

Into the Heart of the City Building the Future

《探寻城市内心：建造未来》

Nathalie
Perakis-Valat

贝灵悦个展



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Under Concrete, There Are Men

By Caroline Boudehen

Nathalie Perakis-Valat's latest works dizzily dive from Shanghai's highest towers to its lowest foundations, to where it all begins. For *Into the Heart of the City: Building the Future*, Perakis-Valat met with the men who take part in the never-ending construction of Shanghai in order to collect their stories. Each story is unique, but lost amidst multitudes: a multitude of ever-expanding buildings, and the resulting multitude of the construction workers who build them. Singularities that not only help build a city, but also make beat its heart.

Nathalie Perakis-Valat is a self-taught French photographer who was based in Shanghai until 2015. Since 2010, she has been exploring the city through its ruins and construction sites. *Lilong Treasures*, a previous work focused on the 'mineral' aspect, capturing the details of walls, construction tarpaulins, metal sheets, creating poetry of the vestiges and sublimates the trivial. It aimed at highlighting aspects that one does not see in an abstract manner through "passive" compositions.

For her new solo exhibition, *Into the Heart of the City: Building the Future*, Nathalie Perakis-Valat brings a different light to construction sites, focusing on the action of construction itself. Her active approach

places the construction worker into the focal center, rather than the building. She provides testimonials for these men and pays tribute to their efforts which often remain unknown and obscured. The importance is to highlight their individual story, to neglect the construction itself. Nathalie aims to emphasize and draw attention to these men who live in the shadows of dazzling towers built with their own hands.

By playing with light cast on landscapes, she highlights what is in the shadows, and melts in the background what is usually the most visible. It's as if she was adjusting the lens of her camera.

Two parallel stories here exist and are intrinsically linked. First, is the story of a man representing intimacy and sensitivity. Then there is history, who is immense and submersive. Her purpose is not only lighting up the uniqueness of each man, but also linked to a universal artistic message – making the invisible visible. She deflects our vision to reveal the hidden mask of the concrete jungle, giving it a face. Shanghai is well known for its ever-growing towers and buildings. The growth of a city, with the incalculable number of building sites, symbolizes and testifies to its power as well as strength: a fascinating, yet unstoppable force.

To the monster, Nathalie Perakis-Valat opposes the men. To the height of a building, she opposes the greatness of a man, his life.

Her reality is in accordance with her personal perspective. Nathalie Perakis-Valat tries to stop the "monster" of submersion and immensity which is characterized a city, by portraying these men, contrasting the height of the building by focusing on the individual's life.

Nathalie has met these so-called men of the shadows, whose lives are affected by the frenetic rhythm of construction—the rhythm of 'modernity at any cost.' She interviewed several workers, of whom she made a portrait as well as a printed 3D sculpture. A copy of each sculpture was given to each worker. These sculptures serve not only as a witness, but also as tribute, as a direct link of the future owner to the worker. *Shanghai Keystones* is comprised of 15 infinity boxes and 15 photographs—one of each of the 15 workers, who participated in the project. This series embodies the artist's new vision of the city



and her new artistic approach. Indeed, she went one step further and introduced the third dimension in her new photo project by creating "infinity boxes" that will house the statues of the workers. The printed 3D and 15 cm tall statues emphasize the scale of people lost in huge construction sites, while the white translucent material renders the anonymity of the workers. Placed in a box of lights, the individual is highlighted and surrounded by its own reflections.

This series explores and questions identity of these construction workers: an identity caught between function and personality. Who are these men? How do they perceive themselves? How are they perceived by others?

Featured in these boxes, redolent of construction sites and buildings, the statues of men are multiplied by integrated reflecting mirrors. This work thus generates the ambiguity of the position of these workers. On one hand, the worker is perceived as small and multiplied, therefore melted in the mass and interchangeable. But on the other hand, he is placed alone on a pedestal, into the spotlight as a hero, to be watched.

Furthermore, the viewer is directly involved into this ambivalent perception; his reflection becomes a part of the artwork. The viewer is trapped in the mirrors, and his own reflection mingles with the

worker's... So to ask again: who is this worker? Me? Everybody? Nobody?

The whole work is about perception and sight, both literally and figuratively, where the identity lost itself. Are the builders lost through their construction? Is the act of building linked to the loss of oneself, as a sacrifice for the benefit of construction? The way she raises the notion of the multitude and infinity brings up the question of sacrifice.

Through her work, Nathalie Perakis-Valat brings the individual back to the center of history, making their personal and unique stories a founding component: a keystone.

In architectural terms, the keystone is the stone at the top of an archway. Although it is a single stone and not necessarily any different from its counterparts, the keystone is a structural element that locks an arch together, allowing it to bear weight, to span distance and height, and to maintain its form. The artist carries this meaning into her works, by relating this architectural element with the individual workers she portrays. To her, these workers are keystones of a similar sort, supporting the weight of society's growth. Due to these workers—both in reality and metaphorically—China has reached the height and vastness that it has today.

The city seen as a mechanic that nothing stops, extending itself with its own and febrile rhythm, echoing with various artistic fields, notably recalling Metropolis, a famous movie of Fritz Lang. In an interview, he explained: "The film was born from my first sight with the skyscrapers of New York in October 1924." He described his first impression of the city: "The buildings seemed like a vertical veil, scintillating and very light, like a luxurious decoration, suspended in a dark sky to dazzle, distract and hypnotize"...



