



Over and Above, Above and Beyond:

Photography by Nathalie Perakis-Valat

举头三尺：贝灵悦摄影展

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What Lies Above and Beyond:

Nathalie Perakis-Valat's *Lilong Treasures*

Bonny Yau

The alleyway is far from quiet, filled with the sounds of mingled conversations and the bustle of traffic nearby, but even still, the sounds of the camera's shutter are distinctive and piercing. Beep. Cli-clunk. A pause. And again. Tilted upwards, there's the sound of the shutter activating once more. As she lowers her camera, she checks the image on the screen. Need to adjust the aperture just a tad, she thinks to herself. Upwards once more. Beep. Cli-clunk. And perfection. A vein of bright white cracks down the image, dividing green and splotches of brown. Perfect. In capturing the vibrant color, caked-on debris, and harsh lines of the plastic awning above her, Nathalie Perakis-Valat captures the life, energy, and steadfastness of the Shanghai lilong neighborhoods, the layers of modernity, tradition, and the unknown that have come to shape the city of Shanghai.

Nathalie Perakis-Valat is a French self-taught photographer who has lived in Shanghai since 2010. Despite the city's craziness, it has become home. Art+ Shanghai Gallery's 2015 exhibition *Over and Above, Above and Beyond* is a solo exhibition featuring her latest series of photographic works, *Lilong Treasures*, displayed alongside texts written by local residents and discarded objects from the neighborhoods. Featuring close-up images of fabric and plastic awnings in traditional lilong neighborhoods throughout Shanghai, Perakis-Valat's photography emphasizes the variety, strength, and roughness of her subject matter with little post-production and a raw, natural aesthetic. Overlooked but not hidden, these are the awnings that define doorways. There is a sense of optimism as one turns a careful eye to focus on what's above, to wonder what's



beyond. Sheltering quietly overhead, protecting, guarding, seeing, and waiting, they have stood the test of dust, smog, wind, rain, and even snow, but how much attention do you pay to those things draped overhead?

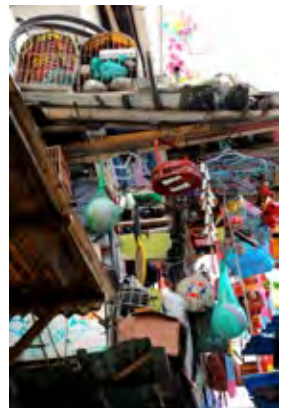
Shanghai's lilong neighborhoods serve as Perakis-Valat's studio. Home to the awnings that she photographs in situ, the lilong (or *longtang*) is a housing typology unique to Shanghai defined by long narrow alleyways flanked by low-level connected residences, dating to Shanghai's rapid expansion in the late 19th and early 20th centuries. While their uniqueness to the city has given them cultural importance as a tourist site and reminder of the past, they are slowly disappearing due to redevelopment. In *Over and Above, Above and Beyond*, the neighborhoods are more than the novelty, more than the architecture. Lilongs may shape Shanghai, but awnings are the lilongs' treasures. Modern bits of utilitarian material that clash with the old stone façades, the awnings are the unsung heroes that offer shelter from the rain and sun, the everyday objects that go unnoticed but contain within them a sense of life and history of the lilongs. Amid the frenetic energy and evolving ramshackle of Shanghai, these awnings stand over and above, hinting at what lies above and beyond.

LILONG TREASURES

"I have the feeling of capturing the image fully, almost like tearing out a piece of the awning."

The adventure of *Lilong Treasures* began in March 2013. The sun was high in the sky, casting its rays for strong shadows, exploiting every crack and frayed edge. Wandering around the narrow laneways near the 1933 concrete slaughterhouse, she found herself stepping closer. Overhead, imperfect and worn is an awning, covered in fallen leaves, faded from the elements, and caked in dust and grime. But captured in Nathalie Perakis-Valat's photography, it contains a sense of nostalgia, nirvana, and quiet beauty. Standing there, affixed to the walls of the lilong and defining doorways, these are the awnings that hover above and overhead, watching the neighborhood pass below, as life in Shanghai evolves and changes. The awnings see the children running by with their backpacks loaded down with textbooks and homework they intend to do much later, the young man fishing his keys out of his bag, weary from a long shift as a lowly grunt, and the old woman perched on her little stool, smiling with her few teeth, mumbling in a rough Shanghainese dialect. What stories these awnings could tell.

Seemingly abstract, the bold colors and textures of Perakis-Valat's photography is of these simple awnings molded by their environment, warped and scarred by Shanghai's extremes of humid summers and bitterly cold winters. It is as much a character of Shanghai's lilong neighborhoods as it is audience. Chosen by their owners for their functional rather than aesthetic value, the wears and tears that define these pieces are explicative of Shanghai, its history, and these neighborhoods that in ten years might be something completely different. As Shanghai develops and local culture changes, what then is lost? What then is gained? There is excitement for new adventure in a government-provided apartment with modern amenities. There is anti-American pro-Communist sentiment bemoaning contemporary China's increasingly materialistic tendencies. There is humble humility at the sometimes-disheveled condition of the lilongs. But there is a sense of place, of belonging, and of treasure.



OUTSIDER IN THE LILONGS

“Our world needs more mutual understanding of cultures, so that we can live in peace and harmony.”

“Ni hao!” she greets with a warm smile.

The young woman holding a chubby bundled-up two-year-old hesitates in a nearby doorway at the approaching Frenchwoman.

“I have a project,” the outsider continues in Chinese. “I would like to know more about Chinese culture, your lives, your hobbies, what you like ...”

It is already late morning, the rest of the day still open to possibilities. Life in the lilong is at full momentum as residents carry on their daily conversations over cooking stir fries and soups for lunch meals. The smell, the atmosphere, and the energy. The tot gurgles in response to the unknown woman’s peculiar accent in passable Mandarin, and the young woman takes a step forward.

Nathalie Perakis-Valat has wandered this particular lilong neighborhood a few times before, her first trip a solo mission to capture the vibrancy of its awnings with her digital camera, a honed mindset with eyes focused overhead. But this day she has a different mission, to connect to those who live below the awnings’ watchful gazes. Her photography is not an end in itself, but a means to capture something of the essence of Shanghai. Perakis-Valat emphasizes the beauty of the everyday, whether it be the people, areas, or objects she encounters. *Over and Above, Above and Beyond* combines these layers as part visual photography and part sociological study, pairing photographic works with handwritten notes of lilong residents’ memories, hopes, and thoughts, and discarded objects found nearby – these are the treasures of the moment, that speak to what these people feel and see on a grassroots level.

A resident of Shanghai for more than four years, Perakis-Valat’s role as the spectator has increasingly moved into the realm of the actor due to her increasing language proficiency, confidence with the city, and experience with her art. In her previous *Shanghai* and *Fireworks* series of photography, Perakis-Valat captured the city’s other identities in the feverish surreality of *Shanghai’s* digitally-collaged photographs with their hidden secrets, and the bursting boldness of a Chinese metropolis in the transformative images of *Fireworks*. There was a sense of distance, of the photographer as an intrigued and awed outsider, but her perspective since then has turned more nuanced, accepting, and tempered. *Lilong Treasures* plays with yet another element of Shanghai’s personality, that of the quiet moments that pervade the city, the still moments of hope and hesitancy that capture within them the depth and promise of the future. With this mindset she sees more clearly, stepping closer, stepping in.

She has seen firsthand the range of social strata in seemingly similar lilong residences. In the central Xintiandi neighborhoods, established and educated Shanghainese residents live in the historic area surrounded by high-price high-rise apartment buildings and shopping malls that they cannot help but peer up at and aspire to. On the outskirts of the city in Hongqiao, an area that was almost entirely farmland mere decades ago, migrant-heavy communities fill the lilongs, having come to the metropolis to toil away on vague notions of a better life. Perakis-Valat’s photography is so detailed and close-up that it merely hints at its context, at the lives that live sheltered by the awnings, of the sun that beats down and shines through, the winds and rains that crumple, the construction dust that coats, and the nearby rumbling cars and honking horns that litter with noise.. Images themselves have the power to



lie, to distort reality. Through her direct engagement with the local residents, Nathalie Perakis-Valat adds insight to her photographic works by allowing the inhabitants to write something of themselves, adding a sense of specificity and life to the visual, grounding the mystery of the abstract with a narrative context that itself can be overlooked.

THE HOPE

“For me, all these arouse a sense of humanity. This is an homage to the people and China.”

The lilongs and the awnings are in themselves neutral, but to the individual perspective, they can be read as representative of the the particular local community, the city at large, or the state of being in China. The increasing changes seen in lilong neighborhoods is typical of contemporary Shanghai’s seemingly never-ending construction project of skyscrapers and apartment blocks, and the last two decades’ unprecedented urban population growth and redevelopment. The loss of these areas is not, as expected by outsiders, wholly negative. Change is, for better or worse, unavoidable.

