

**XINGKUN  
YANG'S**

**PORTFOLIO**







-World Cup 2018 screen in Flat Iron  
Square. England in semi-final losing 2-1  
to Croatia in extra-time.

11th July, 2018  
London



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This portfolio features a curated selection of my photographic work.

It is divided into two sections: documentary photography projects and *Project NO*. The former consists mainly of project-based works developed during my Photojournalism and Documentary Photography studies at the University of the Arts London. The latter, in contrast, represents a form of resistance—an exploration beyond structure. While project-based art allows for deeper engagement with a specific theme, I see it as a constraint on photography's potential as a visual art form.

I have never stopped observing the world through my lens—and with my eyes.

这个作品集收录了我精心挑选的部分摄影作品。

它分为两部分：纪实摄影项目与 Project NO。前者主要是以项目制为主导，来源于我在伦敦艺术大学主修新闻与纪实摄影摄影时的三个摄影项目创作。而后者则是对它的反抗，我对于视觉影像的潜力兴趣浓厚，而项目制的艺术创作虽然可以更好地阐述某一个主题，但在我看来这是摄影作为视觉艺术的一个枷锁。

我从未停止用镜头和眼睛观察这个世界。



THE  
INVISIBLE

不可见者





# THE INVISIBLE

## 2018

This project, titled The Invisible, focuses on the homeless population in London. There are over 300,000 homeless individuals in the UK—half of them living in London. For this project, I spent more than three months meeting with over 30 people experiencing homelessness. I sat with each of them for hours on the streets, interviewing them and documenting their lives. I shared meals with them and, at times, even slept rough alongside them.

While this is a project about homelessness, at its core, it reflects on the city of London and the people it has abandoned.

Homelessness is a common sight in London, but that should never be an excuse to ignore it—especially in a city so full of uncertainty. Brexit has made life more precarious for the younger generation living here, and austerity-driven cuts to public funding have made survival even harder for marginalized communities. This project aims to listen to their voices, document their experiences, and give them the space to tell their own stories. I hope the work might spark change, though I have my doubts about whether photography alone can transform anyone’s circumstances.

As I delved deeper into the project, I realized I could neither determine the cause of someone’s homelessness nor claim to know what might lift them out of it. Like you and me, they are complex individuals.

I’ve come to see that the lives of people experiencing homelessness mirror our own in many ways. In another light, they might even be seen as those who have escaped the traps of modern society. They are refugees of this city—and in a way, truly free, though that freedom comes at a steep cost.

Note: For privacy reasons, the written descriptions do not correspond to the individuals in the photos.

# 不可见者

## 2018

这个项目名为不可见者（The Invisible），聚焦伦敦的无家可归者群体。英国有超过30万无家可归者，其中一半居住在伦敦。为了这个项目，我花了三个多月的时间，与30多位无家可归者见面。我和他们每人坐在街上，一坐就是几个小时，采访他们，记录他们的生活。我与他们一起吃饭，有时甚至露宿街头。

虽然这个项目的主题是无家可归的人，但其核心是反思伦敦这座城市以及那些被它抛弃的灵魂。

无家可归者在伦敦屡见不鲜，但这绝不能成为忽视它的借口——尤其是在这样一个充满不确定性的城市。英国脱欧让居住在伦敦的年轻一代的生活更加岌岌可危，而紧缩政策导致的公共资金削减也让边缘群体的生存更加艰难。这个项目旨在倾听他们的声音，记录他们的经历，并给予他们讲述自身故事的空间。我希望这件作品能够带来改变，尽管我怀疑单凭摄影能否改变任何人的处境。

随着我对这个项目的深入研究，我意识到我既无法确定一个人无家可归的原因，也无法声称知道如何帮助他们摆脱困境。就像你我一样，他们也是复杂的个体。

我逐渐意识到，无家可归者的生活在很多方面都与我们的生活如出一辙。从另一个角度来看，他们甚至可以被视为逃离现代社会陷阱的人。他们是这座城市的难民——在某种程度上，他们拥有真正的自由，尽管这种自由的代价高昂。

备注：出于隐私考量，文字描述与图片上的人物并不对应。





Q: What time do you usually get to sleep?  
A: "Usually, I sleep at four or five in the morning, because there are no stupid people at that time. I'm an easy target."