高楼的阴影之下……

——卜沛琳

贝灵悦的新作《探寻城市内心：建设未来》，引领我们走下上海高耸入云的摩天大楼，探索一切的根本——城市地基。创作之时，她走访了工地上忙忙碌碌的建筑工人，收集他们的故事，然而每个人独有的经历却如同沧海一粟，悄无声息地湮没在了茫茫的建设人潮之中——城市在不断地扩张、拆建，无数的工人为此挥洒汗水。他们不仅造就城市，更为了生活注入了跳动的脉搏。

贝灵悦是无师自通的法国摄影师，至2016年她一直在上海工作。从2010年以来，她穿行于各处拆建废墟与建筑工地，从中搜集创作素材。她的旧作《里弄宝藏》系列以“寻宝”为核心，悉心捕捉墙壁、建筑篷布、金属板等各种细节，通过抽象的手法、巧妙的组合，让这些被人遗忘的平凡琐碎之物获得升华，以诗意的美感重新呈现在世人眼前。

贝灵悦最新个展《探寻城市内心：建设未来》以新颖的视角关注建筑工地。在此，她聚焦的并不是建筑物，而是建筑工人和建设行为本身，以此见证并赞叹他们辛勤的劳动和默默的付出。艺术家从劳动者个人的角度诉说他们的故事，希望社会各界能够关注这些建设起城市高度、却又生活在城市阴影之下的人群。

作品中，艺术家通过对光线的巧妙处理，将光鲜亮丽的大厦弱化为背景，而将阴影下工人凸显为主题，画面效果就好比在调整焦距一般。

作品沿着两根叙事主轴展开，一是微观的感性叙事，二是宏观的历史进程，两者看似独立实则有着深刻的内在联系，通过这一方式，贝灵悦希望呈现出人的个性，传达“见人所未见”的普世艺术观念。她揭去城市华丽的外衣，让我们看清城市发展的本来面目。上海年年都在“长高”，城市景观也日益繁华，而与此同时，上海也成了一片大工地，数不清的建设项目在这里扎堆进行，这背后蕴藏的，是何等强大、何等骇人的推进力。

贝灵悦以自己的视角展示现实。她通过对建设者的描摹，阻止这股推进力吞没一切，也通过对他们个人生活的关注，与城市的鳞次栉比的楼群形成对比。

如今，“不计代价的现代化”发展节奏让他们整日忙得不可开交。在采访之后，贝灵悦制作了部分工人的肖像照和3D打印的雕像，还把雕塑的副本送给他们留作纪念。这些雕塑既是见证也是礼敬，还能让今后的作品藏家与这些工人建立起一条纽带。艺术家的作品系列《上

海拱心石》由15个“无限魔盒”和15张照片组成，对应15位参与项目的个人，体现了艺术家对城市的新颖视角。同时，“无限魔盒”容纳的15厘米3D打印雕像也是新的艺术尝试。雕像的白色半透明材质隐去了人的个性色彩，暗喻对象的个性已经湮没在了工地的人丛之中。同时，盒子内的灯光把雕像包围在重重的光影之中。

这个系列探讨和思考的是一系列建筑工人的身份认知问题，我们首先考虑的是他们的职业还是个性？他们是谁？他们如何看待自己？别人又如何看待他们？

作品中的盒子令人联想起建筑工地和建筑，而反射镜是雕像产生了多重的影像，这更淡化了对象的个性。这样的视觉效果包含着一对有趣的矛盾，值得我们玩味一番：一方面在工人群体中，个人显得多么微不足道，如果某个人放弃了自己的工作，随时可以有人顶替；而另一方面，雕塑个体又被置于基座上，成为聚光灯下的主角。

观者在思考过程中，似乎也不由自主地掉进了艺术家安排的矛盾之中，成为了作品的一部分。好像自己也走入镜子之中，与雕像原有的影子交织在一起……于是我们不禁要问：这位工人是谁？是你、是我还是他？

整件作品从叙事和比喻两层面，呈现自我身份丢失之后的视觉与感知。这些辛勤劳作的城市建设者是否在工作中丧失了自我？还是为了工作而不得不忘掉自我、牺牲自我？贝灵悦在作品中透露的“数量”和“无限”的理念，引出了关于自我牺牲的探讨。

她的作品重新将人置于历史创造、历史传播的核心，将对象的经历和故事比喻成拱心石。

拱心石是一个建筑术语，意指砌入拱圈顶端的梯形石。它平淡无奇，甚至与周围的其它石材相差无几，然而在建筑中它却扮演着契合拱圈的重要角色，让拱圈能承受自身的重量、跨距、高度并保持外观形状。贝灵悦通过把拱心石与她所描绘的工人相关联，传递出作品的主旨。在她的心目中，这些工人就是社会的拱心石，撑起了社会飞速发展的重量。无论是从现实还是从隐喻意义来说，正是他们的默默付出才使中国达到了今天的成就。

城市好比一台昼夜运转、永不停歇的机器，以躁动的节奏自顾自地向外扩张，很多艺术作品都表现了这一主题，其中最深入人心的莫过于弗里茨·朗的著名电影《大都会》。弗里茨在接受采访时说：“1924年10月，我生平第一次看到了纽约的摩天大楼，震惊之余我创作了这部电影。”在谈到对纽约的第一印象时他说：“大楼就好像奢华的面纱，轻盈而闪亮地悬挂在黑暗的天空中，令人着迷”……





Shanghai Keystones, Shao Jian Cai 邵建才
C-Print 数码输出 60 x 90 cm, Infinity box with 3D printed PLA sculpture
30 x 30 (D) C-print, 无限聚焦3D打印PLA雕塑
2016



Shanghai Keystones, Cai Dao An 蔡道安
C-Print 数码输出 60 x 90 cm, Infinity box with 3D printed PLA sculpture
30 x 30 (D) C-print, 无限聚焦3D打印PLA雕塑
2016



Shanghai Keystones, Wu Ming 吴明
C-Print 数码输出 60 x 90 cm, Infinity box with 3D printed PLA
sculpture 30 x 30 (D) C-print, 无限聚焦3D打印PLA雕塑
2016

Shanghai Keystones, Li Jing 李靖
C-Print 数码输出 60 x 90 cm, Infinity box with 3D printed PLA
sculpture 30 x 30 (D) C-print, 无限聚焦3D打印PLA雕塑
2016