In the neighborhoods there is a mixture of nostalgic longing and keen optimism. There is a sense of humor, of riddles and tongue twisters and running, laughing children. There is a sense of humility and shyness, of embarrassment at scrawled handwriting and spelling mistakes. There is also a sense of perseverance and steadfastness, of memories of struggle during the Cultural Revolution and easy recitation of Tang Dynasty poetry from childhood studies. Awnings stand over and above the heads of the residents, and speak to what lies above and beyond, the histories that shaped them and the uncertain future that lies before them. Just as the lilong communities grapple with their tenuous circumstances – will they stay or be edged out? – the works themselves hint at this mingling array of emotions, of despair, hope, pride, and ambition.

Almost two years in the making, Nathalie Perakis-Valat’s *Lilong Treasures* series incorporates photography with a sense of the lives lived under the watchful awnings. Perakis-Valat visited over ten different lilong neighborhoods and talked to over a hundred people, old and young, to capture a sense of the city. Through photography of what shelters them, the thoughts and hopes they hold dear, and the objects that they discard, Perakis-Valat calls attention to the personalities of Shanghai’s lilongs, painting a portrait of the city as Shanghai progresses beyond the century-old typology.

Over and Above, Above and Beyond: Photography by Nathalie Perakis-Valat speaks to more than the alluringly abstract images of bold colors, strokes, and compositions. The awnings that serve as main subject matter for Perakis-Valat’s latest series of photography may lie literally over and above, but what it speaks to goes beyond the mere physicality of the object, even beyond the color and texture of its image. Instead, they act as representations of the lilong neighborhoods, their communities, and the city of Shanghai in general. There is a saying that one man’s trash is another man’s treasure. Nathalie Perakis-Valat and Art+ Shanghai Gallery take this sentiment to heart, to call out the beauty in the everyday that lies over and above, above and beyond.

Bonny Yau is curator at Art+ Shanghai Gallery. Originally from Texas, her background is in architecture, English, mathematics, and architectural theory from the University of Texas at Austin and Columbia University. Previous research has focused on contemporary Chinese architecture and its intersections with the changing definitions of art and culture.



存在与超越：

贝灵悦的里弄宝藏

姚蓓玫

如今的弄堂早已不如往昔的安宁，窄窄的巷子里混杂着街坊邻里的交谈和不远处拥挤道路的车水马龙。然而尽管如此，那相机快门清脆的声音在这嘈杂中还是可以清晰的分辨出——哔，咔嚓，几秒钟的停顿，再次按下快门，举起相机，快门声再次响起。拍照的女子低下头，通过相机屏幕审视刚刚拍下的照片。嗯，还需要微调一下光圈，她思索道。随后，再次举起相机，按下快门，完美！光线的脉络将绿色和棕色的斑点分隔开，非常完美。鲜明的色彩，结块的灰尘，头顶上方塑料天篷粗糙的线条，在贝灵悦的镜头中，她捕捉到的信息远超这些，在她的镜头里，她看到的是生活，是能量，是上海里弄街坊四邻的关系，是现代化的脉络，是传统以及那些未知的塑造这座城市的元素。

贝灵悦是一位自学成才的摄影师，**2010**年起，定居在上海这座看似疯狂却又温馨的城市。艺术+ 上海画廊**2015**年的首个展览“举头三尺：贝灵悦摄影展”，将通过近摄的天篷图片，同时展示本地居民及他们在纸板上写下的文字和存在于里弄中的废弃物品，旨在歌颂这座城市的日常生活中所未被注意发现的美。秉持着原始自然的审美，贝灵悦将她的作品进行非常微小的后期处理，从而强调了拍摄对象所具有的张力、多变性与粗糙感，借用小小的天篷来比喻整个社区。里弄上方的天篷或许会被人们忽略，可它们并没有被隐藏。当抬头去注视观察这些天

篷的时候，人们会不由自主的想，超越这些天篷外还发生了什么。这些天篷安静的遮蔽在里弄上方，保护，守卫，静观，等候，它们伫立在那里，经受尘土，雾霾，甚至是风雪的洗礼，可究竟有多少人真正关注过它们呢？

里弄（或弄堂）是一种专属上海的独特居住建筑类型，通常是狭窄的小巷和两旁的石库门建筑相结合，最早起源于**19**世纪到**20**世纪初。随着现在上海的发展和再开发，里弄已经在逐渐消失，也正是因为如此，里弄变成了一个重要的旅游景点和追忆往昔的地方。而对于贝灵悦来说，上海的里弄就是她的工作室。“举头三尺”所展出的摄影作品是不止是题材新颖，也不单单是关于建筑。里弄或许塑造了上海，但天篷却是里弄的宝藏——少量的塑料与布料作为现代的产物，与拥有世纪年岁的古老石库门建筑在一起时产生的冲击。天篷是里弄里的无名英雄，日夜为人们遮风挡雨，虽然这样的组合一直默默不为人所注意，却早已将城市的生活与历史，与其紧密包含在一起。在上海狂热饱满的活力与摇摇欲坠的过去中，这些天篷始终存在于里弄之上，暗示着在其之上及更深远的意义。

里弄宝藏

“我感觉即使只捕捉了天篷的一角，但却好像看到了整个里弄的景象。”

贝灵悦“里弄宝藏”的历程开始于**2013**年**3**月。那天太阳高照，在地面上投射出物体斑驳的影子。贝灵悦漫步在上海**1933**老场坊附近的窄巷子里，突然发现，自己好像离上海，离上海的里弄又近了一步。抬头仰望，头顶上方是一块已经褪色，布满灰尘又覆盖着落叶的残缺天篷。可尽管如此，在贝灵悦的镜头下，它蕴含着一种怀旧和静美。它们在上方，看着街坊邻里在箱子里来来回回，就像是上海不断变化的生活；它们看着背书包的孩子们跑回家，包里是他们一点儿都不想做的作业；它们看到的是值夜班刚刚回到家中的年轻人，嘟嘟囔囔地从包里取出钥匙开门；它们看到的是年迈阿婆，虽然牙齿脱落，却带着慈祥的笑容，含糊不清的说着上海方言。这些都是天篷诉说给我们的故事。

表面上来看，贝灵悦镜头下的图像抽象，色彩大胆并有着独特的编制花纹，然而生活中这些都是最常见的天篷，是环境、岁月和上海潮湿的夏天和寒冷的冬天塑造了它们。上海里弄里的街坊更像是天篷的观众，人们选择它们是因为它们的功能而不是它们的美学价值。人们不知道，天篷上的磨损和破洞是对上海，对上海历史最好的诠释，谁都无法猜测，十年后上海会发生怎样翻天覆地的变化。而随着上海的发展和当地文化的改变，我们会丢失什么？我们又会得到什么？如今设施便利的商品房会让人们感到兴奋，反对美国支持共产主义的人则对中国日益加深的物质主义而叹息。在上海摇摇欲坠的过去，里弄的破旧或许是一种低调和谦逊，可现在，这是一种对于地点，归属以及价值的感受思考。

里弄里的旁观者

“当今世界需要更加成熟的文化理解，只有这样我们才能生活在和平和与和谐中。”

“你好！”贝灵悦面带温暖的笑意打着招呼。

不远处有一位年轻女子，她怀里抱着一个包裹的严严实实的两岁男孩，她看着这个走近她的法国女人，面露疑色。

“我正在做一个项目，”这位外国“旁观者”继续用中文说道。“我想多了解一下中国文化，你们的生活，兴趣爱好……”

时间已经快到中午，可接下来的一天都充满了不同的可能性。里弄里的生活才刚刚开始——街坊四邻在做午饭的时候相互交谈，空气中弥漫着饭菜的香味，生活的气息和能量。女子怀中的婴儿冲着这位操着别脚中文的陌生女子格格地笑着，年轻女子向前走出了一步。

贝灵悦已经在这条弄堂里走过几次了，她第一次来这里是独自一人带着数码相机来拍天蓬的。但是今天，她却有着不一样的任务——去将这些天蓬关注下的住户和天蓬所蕴含的故事结合起来。拍照并不是她的最终目的，她想要捕捉的是上海的精华。贝灵悦强调的是日常生活之美，不管是人，是区域还是她遇到的物品。“举头三尺”就是将部分视觉摄影和部分社会研究相结合，把相片和里弄住户手写的记忆、希望、想法以及里弄里的废弃物品相结合——这些都是时光的宝藏，记载着普通人的所见所想。

贝灵悦已经在上海生活了四年多，语言越来越流利，对城市有了更多的信任，也已经有了更多艺术经验的积累，这都让她的角色渐渐的从一个旁观者转变成了参与者。贝灵悦之前也有两个关于上海的摄影系列，其中“上海”系列里，她用数码拼贴的方式表现了上海的狂热超现实背后的隐秘，“烟火”则通过变幻的图形来表现上海作为大都市的大胆冒险。在那时，作为一个刚刚来到上海的外国人，她的镜头中还是会有一些疏离感，但是从那往后，她的视角就有了不同——更加细致入微，更加包容，更具火候。“里弄宝藏”所表现出的是上海个性中的另一种元素，是城市中安静的时刻，是蕴藏在希望和迟疑中的对未来的承诺。带着这种心态，她看得更清晰、更近、更深入。

