛山,2019]；石龙纪虚——物，眼对眼，残像, [东莞,2019]；深港城市/建筑双城双年展, [深圳,2017]。

驻留：西安、怒江、成都、杭州、东莞、佛山、马来西亚&新加坡。

Yang Yunjie was borned in Guangzhou in 1993,MDS of Guangzhou Academy of Fine Arts(Public art). Researcher,National Art Fund Project "Cultivation of Senior Creative Talents of Public Arts and Technology".Secretary-general of the Public Art Committee of the Guangdong Emperor Artists Association.He has entered the exhibition at the Guangdong Art Museum, Shenzhen Art Museum,V&A,Sea World Culture and Arts Center,Guardian Art Center of Beijing,and 21 Space Art Museum,C Future Lab of Shenzhen,etc.

Curatorial and project: ZONGSHEN2024, [Chengdu, 2024]；Co_vid: Wir im Um, [Germany, 2022]；Glow SHENZHEN,[Shenzhen,2022]；Guangzhong Mangba Arts Festival, [Xi'an, 2022]；7th Bi-City Biennale of Urbanism\Architecture, [Shenzhen, 2017].

Resident: Xi'an,Hangzhou,Chengdu,Nujiang,Dongguan,Shunde,Malaysia&Singapore,etc.