Shanghai Keystones, Chen Hui Jun 陈辉军
C-Print 数码输出 60 x 90 cm, Infinity box with 3D printed PLA sculpture
30 x 30 (D) C-print, 无限聚焦3D打印PLA雕塑
2016



Shanghai Keystones, Zhang Xian Gui 张贤桂
C-Print 数码输出 60 x 90 cm, Infinity box with 3D printed PLA sculpture
30 x 30 (D) C-print, 无限聚焦3D打印PLA雕塑
2016

Lost in the Multitude: Nathalie Perakis-Valat's Keystones of Shanghai

The contemporary mindset is geared towards the city – the modern skyscrapers that shape Shanghai's ever-more-vertical skyline, the surging population that represents its wealth and economic progress, and the gleaming glass and bright lights that brand it for the international stage. Yet as Shanghai's identity becomes that of a service-driven financial center, what of the manual laborers who built it? As it is defined by a scale of the massive, what of the single individual? As Shanghai dazzles with dreams of the future, what gets left behind? Who becomes lost in the midst?

The latest series of works from French photographer Nathalie Perakis-Valat challenges the audience with those exact questions. Shanghai Keystones is a project of technological and conceptual depth, with photography and sculptures focused on a group of workers from the Lujiazui Elite City construction site. It was there, in the Pudong New District, on land that was once farmland but is now synonymous with the fight for skyline supremacy and luxury villas, that Nathalie Perakis-Valat created Shanghai Keystones. And it is these individuals – workers, builders, support staff – surrounded by half-finished towers of high-end residences that exist far out of their social reach, that serve as subject. In Shanghai Keystones, Nathalie Perakis-Valat captures the faces and forms of these 15 individuals to offer a peek into their world without judgement or overt sentimentality. These are the individuals who, for better or worse, have built Shanghai.

Shanghai Keystones as a series of work is comprised of 15 infinity boxes and 15 photographs – one for each of the 15 workers who participated in the project. The selection of individuals cut across a swath of the usual demographics, from the 62-year-old gate guard from neighboring Zhejiang Province to the bright youngster in charge of quality control who wanted to become WeChat friends to the serious

By Bonny Yau

female in charge of the kitchen and meals. Perakis-Valat approached them, “moved by their hopes, dreams, the challenges that they face. Dreams of making enough money to go back to their hometowns, but finding it quite normal to be living away from their families.” Shanghai Keystones is a blending of Shanghai's dueling/dual natures as a city of high technology and manual fabrication, newly built environments and established human societies, our understanding of the city as a place of opportunity and the workers' impressions of it as “A city for working but not for living.” Perakis-Valat's works reflect that duality, celebrating the necessity of the individual while acknowledging the precarious situation of the individual. None of the workers, from Wang Jia Kang the guard to Cai Dao An the youngster to Chen Jun Fen the kitchen manager could ever hope to afford one of the units in the buildings they are helping to build, and none are irreplaceable. In a nation of over a billion people, and over 24 million in Shanghai alone, the role of the individual is a fundamentally different concept from the most cities in the West. Shanghai Keystones trades on this discord, of people in a city not their own, working on a project they will never themselves experience, under constant pressure to remain employed, smiling and standing tall.

The infinity boxes and photographic collages of Shanghai Keystones challenge the viewer to appreciate those who represent foundational grit in a society that values crisp efficiency in the clouds. In Shanghai, as cranes and bamboo scaffolding have become commonplace in the last decades, the migrant workers who staff the projects are gathered together in prefabricated dormitories and relegated to the background of the urban landscape. This is brought to a head in Perakis-Valat's Infinity Boxes. At the crossing between photography, sculpture, and diorama, each box features a worker rendered by the process of 3D printing (captured by a camera, digitally processed, then physically printed) into a 15-centimeter object of white resin. Placed

in a box of lights, the individual is highlighted and surrounded by its own reflections. In this scenario of multiple ways of seeing and perceiving, the individual is both the creator of its surroundings and dominated by it. Perakis-Valat's work thrives on this duality, capturing reality via forms that are at once medium, process, and technology. Perhaps even more jarring than the boxes' hypnotizing lights and reflections is the series of photographs that juxtapose them with the original human subjects. In these images, the 3D-printed figures appear as simplistic reductions against the lively plays of expression and personalities on the individuals' faces. In the statues, fine detail is removed, causing all to look similar and reinforcing the anonymity of the multitude. “But the crisp detail of the photos remind us that behind these anonymous workers there are real people. Each and every one of them is unique.” In a particular portrait, a young man looks out at something beyond with a toothy smile and a bit of hesitation; he could be any other youth on a Shanghai sidewalk with his patterned t-shirt and short black hair. It is only his bright orange hard hat and the depiction of him as an object that create a crisis of image, challenging our stereotype of the worker and the individual, forcing a re-understanding of the figure as a living being with facets and color and the being as an object of society. By thrashing the dueling conceptions together, Nathalie Perakis-Valat's works cause a disconcerting attempt to reconcile the two.

In architectural terms, the keystone is the stone at the top of an archway. Although it is a single stone, not necessarily any different from its neighbors, the keystone is a structural element that locks an arch together, allowing it to bear weight, span distance and height, and maintain form. Perakis-Valat carries this meaning by relating the architectural element with the workers she portrays. To her, these workers are keystones of a similar sort, supporting the weight of contemporary society's growth while remaining simple, unobtrusive forms. It is due to them – both in reality and metaphorically – that China has reached the heights that it has. Of the 15 individuals featured in Shanghai Keystones, there is nothing

particularly remarkable about any of them. And while individuals, they lack the luxury of individualism. If they were to miss work, a replacement could be found. Necessary, yet interchangeable, who is to say one stone works better than another? The small resin figures are the antithesis of the action figures we played with as children. Instead of having movable limbs, bright superhero attires, and special attributes like bulging muscles or hero grips, Perakis-Valat's figures stand undefined, uncolored, and passive. Despite being created based on distinct individuals and via high-tech means, the figures of Shanghai Keystones are anonymous figures. “The statues are small to emphasize how tiny the people are, lost in these huge construction sites.” Contemporary society, at the scale that it exists at, has come to value the role of an individual over the qualities that define an individual.