她直接地观察到，社会阶层在上海里弄的住户中也似乎存在。在新天地中央，当地和受过教育的上海人居住在历史街区，周围都是高价的高层商品房和商场，这些他们也渴望的住所。在虹桥——城市的边缘——这个数十年前几乎还都是农田

的地方，移居人士聚居在那里的里弄里，他们千辛万苦来到上海这样的大城市希望能打拼获得更好的生活。贝灵悦的微距摄影作品暗示了一种存在于这些实物之外特殊的意义：阳光洒下来，穿过道道裂缝与破口；风吹雨打，饱受磨砺；附近建筑工地扬洒着漫天尘埃；周遭街道的车水马龙。图像本身有撒谎，歪曲事实的能力，但通过她与当地住户的直接接触，贝灵悦将受到的启发加入到他的作品中，为作品增添了生活的视觉感，将抽象的神秘感以叙述文字的方式揭开。

希望

“对我来说，这些所唤醒的都是人性。这是一种对人，对中国的尊敬。”

里弄和天蓬本身是中性的，但从个人的角度出发，它们可以是邻里，是城市甚至是整个中国的代名词。里弄里发生的这些变化是上海这座城市作为一个整体的一种典型特征，尤其是加上上海过去二十年间无与伦比的发展。从旁观者的角度来看，这种地域的损失不一定带来的全都是消极意义。不管怎么说，改变都是不可避免的。

在邻里间总是存在着一种恋旧和乐观主义的混合体。在谜语，绕口令和奔跑欢笑的孩子们身上我们看到了幽默；在潦草的书写和拼写错误中我们看到一种谦逊和羞涩；在文化大革命的艰辛和背诵唐诗时的简单中，我们看到了一种坚持和坚定。天蓬始终位于里弄之上，暗示着在其之上更深远的意义——那些塑造它们的历史，和一切未知的未来，正如里弄住户如今易碎的生活状况，他们将会继续生活在这里还是终将会被取代？——这些摄影作品就暗示了这些情绪的混杂：绝望，希望，骄傲和野心。

制作时间超过两年，贝灵悦的“里弄宝藏”系列将抽象的摄影作品和天蓬下的生活有机结合。这些年，贝灵悦遍访10条里弄，同100多位里弄的街坊交谈，不分男女老少，只为抓住这座城市的气息。通过天蓬的相片，她为里弄街坊的想法，珍视的愿望和丢弃的物品赋予了意义和美感，为上海的里弄赋予了个性，同时也为如今繁华的上海绘制了一幅画像。

“举头三尺”贝灵悦摄影展所讲述的是超越色彩、笔画和构图的。虽然作品中的天蓬是在抬头才可以看到的地方，但它们所暗示着在其之上更深远的意义，这些天蓬是里弄街坊，是社区甚至是上海的代名词。有一句话说的好，一个人的垃圾可能是另一个人的宝藏，艺术+ 上海画廊和贝灵悦一起为大家讲述这贴近人心的故事，一起呼唤存在并超越日常生活的美。

姚蓓孜是艺术+上海画廊现任策展人，来自德克萨斯州，曾于德克萨斯大学与哥伦比亚大学研读建筑、英语、数学以及建筑理论学。其最近的研究是针对中国当代建筑及其与艺术、文化之间的联系。

Function of Poetics and the Ethnographic Snapshots in the Photographs by Nathalie Perakis-Valat

Non Arkaraprasertkul

I am not going to lie. My first impression upon seeing Nathalie Perakis-Valat's was puzzlement. Even for someone who has, for years, conducted research on local Shanghainese, I could not understand the message that the artist was sending, especially after having learned that these works were going to have a lot in common with my own search for the soul of Shanghai's urban neighborhoods. Through looking at a series of colorful snapshots that seemed to bare no theme, thread, or similarity, let alone some sense of coherence that would make them, at least, a set of work, I was lost in a sea of quaint bewilderment. I felt as though I was being asked to make sense of random abstract repercussions of conceptual illustrations staged inside a series of vast rectangular planes.

After spending time attempting to understand the vivid yet nonfigurative elements, however, something began to resonate with me. I started to see the remnants of things I took for granted when walking around Shanghai – simply because they were never a part of how urbanity is perceived, such as cracks, paints, remnants of water and dust, and shades and shadows. Through these often-overlooked details, I began to see a big picture of what Nathalie may have wanted her audience to see: a very personal rendition of Shanghai's urban local life. For instance, the crack on the green and highly textured corrugated plane might not appear to be anything interesting until I began to realize – by contextualizing the patterning of the aura coming through the crack – that the source of light could not be something else except the sun itself, and the “green plane” is actually a personal canopy covering an entrance of



an old traditional *shikumen lilong* house. Another example: The interplay of shapes in black, white, brown, and grey inside the vertical grids that confine them within – making the whole composition looks almost like a canvas filled with a composed pattern of abstract paints – is in fact a naturally decaying material also for a roof that has proven itself to be versatile for use by the local residents as a place to sit and chat with the neighbors for years. And what was the source of the color white among this beautifully orchestrated composition of symphonic earth tones? It was the sun. Having realized the narratives that go with these snapshots, I found myself spending more and more time on each of them as I progressed.



Suddenly, I realized that what these snapshots embody are more than just two-dimensional captures of particular scenes that, at particular moments, appealed to the artist's eye as something to be recorded rather than neglected, a chronology of the lives of local residents of Shanghai who, for generations, rely on these materials to cover their heads from the sun, rain, and snow. Precipitately, what Nathalie's photographs express is more than just an aesthetic, but the intrinsic verbal quality – these photographs are speaking to you as you probe through the depths and grains of the photographed surfaces. These materials represent not only residents' choices of materials, but also their social life – not only in the way they have been used in the intimate community-oriented *lilong* neighborhoods we have read and heard about, but also how they, with the residents, whose heads they have served, have gone through the process of beautiful aging. Through the abstract quality of Nathalie's photographs, I found my sense of comprehension being conjugated by the prefix of temporality, and the suffix of spatiality. On the one hand, one could instantly appreciate these beautiful compositions. They are mesmerizing in their own right – and for their own sake. On the other hand, the notion of “planted riddles” – mysteries that the artist has seen and carefully carved into her works – is entrenched in this series of large-scale photographs.



In academia, needless to say, we have jargon for just about everything. Let me introduce one here: ethnography. Simply put, it is the way in which anthropologists observe their informants “in the field” and “from within” with the goal of understanding the true social world of a particular community or society they study, as opposed to that perceived by the biases and prejudices we bring in from our own culture. Nathalie is like an anthropologist in this sense. Not only is the method that she used to collect her data lucidly expressed in the rich narratives accompanying her photographs, but also in how the reality of social relations are revealed through her the lens of her camera. At the onset, any community or society may appear a certain way, but not until the moment the anthropologists are successful in inquiring deeply and sensorially into the superficial façade of what they see, putting themselves in the shoes of the community, becoming insiders who participate in the intrinsic social world, and observing with the keen eyes and absolute openness in the fashion of cultural relativism, that any interesting points about that community would begin to emerge.



In Nathalie's works in the exhibition, *Over and Above*, *Above and Beyond*, I found myself, again, “back in the field” as an amateur (and almost childish) anthropologist, looking for clues to understand what lies beneath the surface of seemingly abstract materialist representations of these spaces. As I probed through Nathalie's photographs, I constantly found clues. As I navigated through the details of these snapshots, I find myself constantly inquiring for the context. And with both the clues and contexts, I begin to realize that there are social meanings embedded in all of the seemingly non-symbolic markers in the photographs.

What makes it even more meaningful is the fact that every time I go back to Nathalie's photographs, looking at them in a different sequence; turning them upside down, sideways, or diagonally; stacking one on top of the other; and placing one right behind the other, I always found different sets of contexts and clues: endless ethnographic findings. Hence, at the onset, where it may be the case that the "forms" of these snapshots dominate the content, which I believe to be a genuinely thoughtful tactic of the artist – to take us along with her on the ethnographic ride in a *lilong* neighborhood. It was then that I began to realize the uncanny similarity between Nathalie Perakis-Valat's and the linguistic function we call "poetics." For the linguist Roman Jakobson, poetics is what makes a verbal message a *work of art* – the quality of the overall structure that makes a message appreciable in a similar way to art – which is not usually directly associated with its content, but something else, such as the composition, color, light, volume, and so on, especially in abstract art forms loaded with indirect symbols. In any "poetic prose," expressed through phonetic parallelism, metaphors, and semiotic references, are the effective sense of "felicitous ambiguity" that makes us feel that "it is okay" to be careless about the content – as if its existence does not matter. In other words, poetics directs our attention to the form. That said, the additional layer to her work is the stylized reference to the content, yet, she has made it one step more challenging as one needs to dig deeper through his or her ethnographic eyes finding clues in the forest of riddles that Nathalie has joyously planted. Nathalie's photographs are poetic in the sense that they are carefully composed to express their artistic quality – for their own artistic quintessence. Yet, more than that there is their ethnographic quality, as mentioned earlier, that allows the audience to also appreciate the content of the works. For all of these qualities of Nathalie's photographs, I would like to think of them as an attempt to choreograph the search for an intimate soul of the Shanghainese neighborhoods, or what I would like to call the social poetics in the ethnographic snapshots.