问：你通常几点睡觉？  
答：“我通常凌晨四五点睡觉，  
因为那时候没什么蠢人。我很容易成为攻击目标。”







“People are ignoring us. ‘You made yourself homeless.’  
They always said that to me.  
They don’t release how easy it is to become homeless.  
One minute I was working and the next minute I’m homeless.”



“人们在无视我们。‘是你自己让自己无家可归的。’  
他们总是这样对我说。  
他们不了解变得无家可归是多么容易。  
上一分钟我还在工作，下一分钟我就无家可归了。”





“They said they can’t give me emergency accommodation because I’m not under the age of 18, I haven’t got mental health issues, I’m not pregnant, and I haven’t got children with me. But, see, I got a bottle on my head on that Saturday night.”

“他们说不能给我提供紧急住宿，因为我不满18岁、没有心理健康问题、没怀孕、也没有孩子跟着我。但是你看，那天星期六晚上我头上被人砸了一瓶子。”

“Seven or six months ago, if you had asked me if I would be here [on the street], I would have laughed out loud.”

“六七个月前，如果你问我会不会沦落到现在这样（流落街头），我肯定会大笑出来。”

“I like your camera and I like taking pictures. I was a part-time photographer. I have an EOS 5D Mark II with a 50mm F/1.4 lens with me.”

“我喜欢你的相机，我也喜欢拍照。我以前是个兼职摄影师。我随身带着一台佳能5D Mark II，配的是50mm F/1.4的镜头。”





“I know I got myself into this position, so I’m going to get myself out of this position.  
I don’t really need what they call ‘help’,  
but I want other people to have the knowledge  
that I’m not crazy.”

“Yes, you can take the pictures, but I won’t show my face to the camera. Believe it or not, I was a professional boxer, like, you know what I mean? A top-class, professional boxer. You’re from China, right? I fought in Shanghai three years ago.



“我知道是我自己把自己置于这样的处境，所以我也会靠自己走出来。  
我并不真的需要他们所谓的‘帮助’，  
但我希望别人知道，我不是疯子。”

“是的，你可以拍照，但我不会对着镜头露脸。信不信由你，我曾经是个职业拳击手，你懂我的意思吧？  
一个顶级的职业拳击手。你来自中国吧？三年前我在上海打过比赛。”



“From the PTSD... I’ve always chosen not to answer the question, because I’m living with that effect in my mind every day. I am still on a list waiting for treatment.”

“关于创伤后应激障碍……我一直选择不去回答那个问题，因为我每天都在承受它带来的影响。我现在还在等待接受治疗的名单上。”

“I want to make a future for myself. I don’t know how beautiful this world is yet. I used to use drugs until the homeless team helped me. Their programme helped me out.”

“我想为自己创造一个未来。我还不知道这个世界有多美好。我以前吸毒，直到无家可归援助团队帮助了我。他们的项目把我从困境中拉了出来。

“I worked for Royal Mail for 13 years and now I lost my job. But, I’m still trying to be positive, because homeless does not mean hopeless.”

“我在皇家邮政工作了13年，现在失业了。但我仍然努力保持积极，因为无家可归并不意味着失去希望。”







“Everybody on the street was very different.  
Someone set fire to my body while I was sleeping.  
I have never hurt anyone in my entire life.”

“I don’t expect my children to help me. Don’t get me wrong.  
As a father, I should help them.”



“街上的每个人都很不一样。有人在我睡觉的时候点燃了我的身体。  
我这辈子从来没有伤害过任何人。”

“我不指望我的孩子来帮我。别误会，作为父亲，我应该是帮助他们的那个人。”





Q: What was your job before you became homeless?

A: “You got to answer my question first. So, you really gonna be a journalist in the future, are you?”

Q: Yes.