Over the course of Nathalie Perakis-Valat's artistic career in Shanghai, her work has shown remarkable progression. As the technical quality of her work and her familiarity with Shanghai increase, so too does her works' ability to resonate. In previous series of photography, largely focused on lilong housing developments and the disappearing aspects of Shanghai, she reveals that which is overlooked, or which contemporary Chinese society has deemed outdated and contrary to its new narrative of gleaming skyscrapers and financially-drive progress. In some ways Shanghai Keystones is the logical next step, focusing on the construction sites that replace the lilongs and the individuals hidden in the shadows, but at a more fundamental level her works are provocations on the feeling of place and identity in Shanghai. In the juxtaposition of bright lights and solitary figure, one cannot help but feel a sense of loneliness and disconnect behind the hesitant smile.

What is perhaps most striking about the Shanghai Keystones series is not that a foreign artist has attempted to explain something about contemporary China, but that she explains it so well. As a foreigner, especially a well-traveled and well-educated one, Nathalie Perakis-



Valat inherently enjoys a standing of privilege that makes her an outsider to local communities. “Also because my life is so different. I had the feeling that the workers were touched that I wanted to know more about their lives and thoughts but that they also kept a certain distance. Every time I watch the interviews, I am moved as I sense a certain tension, a wish to do well, to give the right answer.” But whereas the initial impulse for many new to China is shock, awe, confusion, amazement, unease, anxiety, or some mixture thereof, Shanghai Keystones avoids the heavy-handedness, romanticism, and condescension that screams of 19th-century Orientalism yet still characterizes much of the work of outsiders. In her first job, Perakis-Valat spent time with the street cleaners and garbage collectors on the streets of Paris. That experience, combined with having lived in Shanghai since 2010, means that she does not approach the individuals as curiosities or ruined follies, but as human beings caught between being individuals and individuals for society. “I had to determine what I really wanted to express: This idea of each individual being unique but lost in the mass.”

Shanghai Keystones expresses this idea with a sense of dissension beneath harmonious compositions. In boxes of crisp lighting and gleaming surfaces, the individual competes against surroundings that dwarf, challenge, and multiply reflections. In photographs combining portrait and object representation, the individual competes against

his own identity as part of the greater mass. Who is the one compared to the many? As China’s economy moves from traditional bases of agriculture and manufacturing to white collar sectors, and technology improves to the point that even simple houses can be 3D printed, there becomes even less need for manual laborers. Keystones – both the individuals and architectural element – exist as ever more outdated forms. The 15 workers at the center of Nathalie Perakis-Valat’s latest project will never have their names carved on the cornerstone of the Lujiazui Elite City, but neither is it her contention that they should be. Spanning photography and sculpture, Shanghai Keystones simply asks its audience to consider the dualities inherent in Shanghai and the workers’ dueling identities as autonomous individuals and the common components of a larger machine. The essence of Shanghai Keystones by Nathalie Perakis-Valat is a simple question: If one is truly an individual, can he ever be truly lost?



迷失在人海： 贝灵悦新作赏析

——姚蓓玫

现代人越来越聚焦城市的发展。冲破天际的高楼使人恍如置身云端；同时，汹涌的人潮、经济的发展、光芒闪烁的玻璃丛林、繁华璀璨的不夜灯火……这里已成为闪耀世界的“东方之珠”。当上海已成为服务驱动型金融中心，我们是否想过挥洒汗水的建设者们现状如何？当我们用宏观视角来评价一座城市时，是否关注过这些默默奉献的人群？当这座城市正憧憬着更加繁花似锦的未来时，我们是否已经迷失了自我，又是否忽略和遗忘了什么？

法国摄影艺术家贝灵悦的最新系列《上海拱心石》，向我们抛出了上述种种疑问。这位艺术家在浦东陆家嘴“锦绣前城”工地上的选择了15位建筑工人作为对象，用相机记取他们的容貌，并用3D打印技术制成他们的雕像，藉此深入了解他们的内心世界，体现出相当的技术水准和深邃的艺术概念。短短二十余年，浦东新区已从鸡犬相闻的农村变成了高楼林立、奢华耀眼的现代都市，而这些在工地上汗流浃背的建筑工人，却买不起自己亲手建起的高档住宅小区。在本系列中，艺术家未做任何评判或表达感伤之情，因为无论如何，是他们造就了今天的上海。

《上海拱心石》系列包含15个“无限魔盒”和15张相片，分别是根据15位参与艺术项目的工人创作的。艺术家在挑选人物对象时涉及各种特征，其中有现年62岁来自浙江的门卫王家康，也有负责质量管理的年青人蔡道安，还有不苟言笑的厨房经理陈君芬女士。贝灵悦一一采访了他们，既被他们的梦想所打动，也为他们的压力而心忧。他们期盼着有朝一日衣锦还乡，而现实却是不断忍受异地打拼的辛劳。”《上海拱心石》展现给我们的是矛盾统一的上海，在这里科技与劳作、新兴环境与固有社会融为一体。我们认为上海是机遇无限的宝地，而工人们却认为“这里只适宜工作而无法安家”。贝灵悦的作品将这一矛盾摆在了我们面前：城市的发展确实仰赖工人，而他们的前途却并不稳定。中国有13亿的人口，单上海就聚集着2400万人，中国人对于个人的理解，恐怕与西方国家多有不同。从王家康，到蔡道安，再到陈君芬，他们的职位能够被很多人取而