I have to admit that after so many years working in the *lilong* neighborhoods – as an architect, planner, historian, (self-proclaimed) ethnographic filmmaker, and anthropologist – I (shamelessly) barely looked upward. This may have been because my attention was often on the agentive informant whose verbal message and bodily gestures I could communicate, and the architecture whose physical structures I could comprehensibly analyze. If I could have known that there were so many things "up, above, and beyond," perhaps my contributions to the body of work on this topic might have been different. No doubt it would have been much richer with this additional layer of what the anthropologist Arjun Appadurai would call "the social life of things," with which the residents are consciously or unconsciously dealing on a daily basis. That is to say, thanks to Nathalie, my walk in the *lilong* will never be the same again.

I would like to close with a poetic expression about the importance of light in architecture by the legendary modernist Louis I. Kahn, who once remarked: "the sun never knew how amazing it was until it struck the side of a building." I could probably say the same thing about that these awnings, which probably never knew how beautiful and perceptive they were until they were seen through the eyes of Nathalie Perakis-Valat.



Acknowledgements: I would like to thank my colleagues Bonny Yau, Leo Pang and Xinyan Sunny Peng – and of course the artist Nathalie Perakis-Valat herself – for their sharing their thoughts with me which in turn inspired the writing of this short piece.

Originally from Bangkok, Non Arkaraprasertkul is an architect, urban designer, and anthropologist-in-training. He has studied Shanghai for a decade, dealing primarily with issues at the crossroads between architecture and the social sciences. His writings, especially about the urban development and historic preservation in Shanghai, appeared in various academic journals, as well as popular English language newspapers such as China Daily and Shanghai Daily. He was trained in architecture and urban design, history, and anthropology at the Massachusetts Institute of Technology (MIT), Oxford, and Harvard respectively. Currently, he is Global Postdoctoral Fellow at New York University Shanghai, and Fellow at the International Center for Studies of Chinese Civilization at the local Fudan University.



贝灵悦摄影作品中的诗学功能和民族志印象

王光亮

说实话，尽管我长年研究当地上海人的文化，尽管早已了解到她与我一样着重于探讨上海人的精神生活，但我第一次看到贝灵悦的摄影作品时仍然感到迷惑不解。我无法理解贝灵悦作品想要传递的信息。一系列的彩色照片映入眼帘，以看似没有主题和思路的方式陈列着，悄悄地相互维持着某种关系从而构成一组作品，我沉浸在一片少见的迷惑的艺术海洋中。在诸多巨大的矩形平面中，我尝试理解随意而抽象的创作理念和艺术灵感。

当我花时间去了解这些生动却不具体的艺术元素时，脑海中产生了共鸣。我开始注意到上海都市周边那些从未被重视的元素，例如裂缝、涂鸦、尘埃、水渍、光与影。通过对它们的观察，我开始明白贝灵悦想要传递给观众的信息：一种上海当地都市生活的极具个性化的演绎。例如，相片中绿色部分和粗糙织纹平面上的裂纹，乍一看平淡无奇，然而当我将穿过裂缝的光环的图案置于整个情景中时，我才意识到那光源不是别的，正是阳光。而绿色的部分则像一个独立的天蓬守护着古老而传统的石库门里弄的入口。观察另一幅作品，一些被限定在垂直格子中的黑、白、棕、灰各种颜色和形态相互作用着，构成整幅作品，如同一整块由抽象图案花纹拼成的帆布一样。作为长年来街坊邻里的集会地，它的多样性功能已经自然而然的衰退。穿梭于这些精心编制如交响乐般组合的石头缝之间，

那道白色的亮光是从哪里来的呢？那便是太阳。在意识到这些摄影作品的叙事性特征之后，我情不自禁地想要花更多的时间，一点点地去探索发现每幅作品背后的故事。

忽然之间，我意识到这些摄影作品涵盖的内容远不止特殊拍摄的场景而已，同时也有许多作品是作者亲眼观察亲身体验而纪录下的，它们讲述着那些生活在风霜雪雨中的上海当地人们的世代生活。

毋庸置疑，贝灵悦的摄影作品不仅仅是一种美学的展现，也是一种心灵的交流。通过你对作品的深入了解，贝灵悦透过作品传递、交流信息。这些作品内容代表着上海居民的生活选择，也体现着他们的社交生活。这种生活不仅仅指我们时常读到或者听说的石库门里弄的集体生活，也代表着岁月中人们生活的日新月异。通过贝灵悦摄影作品抽象的特质，我发现我的理解能力已经同时间性和空间性融为一体。一方面，一个人可以迅速的欣赏这些优美的构图——它们以自己的方式沉迷，也只为了自己。另一方面，那些艺术家发现并小心隐藏在作品背后的谜团，那些“精心设置的谜团”，在这一庞大的摄影系列作品中根深蒂固。

在学术界，我们能用术语表述几乎所有事物。在这里我向大家介绍一个术语：民族志。简单来说，民族志就是一种人类学家“实地”并“由内在”观察他们的“信息提供者（为研究提供资料的讲本地话，拥有本地文化的目标人群）”的人类学研究方式，目的是去理解他们所研究的某一个特定的社区或团体的真实社交世界，而不是从我们本国的文化出发，带着主观臆断和偏见来研究。贝灵悦就像一个从事此类研究的人类学家。不仅仅是因为她收集数据的方式清晰的通过丰富的故事和相片表达出来，更是因为社会关系的真实性通过她的镜头展现在了众人眼前。起初，任何团体或社会都可能以一种形式出现，但直到人类学家成功地深入探寻和感知他们所看到的肤浅的表面、将自身置于团体、成为参与本质社会世界的内部人并以敏锐的眼光和对文化相对主义形式的绝对开放来观察之时，各个关于群体的有意思的观点才开始出现。

在贝灵悦“举头三尺”展览的作品中，我再一次感受到自己作为一个业余（几乎是幼稚的）人类学家“回归了这一领域”，找寻线索来理解在这些空间看起来抽象的物质表达的表象下存在着什么。我在贝灵悦的摄影作品中探寻时，不断地找到线索。当我在这些照片的细节中航行时，我发现自己不断地想求得照片拍摄的背景。有了线索和背景，我开始意识到所有看起来非符号的记号都蕴含着社会意义。

更有意义的是，每次我回顾贝灵悦的作品时，我都从不同的角度去观察。反过来，从旁观看，从对角观看，将一幅作品置于另一幅之上，或者将一幅作品置于另一幅之下，我总是能发现不同的情境和线索的组合——这些就是无穷无尽的民族志研究结果。因此，起初可能是这些照片的形式主导了其内容，我认为

这是艺术家一种地道的富有见地的策略——带领我们同她一道在里弄里展开一段民族志之旅。就在那时我开始意识到贝灵悦的照片和我们称之为诗学的语言功能之间神秘的相似性。对于语言学家罗曼·雅各布逊来说，诗学指的是使言语信息转变为艺术品——整体结构的质量使一条信息用一种与艺术相似的形式也能被欣赏，这一般不直接与其内容相关，而是和其他一些东西有联系，如构图、颜色、光线、体积、等等，特别是蕴含着非直接标志的抽象的艺术形式。在任何“诗学散文”中，通过语言的并行性、比喻、符号引用来表达是有效的“巧妙的含糊”，它这让我们觉得对内容漫不经心也无大碍，好像其存在不重要。换句话说，诗学将我们的注意力指引到形式上。也就是说，贝灵悦作品的另一个层面是内容程式化的参考，但是她将这种程式化的参考更近了一步，让它们变得更具有挑战性，作为一个观察者，你需要透过她民族志研究的眼睛，在她精心布置的谜团中发现线索。从严谨的构图中不难发现其所要表达的艺术特质——它们自身的艺术精髓，这就是贝灵悦的摄影作品所表达的诗意。然而如同之前所写，超越艺术的是这些作品的民族志特质，正是这种特性，让观展者能够欣赏作品的内容。对于贝灵悦作品中所呈现出的这些特质，我想可以把它们看作一种对上海街坊邻里亲密灵魂研究的一次“精心设计”的探索，我想也可以把这成为民族志印象中的社会诗学。

作为一名建筑师、城市规划师、史学家、民族志电影制片人（自居）以及人类学家，尽管潜心研究里弄多年，但我不得不承认，我几乎未曾抬头看过里弄上方的天蓬一眼。这可能是因为我一直以来都专注于解读里弄居民的言语和行为，分析建筑的结构。如果我早知道“举头三尺”之处有那么多背后的故事，或许我对这个主题作品主体的贡献会大有不同。毫无疑问，若研究中多了一层如人类学家阿尔君·阿帕杜莱所称的“社会生活之物”，内容将会更加丰富，因为这些都是居民在日常生活中有意无意会接触到的东西。可以这么说，多亏了贝灵悦，我在里弄中散步时才能有完全不同的感受。