A: “When you come from your family, you make sure you make the best of anything given, you know. I didn’t have that privilege. Do you understand that? You really have a very good mother and father. I never had these, you know. My mother (61) was umm... a drug user. Never nothing good happen to me.

问：你无家可归之前是做什么工作？

答：“你得先回答我的问题。所以，你以后真的会当记者，对吧？”

问：是的。

答：“如果你来自家庭，你就会确保自己能充分利用一切机会，你知道的。我没有这种特权。你明白吗？你真的有一个非常好的父母。我从来没经历过这些，你知道的。我母亲（61岁）呃……是个瘾君子。我从来没有遇到过什么好事。”





“My educational background? I got a first honours degree in IT networking in 2010 at Kingston University.”

Q: How much money have you got so far today? (Saturday night at 3 a.m.)

A: “Four pounds fifty.”



“我的教育背景？我在 2010 年于金斯顿大学获得了本科信息技术网络专业的一等荣誉学位。”

问：你今天到目前为止挣了多少钱？（星期六凌晨三点）

答：“四镑五（约合 43.19 元人民币）。”



It is my sincere wish that these people will find their home.

Peter,  
47 years old, being homeless for 7 years.

Neillet (Peter's wife),  
31 years old, left high school at the age of 17 and became homeless since then.

(Name unknown),  
31 years old, a father of a 2-year-old girl and an 8-year-old boy from Romania.

Chris,  
30 years old, being homeless for 2 years. A formal chef.

Simon,  
39 years old, a former police officer, and also a heating engineer.

Yankee(nickname),  
around 35, used to living in New York City.

(Name unknown),  
A 54-year-old man from Liverpool. Recently became homeless two weeks ago.

Scot,  
46 years old. Being homeless for 9 months.  
A father of a boy and a baby girl. He's a well-skilled ground worker.

Daren,  
46 years old. Being homeless for 4 months.

Sharon,  
28 years old. Being homeless for 6 months. She was graduated from Nescot College.

Dee,  
32 years old. Being homeless for a year. The son of an immigration officer and a father of 3 children.

Joe Rea,  
34 years old. Being homeless for 10 weeks.

George,  
21. Homeless for 2 years and a half.

John,  
49 years old (about to be 50). Being homeless for 4 months since Christmas. A father of 3 children.

John,  
33 years old. Being homeless for 7 months.  
A father of 2 kids (7 years old girl and 2 years old boy).

Tom,  
24 years old. He was homeless for 6 years since he left care when he was 18.

Gary,  
43 years old. A father of 5 children. He got tattoos for his children's names on his body.

Lupu Ionut Constantin,  
28 years old man from Bulgaria. Being homeless for 8 months.

Steven,  
a father of 2 little girls. 47 years old.

Rui Leitao,  
A 54-year-old man from Portugal. Being homeless for 7 months.  
He needs a job in IT, and this is his email: leitaoruimfp@gmail.com

Robyn,  
a 26-year-old lady who had been homeless for 3 months. She's from South Africa.

Lulu,  
25. Being homeless for 5 months.

Pebbles,  
A 37-year-old veteran severed his duty in Afghanistan for 6 months, currently suffering from PTSD.  
This is his email, and he asked me to spare it around to raise help: pebbles\_2000uk@yahoo.co.uk

Mario,  
28 years old man from Lithuania. Being homeless for 3 months.

Also Jim and Lisa,  
and many other homeless people in this country.





“I’m living okay, but I’ve seen homeless women bully other homeless women, basically because of jealousy.”

Q: What’s the worst experience you’ve had on the street?

A: “A man said to me, he said he will help me out, so I followed him. When I got there, another man was waiting and I got raped for 36 hours. I was 15.”



“我现在生活还算可以，但我见过无家可归的女人欺负其他同样无家可归的女人，说白了就是因为嫉妒。”

问：你在街上经历过最糟糕的事情是什么？

答：“一个男人跟我说他会帮我，所以我就跟着他走了。我到了之后发现另一个男人正在等我。我被强奸了 36 个小时。当时我 15 岁。”



# PARADES

## 游行

Before coming to London, I had never witnessed a formal anti-government protest.