代之。同时，这些工人或曾期许自己能够在上海安家落户，但残酷的事实无情地击碎了他们的梦想。《上海拱心石》就呈现了这样一种内在矛盾：人们在不属于自己的城市里，建造着自己永远买不起的房子。为了保住工作，他们每天都顶着巨大的压力，却依旧挺直腰杆、笑对人生。

《上海拱心石》中的“无限魔盒”与照片使我们在仰望理想的同时能够低头了解这些构成社会基础的人们。近几十年来，起重机和脚手架在上海随处可见，住在工棚里建筑工人几乎成了社会一景。“无限魔盒”通过平面与立体的交织更加凸显了这一景象。每个盒子都放有一个15厘米高的白树脂雕像（经由相机拍摄与数字处理、再以3D打印技术制成），它们被打上高光，在艺术家赋予的多重视角下映射出自己的光影，但同时又陷于光影的重重包围，正如建筑工人虽然造就了城市，但他们的命运却被城市所主宰。贝灵悦的作品似乎就是这样一个矛盾的统一体，通过对媒介、过程和技术融合，去捕捉社会的现实。最令人感到震撼的，或许不仅仅是盒子里令人炫目的光影，而是与雕塑并置的人像摄影。3D打印的雕塑好比是对相片的抽象和简化，细节被剥离之后，每位工人看上去都十分雷同，只是非常普通的芸芸众生。“与此不同，照片所体现的细腻表情与个性表明他们并非无名氏，而是鲜活而真实的生命，每个人都是独一无二的。”在某一张肖像照片中，一位青年男子似乎在向远处张望，笑容中透着一丝犹豫；他穿着印有图案的T恤，留着短发，和上海街头的其它年轻人别无二致。照片对他的细致刻画以及他头戴的橘黄色的安全帽颠覆了我们的成见，促使观众重新诠释相片中的人物：他们同样是有血有肉的真实的人，也是社会的一份子。贝灵悦的作品将矛盾融为一体，使人隐隐感到不安，进而想要调和这种矛盾。

建筑术语拱心石（Keystone）意指砌入拱圈顶端的楔形石。它虽然平淡无奇，与周围的其它石材也相差无几，却在建筑中扮演着契合拱圈的重要角色，让拱圈能承受自身的重量、跨距、高度并保持外观形状。贝灵悦将之定为作品标题，意在将镜头下的建筑工人和拱心石联系起来。在她眼里，工人就是社会的拱心石，他们肩负着当代社会发展的重担，却没有改变自己默默无闻的形象。无论从现实意义上还是从比喻意义上，正是因为他们的建设，中国才达到了如今的高度。本系列所表现的15位工人，似乎普遍都缺乏鲜明的个性。他们虽然不可或缺，却绝非不可替代，很多人都能顶替他们的工作，就像两块同等的建筑石材，分不清孰优孰劣。小小的树脂雕塑就好像玩具小人，他们的肢体无法转动，没有超级英雄的制服、没有虬结的肌肉、也没有英雄般的魅力，就这样默默地站立着，没有表情，没有色彩。虽然这些雕像都是根据特定的人物，用3D技术

打印制作的，但他们只是一般的普罗大众。“小小的尺寸，寓指他们是多么微不足道，好像被淹没在了庞大的建筑工地上一般。”规模庞大的当代社会中，个人特质已成为衡量个人价值的标尺。

随着贝灵悦对上海的理解不断加深，她的艺术手法也日益精进，作品也越来越能够引起共鸣。她以往的摄影作品大量聚焦消失中的上海里弄，探讨了中国在追求商业繁荣、高楼大厦的心态下所忽略的或视为落伍的文化遗产。《上海拱心石》已将视角从原先的旧式里弄切换到建筑工地上毫不起眼的工人们，这不仅是艺术家对其创作脉络的延续，也树立了其艺术生涯中全新的里程碑。从更深层次的角度来看，她是通过作品唤醒身在上海的人们对这座城市的认同和对自己身份的认同。在光线的烘托下，独自站立的雕塑以及照片上迟疑的笑容，都让人感到莫可言喻的寂寥与落寞。

一位来自国外的艺术家用她的艺术项目探讨了当代中国的现状，而且如此以小见大、如此发人深省，实在令人惊叹。贝灵悦阅历广博，又受过高等教育，这赋予她非常优越的旁观者视角。“我的生活与这些工人完全不同。当我尝试着了解他们生活和想法时，他们显得颇为感动，但也与我保持距离。每次重温这些采访时，我总能感受到他们努力想要给出一个正确答案，这样的情感张力着实令我动容。”初到中国的人，或许会有震惊、敬畏、困惑、赞叹、不安、忧虑等种种感受，不过，本次艺术项目不会采用高冷花哨而又不切实际的19世纪东方主义风格，而是尽量以旁观者的角度进行深度的审视。贝灵悦在创作第一部作品时，曾与巴黎街头的清洁工人交流。这一经历加上她6年来在上海的见闻，证明这部作品对建筑工人并无偏见，也并不是仅仅出于好奇，而是将他们视为个体的人与社会的人。“经过仔细思量，我决定用艺术语言表达那些消融于茫茫人海中的唯一个体。”

在该系列中，艺术家通过和谐的构图和矛盾式的手法，展现了自己的艺术主旨。在闪亮灯光之下，盒子中的雕塑似乎要摆脱光影的纠缠，做自己的主宰；相片上的工人肖像虽好似人群中的沧海一粟，却也努力想要脱颖而出。中国的经济正在告别传统的农业和制造业，日新月异的科技甚至能用3D技术打印出一栋房子，社会似乎已不再那么需要体力劳动者了。象征着建筑材料与社会基础的“拱心石”似乎马上就要过时了。陆家嘴“锦绣前程”项目的奠基石上永远也不会载录这15位工人的名字。当然，贝灵悦的创作主旨也并非是要让社会记住他们，而是希望观者能够思考上海这座国际大都市里的内在矛盾，以及籍籍无名的建筑工人，这些构成社会基础的劳动者所具有的矛盾身份。本项目的核心归于一个非常简单的问题：假如我真的个性彰明，那么我真的会被人淹没吗？