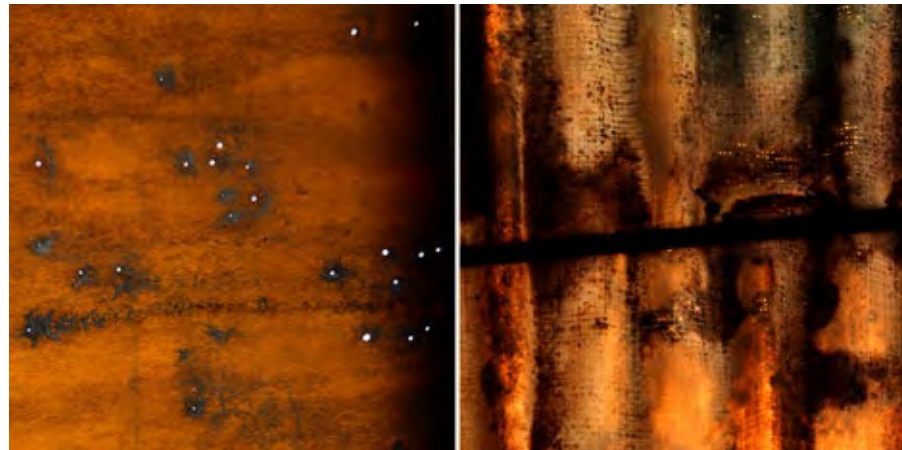
我想以现代传奇艺术家路易斯·康关于建筑中灯光重要性的一段极具诗意的话来结尾：“太阳永远不会知道它是多么神奇，直到它照到建筑的一侧。”我可能也会对天蓬说同样的话，它们可能永远不会知道自己是多么的独特和美丽，直到被贝灵悦发现。

致谢

谨此感谢我的同事姚蓓孜，彭磊及彭馨妍，当然还有艺术家贝灵悦本人，感谢他们同我分享理念，进而激发我写下此篇。

作者简介

王光亮，来自曼谷的建筑师、城市规划师以及人类学家（在读）。从事上海研究十余年，主要研究方向为建筑与社会科学的交叉问题。他的文章，尤其是关于上海城市发展及历史建筑保护的文章在《中国日报》（**China Daily**）和《上海日报》（**Shanghai Daily**）等学术杂志和流行英语报纸发表。他分别于麻省理工学院、牛津大学及哈佛大学攻读了建筑与城市规划、历史及人类学，目前，他是上海纽约大学全球博士后，他还是复旦大学中华文明国际研究中心会员。



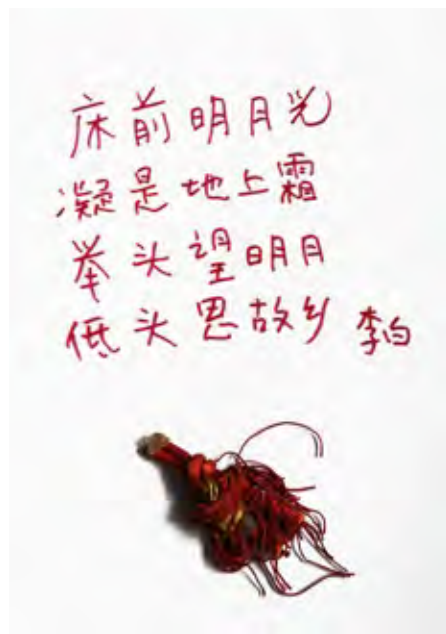
Lilong Treasures - Diptych 2 里弄宝藏— 双联2
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
80 x 160 cm, Edition: 3 + 2 AP
60 x 120 cm, Edition: 6 + 2 AP
40 x 80 cm, Edition: 6 + 2 AP
2013



Lilong Treasures - Triptych 3 里弄宝藏— 三联3
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
113 x 160 cm, Edition: 3 + 2 AP
85 x 120 cm, Edition: 6 + 2 AP
57 x 80 cm, Edition: 6 + 2 AP
2013



Lilong Treasures - Triptych 7 里弄宝藏— 三联7
 C-print on Canson Edition Etching Rag 数码输出, 康颂纸
 60 x 160 cm, Edition: 3 + 2 AP
 45 x 120 cm, Edition: 6 + 2 AP
 30 x 80 cm, Edition: 6 + 2 AP
 2013



Before my bed, the moon is shining bright,
I think that it is frost upon the ground.
I raise my head and look at the bright moon,
I lower my head and think of home.

Li Bai

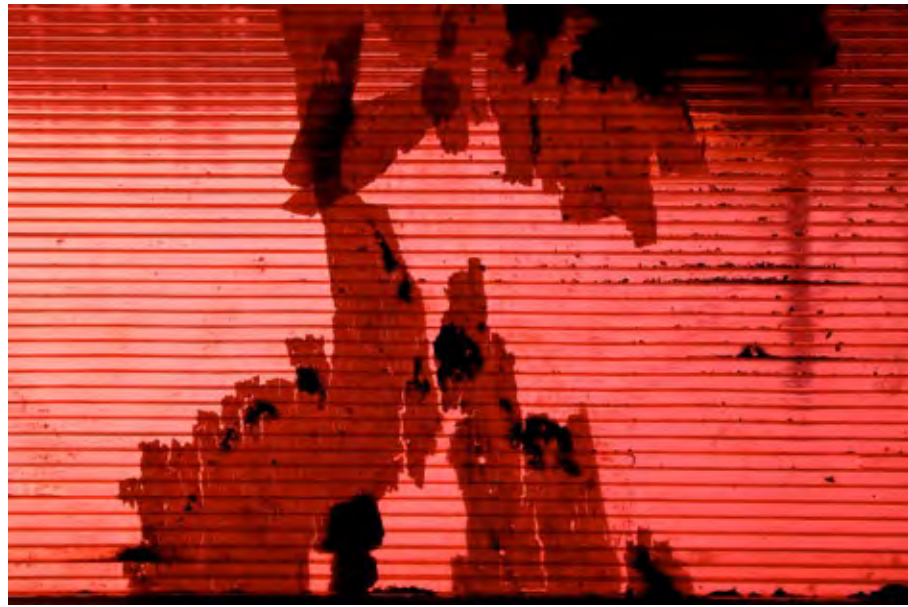
床前明月光
疑是地上霜
举头望明月
低头思故乡

李白

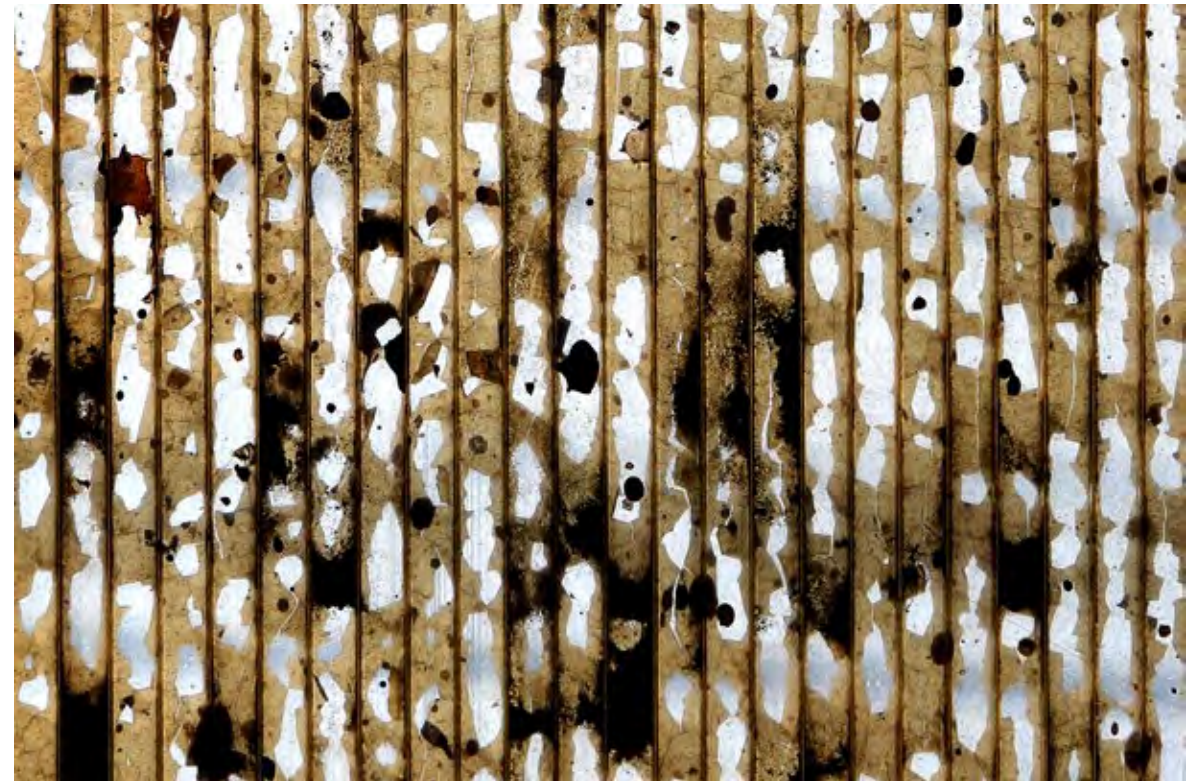
Accompaniment to Lilong Treasures - Treasure 10 《里弄宝藏-宝藏10》补充物
Acrylic box with found objects 亚克力盒与自然拾得艺术品
30.7 x 21.5 x 5.5 cm
2014