I found myself captivated by the sight of people taking to the streets, expressing their anger and their desire for revolutionary change. I have documented many demonstrations in London, such as the Million Mask March, the "Kill the Housing Bill" protest, the anti-Trump rallies, and the protests following the Grenfell Tower fire. These individuals were emotionally charged, striking in appearance. Their political goals might seem extreme—or perhaps they had never considered what a world without order might actually look like.

But in light of my own recent experience—being forced to halt a research project due to political censorship—I came to see their proud, trembling declarations of truth as a powerful testament to human courage.

来伦敦之前，我从未见过正式的反政府示威活动。

我发现自己很享受看着这些人走上街头，展现他们的愤怒和革命性的变革意愿。我记录过伦敦的许多游行，Million Mask March 和 Kill the Housing Bill，反对川普游行以及对 Greenfall Tower 火灾的抗议。这些人情绪激昂，外表迷人。他们的政治目的或许显得荒谬，或许虽然从未想过在一个没有秩序的世界里中会身处何境。

但结合我最近因为政治审查而被迫终止的研究经历而言，我认为她们自豪，颤抖着说出真相是人类勇气的体现。







-Million Mask March 2016



-Million Mask March 2016



-Million Mask March 2016





- Anti-War March, London, 2017



- Anti-War March, London, 2017





- Don't Bomb Syria, London, 2017



- Don't Bomb Syria, London, 2017





- Don't Bomb Syria,  
London, 2018





- Free the Drama Dan, 2016



- The Drama Dan, 2016



- No.10 Downing Street, 2018





-Muslim Communicaty Protest, London, 2017



- Anti-War March, London, 2017









Grenfell Tower, London, 2018



Grenfell Tower, London, 2018



# LONDON SINFONIETTA: THROUGH THE LENS 伦敦小交响乐团

In 2017, I took part in the Through the Lens project with the London Sinfonietta. Over the span of a decade, the ensemble invited three documentary photographers each year to capture its evolving story. I was honoured to contribute by documenting six of their rehearsals, performances, and behind-the-scenes moments—capturing the intimate and powerful connections between the musicians and their music.

2017 年，我参与了伦敦小交响乐团的“镜头之下”项目。在过去的十年里，乐团每年都会邀请三位纪实摄影师来记录乐团不断发展的故事。我很荣幸能够参与其中，记录了乐团六次排练、演出和幕后花絮，捕捉音乐家与音乐之间紧密而强大的联系。





















# CHILDREN IN THE SABAH ISLAND

## 沙巴岛的儿童

Malaysia, 2014

This was my first documentary photography project. It focuses on Indigenous children living on Sabah Island, Malaysia. The island's economy is heavily reliant on tourism and has been significantly affected by gentrification—a reality made visible through the stilt houses built over the sea surrounding the island. The children appear joyful, yet in contrast, the adults often find themselves at the very end of the local tourism supply chain, making a living by ferrying tourists in speedboats, fishing, or working in hotel services.

这是我的第一个纪实摄影项目，聚焦于生活在马来西亚沙巴岛上的原住民儿童。沙巴岛的经济严重依赖旅游业，并受到士绅化的显著影响——这一点从岛屿周围海面上搭建的棚屋中可见一斑。孩子们看起来兴高采烈，但相比之下，成年人往往处于当地旅游供应链的末端，靠着用快艇接送游客、捕鱼或在酒店服务行业工作谋生。

























## PROJECT NO

This series of images is my personal response against project-based artistic creation. They do not belong to a single photographic project and were taken at different times, in different places—even different countries. Yet visually, they are interconnected, forming a fragmented but intimate reflection of the world as seen through my eyes.