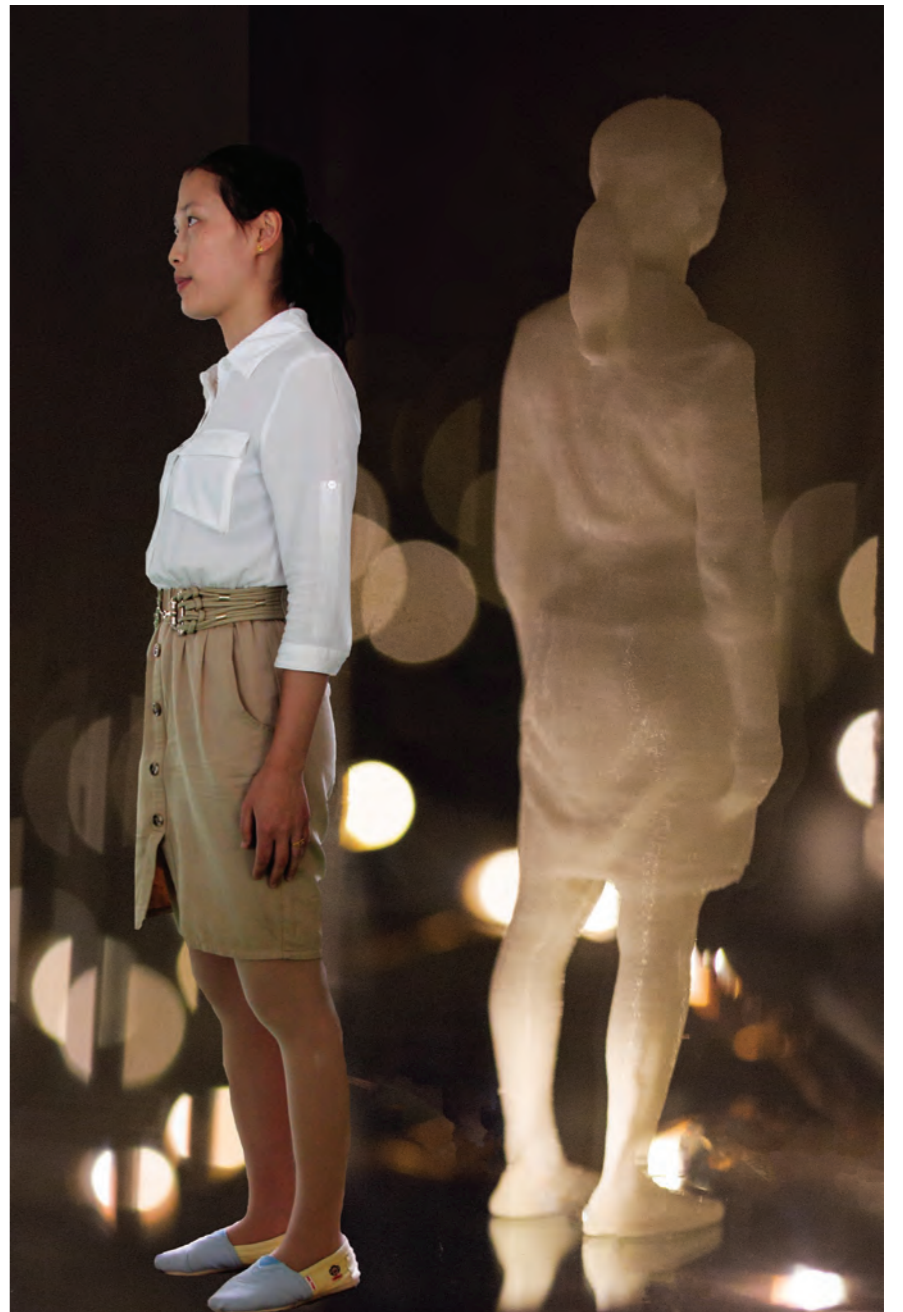


Shanghai Keystones, Wang Yong Feng 王永丰
C-Print 数码输出 90 x 60 cm, Infinity box with 3D printed PLA
sculpture 30 x 30 (D) C-print, 无限聚焦3D打印PLA雕塑
2016