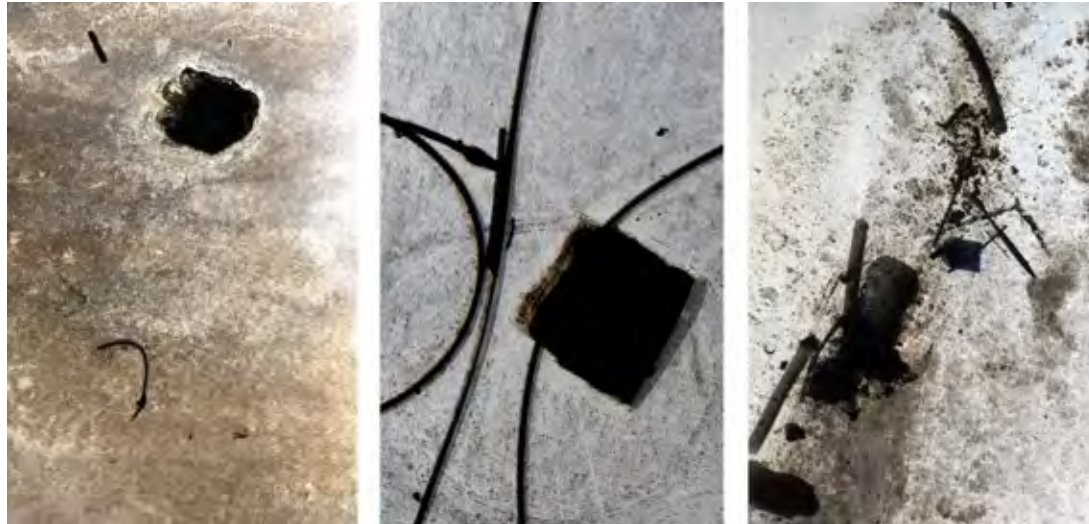
Lilong Treasures - Treasure 10 里弄宝藏— 宝藏10
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
107 x 160 cm, Edition: 3 + 2 AP
80 x 120 cm, Edition: 6 + 2 AP
53 x 80 cm, Edition: 6 + 2 AP
2013



Lilong Treasures - Treasure 9 里弄宝藏— 宝藏9
 C-print on Canson Edition Etching Rag 数码输出, 康颂纸
 107 x 160 cm, Edition: 3 + 2 AP
 80 x 120 cm, Edition: 6 + 2 AP
 53 x 80 cm, Edition: 6 + 2 AP
 2013



Lilong Treasures - Treasure 16 里弄宝藏— 宝藏16
 C-print on Canson Edition Etching Rag 数码输出, 康颂纸
 107 x 160 cm, Edition: 3 + 2 AP
 80 x 120 cm, Edition: 6 + 2 AP
 53 x 80 cm, Edition: 6 + 2 AP
 2013



Lilong Treasures - Triptych 1 里弄宝藏 — 三联1
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
77 x 160 cm, Edition: 3 + 2 AP
57 x 120 cm, Edition: 6 + 2 AP
38 x 80 cm, Edition: 6 + 2 AP
2013



Lilong Treasures - Triptych 4 里弄宝藏 — 三联4
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
70 x 160 cm, Edition: 3 + 2 AP
53 x 120 cm, Edition: 6 + 2 AP
35 x 80 cm, Edition: 6 + 2 AP
2013

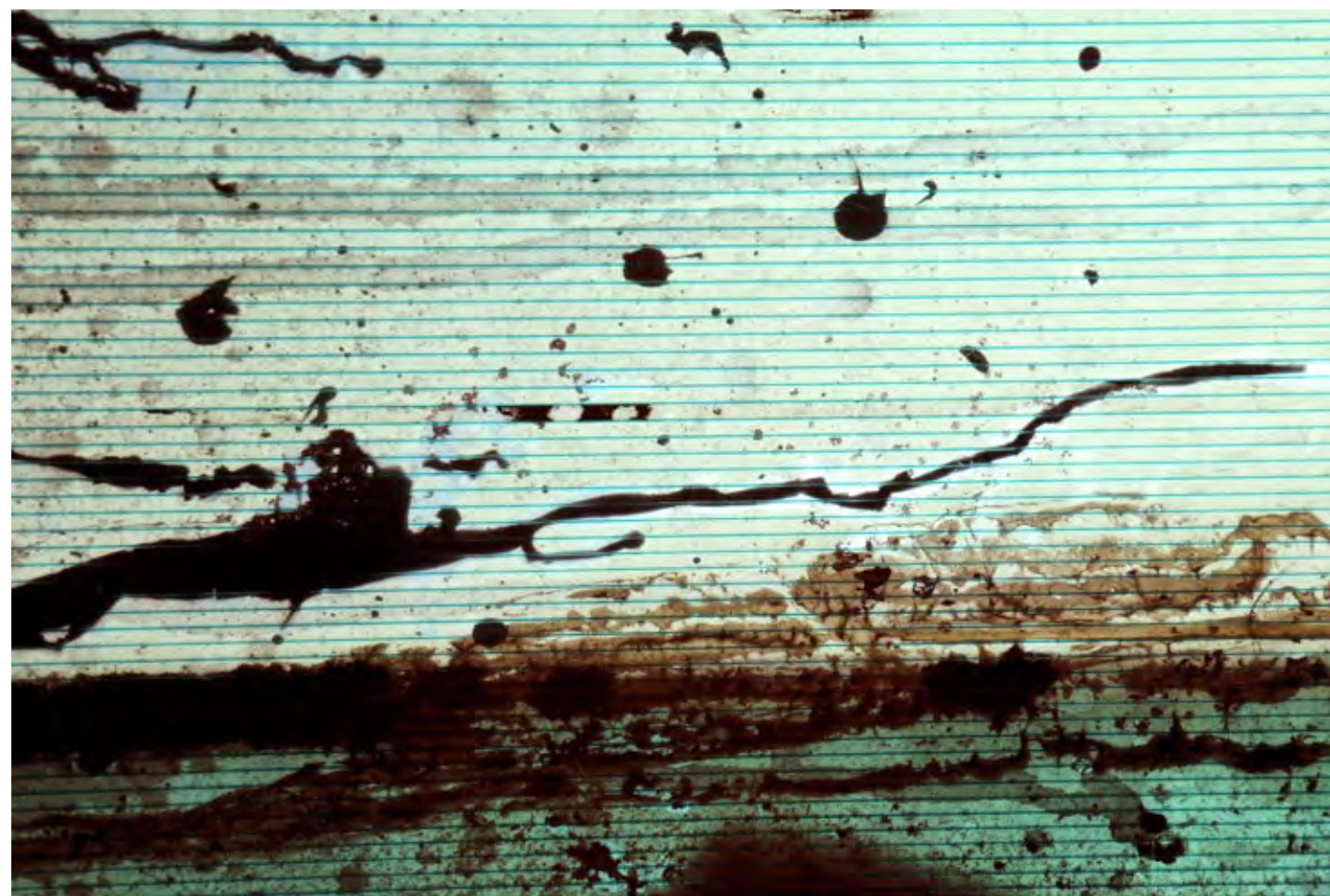




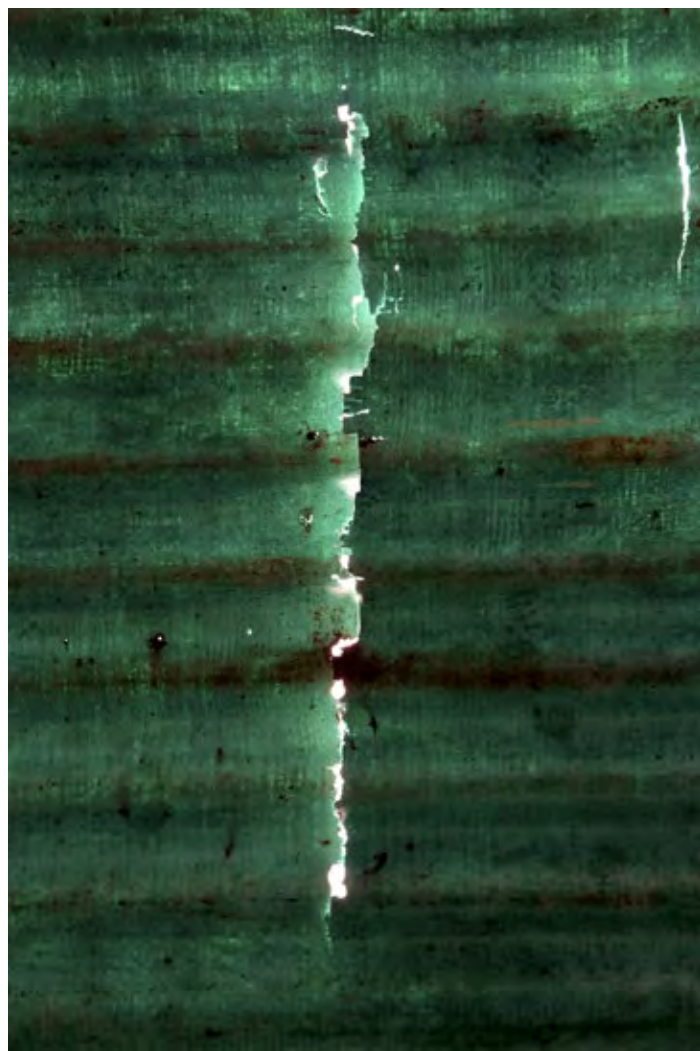
I would like my son to become a useful person.
I love China.