直接表达对项目制的反抗，带有一点叛逆感。

这一系列图像是我个人对基于项目制艺术创作的抗争。它们并非属于同一个摄影项目，而是在不同时间、不同地点，甚至不同国家拍摄的。

在视觉上它们相互关联，构成了我眼中世界碎片化却又亲密的映射。



































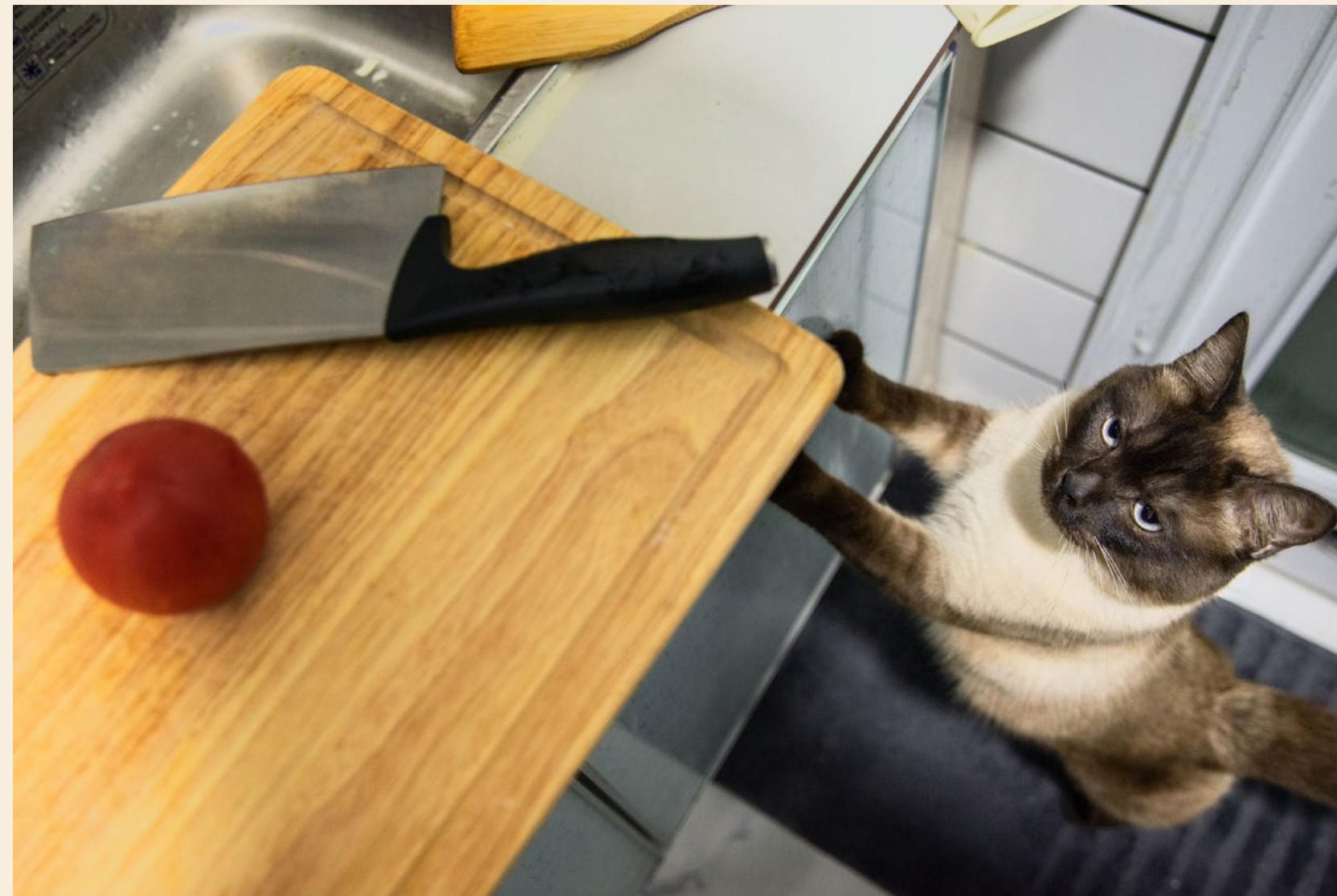








"Catch the Thief"























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