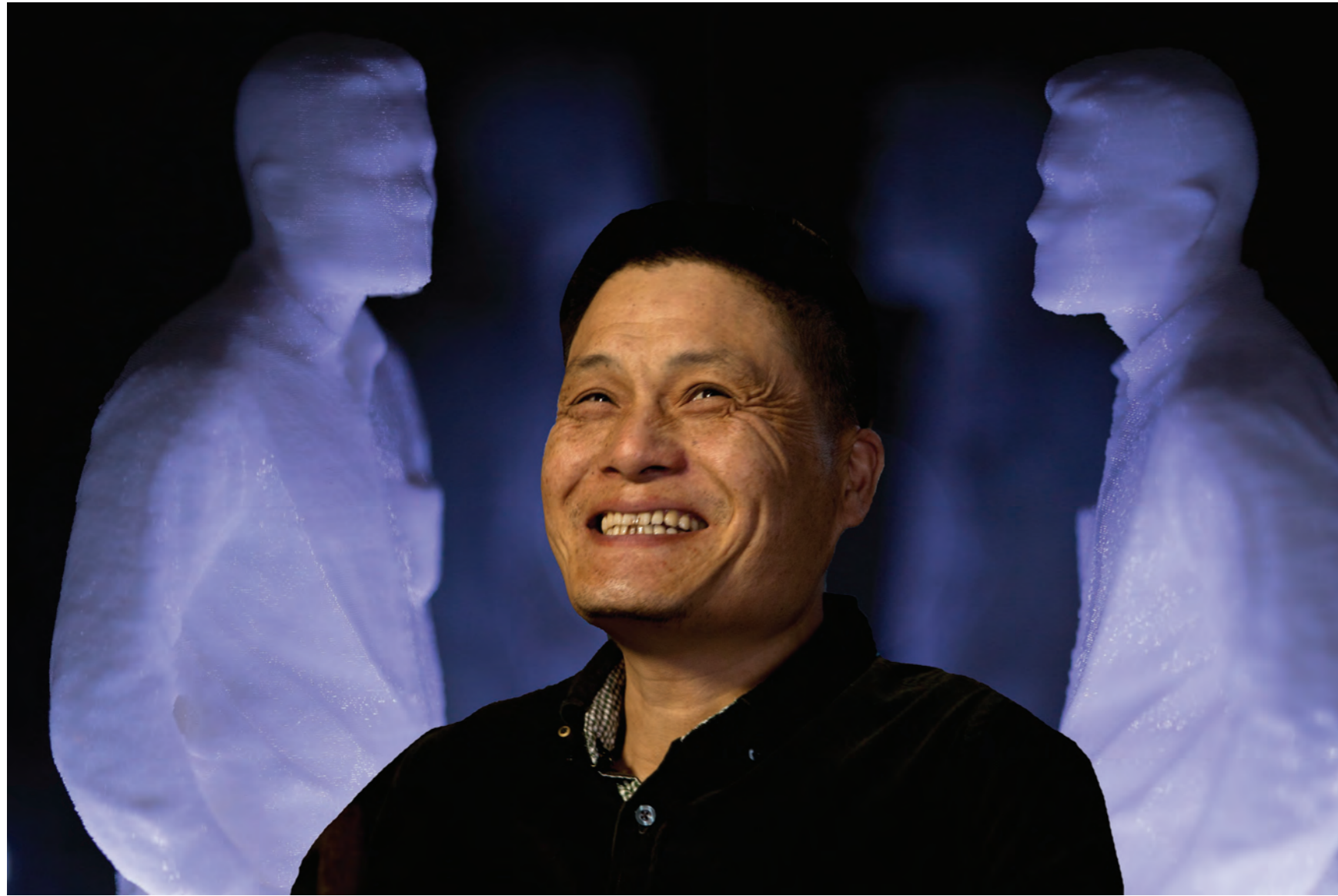




Shanghai Keystones, Hu Feng 胡峰
C-Print 数码输出 90 x 60 cm, Infinity box with 3D printed PLA
sculpture 30 x 30 (D) C-print, 无限聚焦3D打印PLA雕塑
2016



Shanghai Keystones, Chen Lan 陈兰
C-Print 数码输出 90 x 60 cm, Infinity box with 3D printed PLA
sculpture 30 x 30 (D) C-print, 无限聚焦3D打印PLA雕塑
2016



Shanghai Keystones, Mao Guo Shang 茅国生
C-Print 数码输出 60 x 90 cm, Infinity box with 3D printed PLA
sculpture 30 x 30 (D) C-print, 无限聚焦3D打印PLA雕塑
2016

Shanghai Keystones, Chen Jun Fen 陈君芬
C-Print 数码输出 60 x 90 cm, Infinity box with 3D printed PLA
sculpture 30 x 30 (D) C-print, 无限聚焦3D打印PLA雕塑
2016