喜欢儿子成才
我爱中国

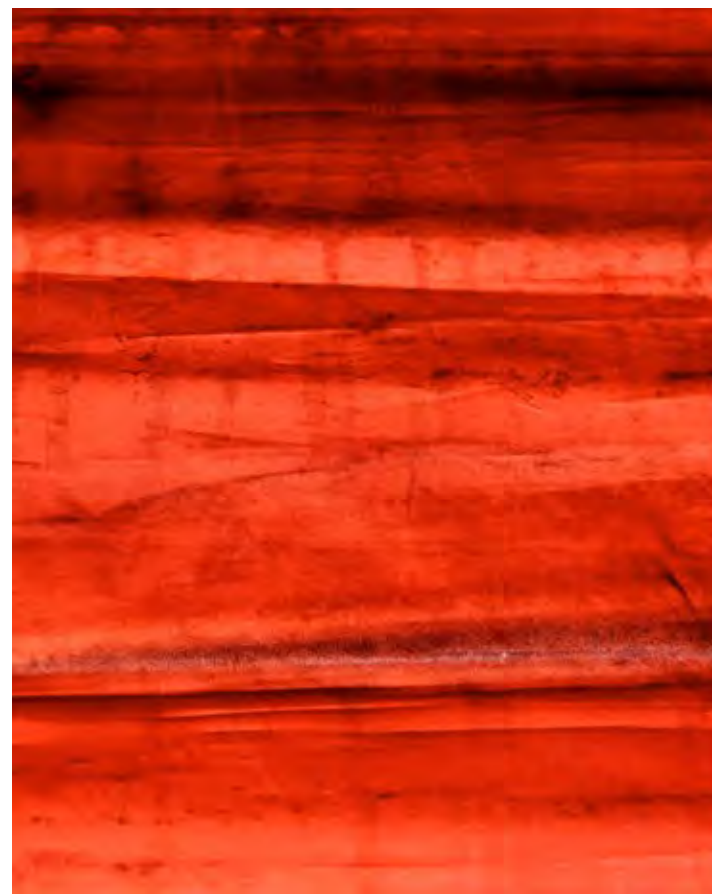
Accompaniment to *Lilong Treasures - Treasure 13* 《里弄宝藏-宝藏13》补充物
Acrylic box with found objects 亚克力盒与自然拾得艺术品
30.7 x 21.5 x 5.5 cm
2014



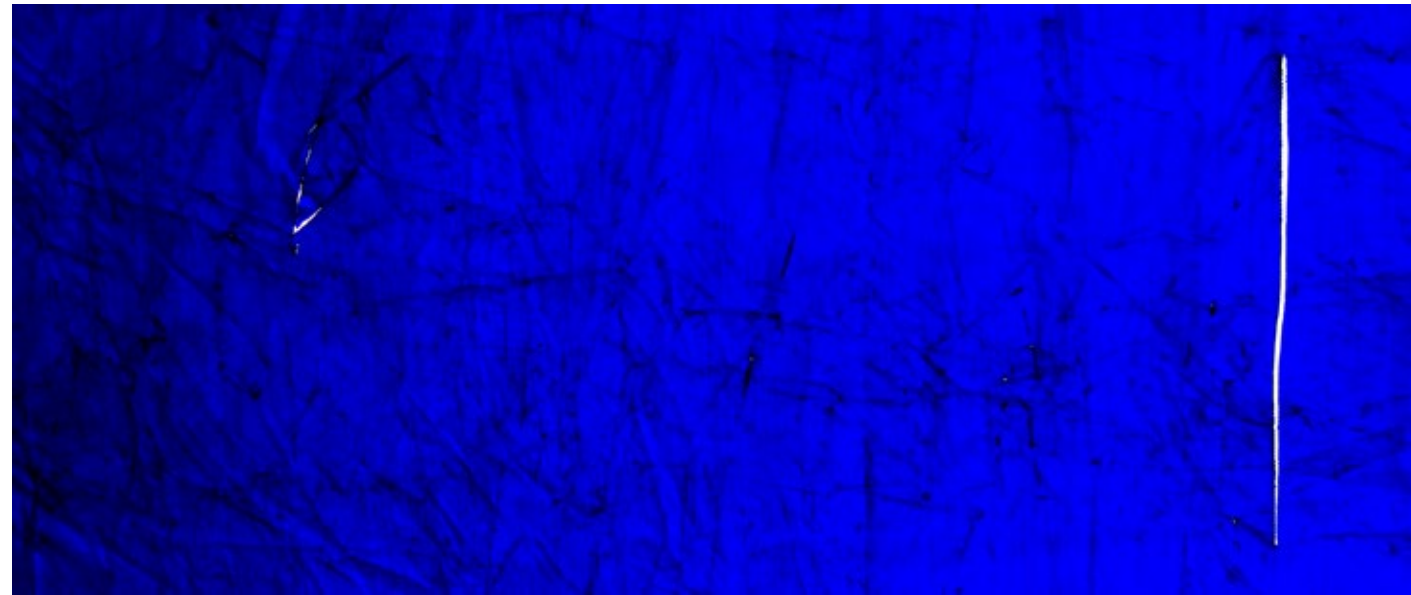
Lilong Treasures - Treasure 13 里弄宝藏— 宝藏13
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
107 x 160 cm, Edition: 3 + 2 AP
80 x 120 cm, Edition: 6 + 2 AP
53 x 80 cm, Edition: 6 + 2 AP
2013



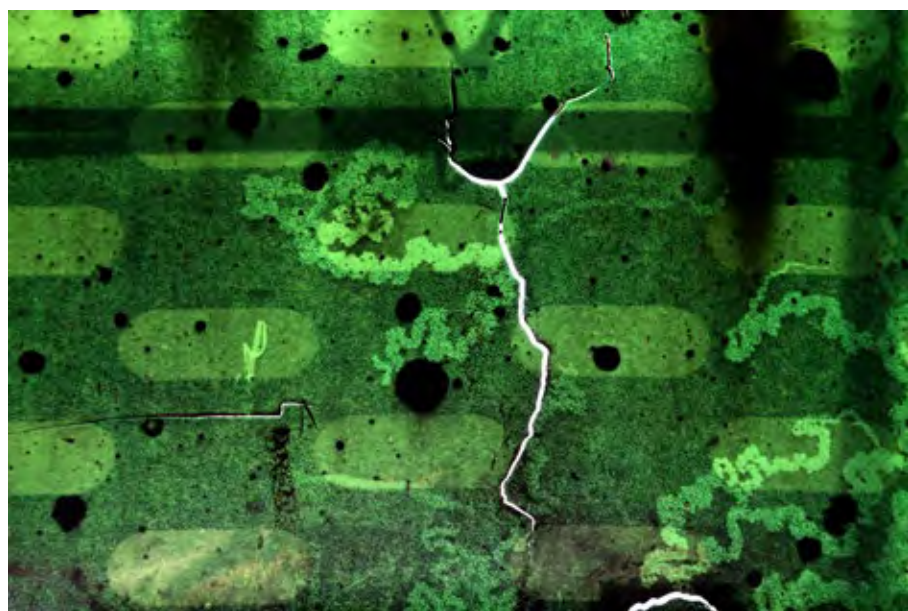
Lilong Treasures - Treasure 1 里弄宝藏— 宝藏1
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
160 x 107 cm, Edition: 3 + 2 AP
120 x 80 cm, Edition: 6 + 2 AP
80 x 53 cm, Edition: 6 + 2 AP
2013