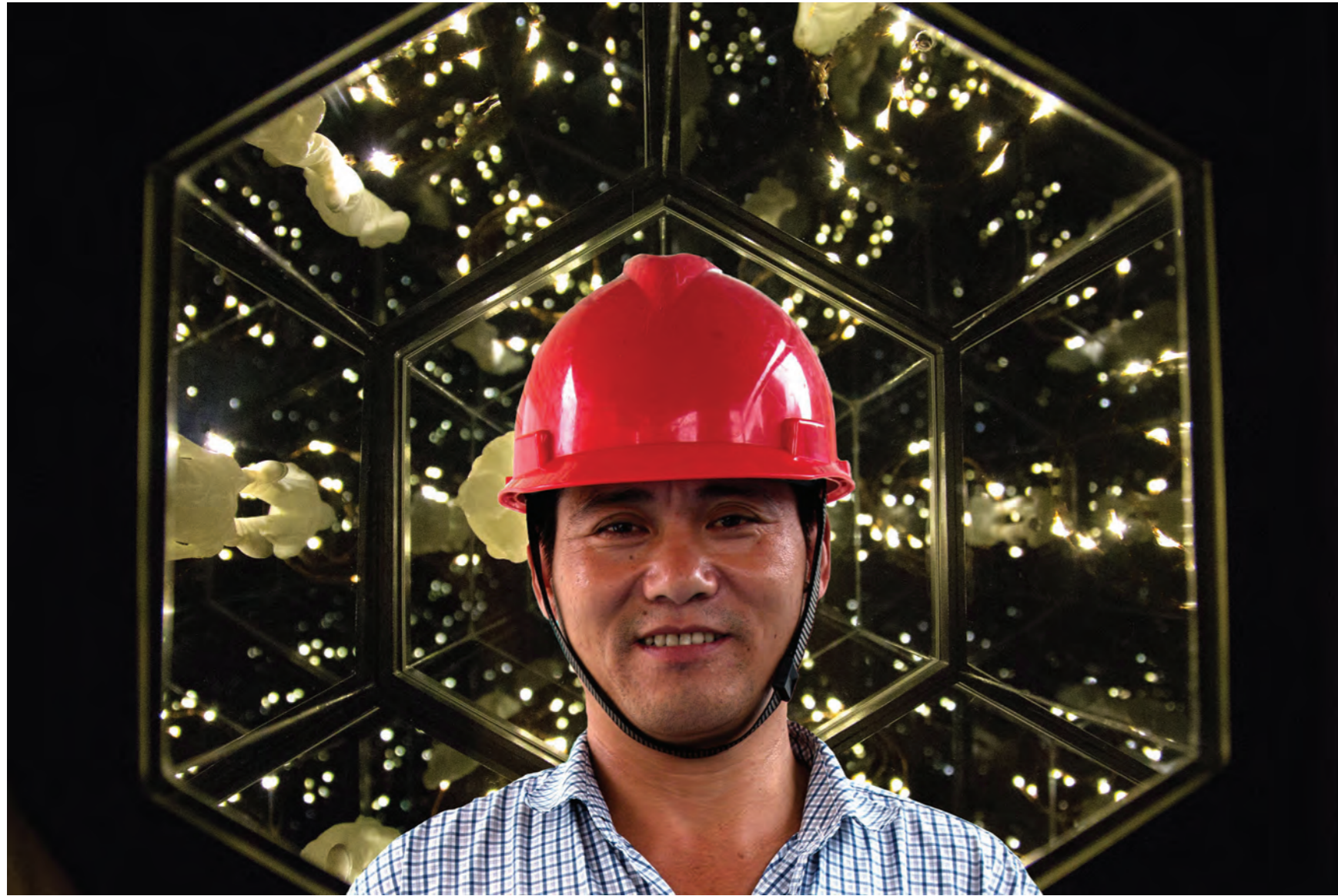




Shanghai Keystones, Xiang Bao Xin 项报新
C-Print 数码输出 60 x 90 cm, Infinity box with 3D printed PLA sculpture
30 x 30 (D) C-print, 无限聚焦3D打印PLA雕塑
2016



Shanghai Keystones, Wang Jia Kang 王家康
C-Print 数码输出 60 x 90 cm, Infinity box with 3D printed PLA sculpture
30 x 30 (D) C-print, 无限聚焦3D打印PLA雕塑
2016



Shanghai Keystones, Wang Jian Da 王剑大
C-Print 数码输出 60 x 90 cm, Infinity box with 3D printed PLA
sculpture 30 x 30 (D) C-print, 无限聚焦3D打印PLA雕塑
2016

Shanghai Keystones, Jiang Bo 姜博
C-Print 数码输出 60 x 90 cm, Infinity box with 3D printed PLA
sculpture 30 x 30 (D) C-print, 无限聚焦3D打印PLA雕塑
2016



About the Artist

关于艺术家

Nathalie Perakis-Valat, also known by her Chinese name Bei Ling Yue 贝灵悦, was born in 1970 in Paris, France. Trained in business at the HEC Business School in Paris, she is a French self-taught photographer who has been based in Shanghai since 2010.

Having lived in Brussels, Düsseldorf, Madrid, New York, and now Shanghai, Perakis-Valat is inspired by a desire to capture the lives of the people she encounters, and Shanghai's unique challenges, culture, and personalities. Perakis-Valat's work exposes a dynamism and human dimension to the city, rendering visible what is otherwise invisible.

"I try to understand the Chinese people's lives and culture. ... Sometimes I manage to chat with the people; I then feel so fulfilled to have been able to share a few moments of their lives."

1970年出生于巴黎，毕业于法国巴黎HEC商业学校，贝灵悦从2010年开始作为一名法国摄影师定居在上海。曾在布鲁塞尔、马德里、纽约以及杜塞尔多夫等地生活过的她而后来上海，被捕捉生活中偶遇的人事物的欲望所激发，以及为这座城市所面对的独特挑战、文化与个性所着迷。贝灵悦的作品探索揭示了城市中由人群所带来的活力，从而展示了可见的景象同时也是一种无形的感受。



1970 Born and raised in Paris, France
1993 Attended HEC Business School, Paris, France

Currently based in Shanghai, since 2010
Also known by her Chinese name Bei Ling Yue, 贝灵悦

SOLO EXHIBITIONS

- 2015 Lilong Treasures, Atelier Yann Arthus-Bertrand, Paris, France
Over and Above, Above and Beyond: Photography by Nathalie Perakis-Valat, Art+ Shanghai Gallery, Shanghai
- 2013 The Glory and the Dream, Chai - Art+ Shanghai Gallery, Shanghai

GROUP EXHIBITIONS

- 2016 Photofairs Shanghai, Art+ Shanghai Gallery, Shanghai
The Drawing Hand, Magda Danysz Gallery, Shanghai
- 2015 Grand Prix Photo, Saint Tropez, France
Art Central (represented by Art+ Shanghai Gallery), Hong Kong
Art Stage Singapore (Art+ Shanghai Gallery), Singapore
- 2014 American Culture Center at University of Shanghai for Science and Technology (USST), Shanghai
BolognaFiere SH Contemporary Art Fair, Shanghai
Grand Prix Photo, Saint-Tropez, France
- 2013 The Glory and the Dream, Art+ Shanghai Gallery, Shanghai

PUBLICATIONS

French magazine PHOTO, Digital Creation category, January 2012

1970 出生成长于法国巴黎
1993 毕业于巴黎HEC商业学校

自2010年起，贝灵悦移居至上海并生活至今

个展

- 2015 Lilong Treasures, Atelier Yann-Arthus-Bertrand, 巴黎, 法国
《举头三尺：贝灵悦摄影作品展》，艺术+ 上海画廊，上海 巴黎
- 2013 《荣耀与梦想》贝灵悦个展，艺术+ 上海画廊，上海

群展

- 2016 《灵动的手》，MD画廊-上海,上海
- 2015 《圣特罗佩摄影大奖赛》圣特罗佩, 法国
《香港当代艺术展》(Art Central), 香港
《艺术登陆新加坡》博览会 (Art Stage Singapore), 新加坡
- 2014 《上海理工大学美国文化中心》，上海
《博罗那上海国际当代艺术展》，上海
《圣特罗佩摄影大奖赛》，圣特罗佩, 法国
- 2013 “荣耀与梦想”贝灵悦个展，艺术+ 上海画廊，上海

主要出版物

法国杂志《PHOTO》，数码创作版面，2012年1月刊



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