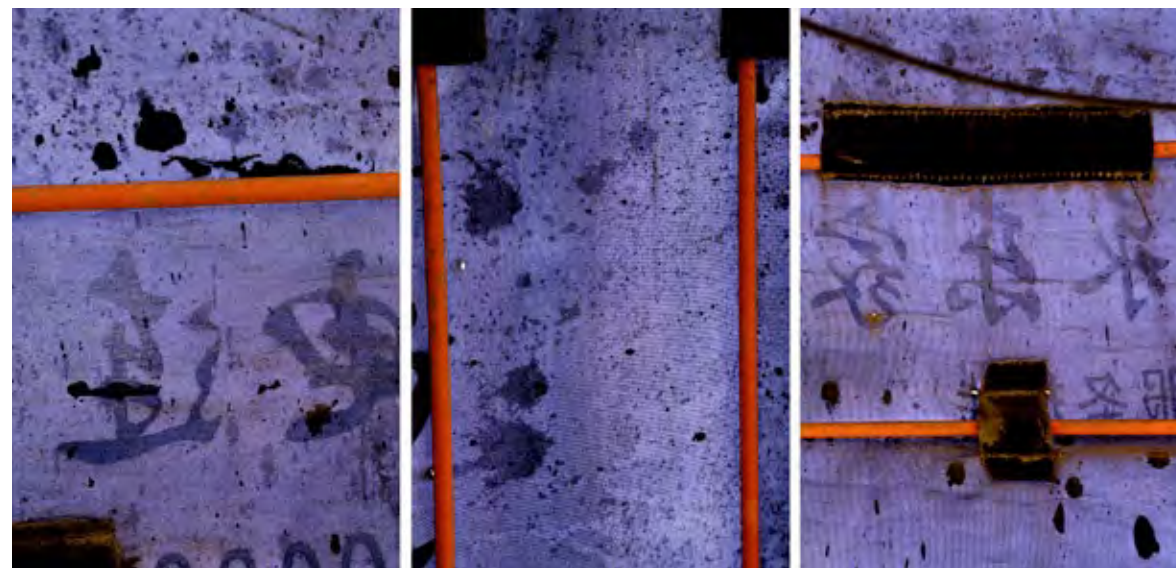
Lilong Treasures - Diptych 1 里弄宝藏— 双联1
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
100 x 160 cm, Edition: 3 + 2 AP
75 x 120 cm, Edition: 6 + 2 AP
50 x 80 cm, Edition: 6 + 2 AP
2013



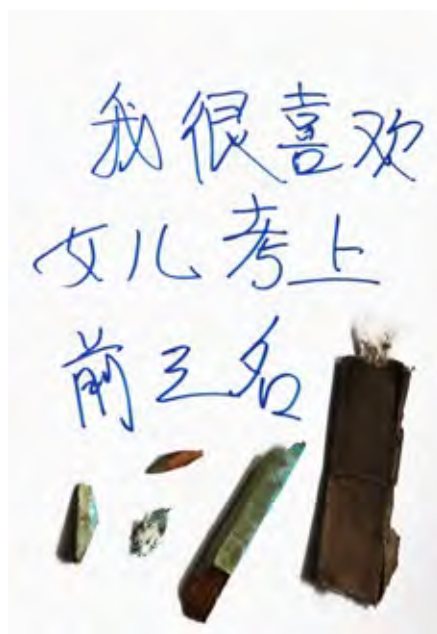
Lilong Treasures - Treasure 3 里弄宝藏— 宝藏3
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
66 x 160 cm, Edition: 3 + 2 AP
50 x 120 cm, Edition: 6 + 2 AP
33 x 80 cm, Edition: 6 + 2 AP
2013



Lilong Treasures - Treasure 5 里弄宝藏— 宝藏5
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
107 x 160 cm, Edition: 3 + 2 AP
80 x 120 cm, Edition: 6 + 2 AP
53 x 80 cm, Edition: 6 + 2 AP
2013



Lilong Treasures - Triptych 2 里弄宝藏— 三联2
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
75 x 160 cm, Edition: 3 + 2 AP
56 x 120 cm, Edition: 6 + 2 AP
37 x 80 cm, Edition: 6 + 2 AP
2013



I would like my daughter to be admitted to the top three in her class

我很喜欢女儿考上前三名

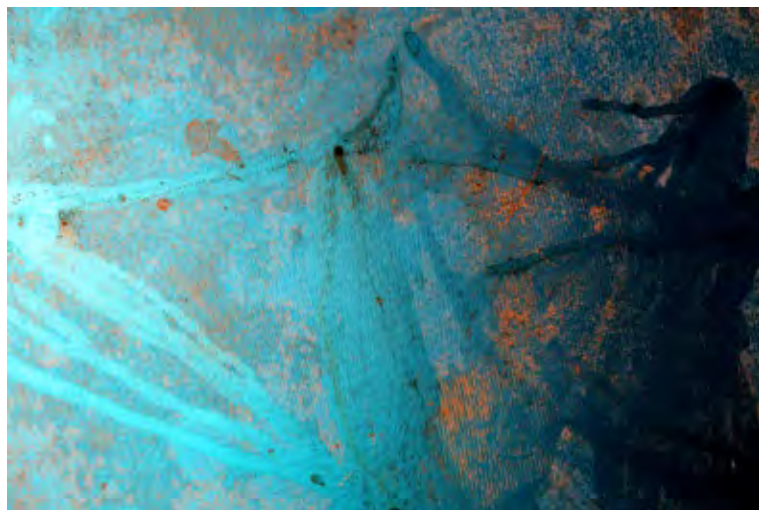
Accompaniment to *Lilong Treasures - Treasure 20* 《里弄宝藏-宝藏20》补充物
Acrylic box with found objects 亚克力盒与自然拾得艺术品
30.7 x 21.5 x 5.5 cm
2014



Lilong Treasures - Treasure 20 里弄宝藏— 宝藏20
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
140 x 140 cm, Edition: 3 + 2 AP
110 x 110 cm, Edition: 6 + 2 AP
80 x 80 cm, Edition: 6 + 2 AP
2013



Lilong Treasures - Quadriptych 里弄宝藏—四联
 C-print on Canson Edition Etching Rag 数码输出, 康颂纸
 66 x 160 cm, Edition: 3 + 2 AP
 49 x 120 cm, Edition: 6 + 2 AP
 33 x 80 cm, Edition: 6 + 2 AP
 2013



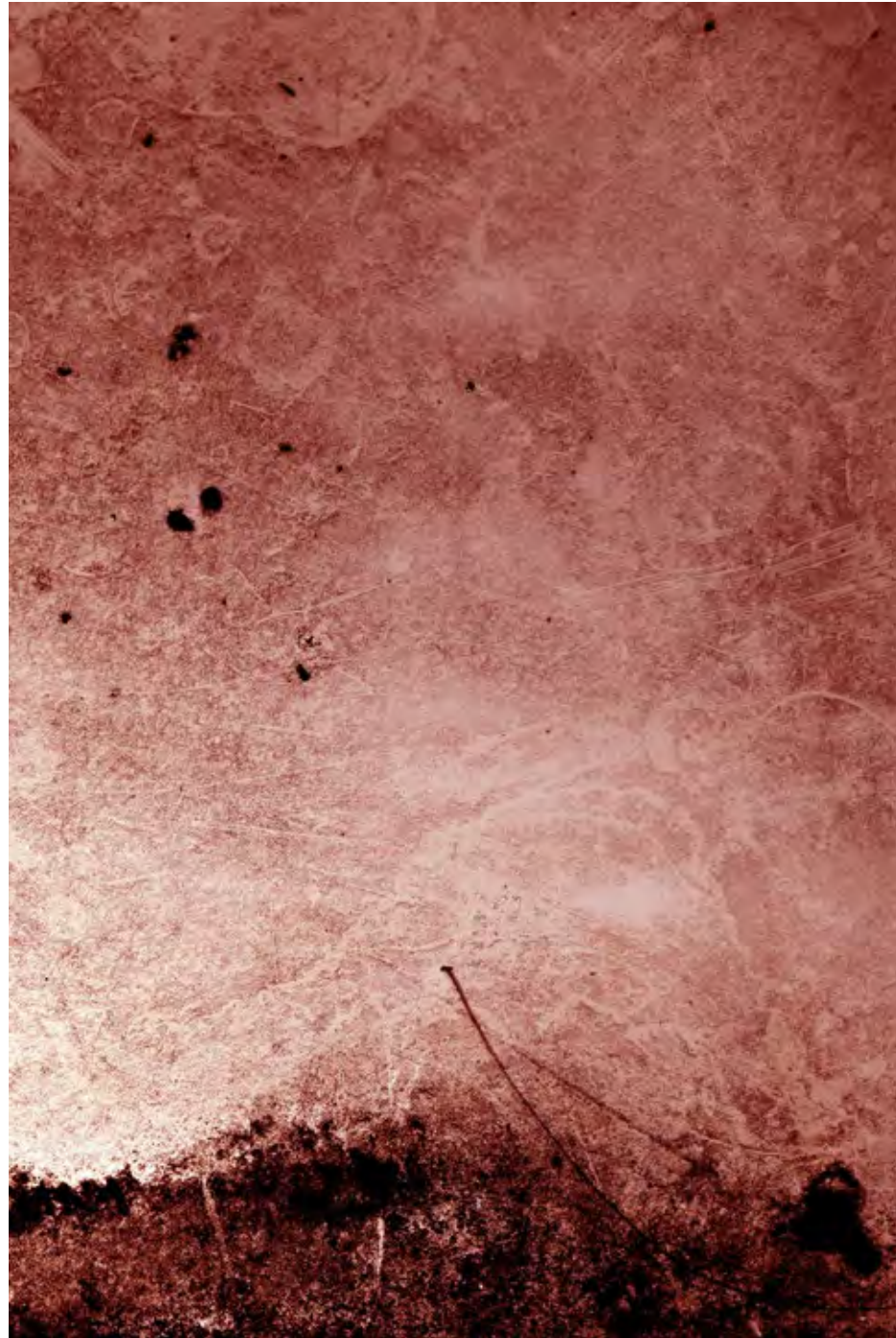
Lilong Treasures - Treasure 12 里弄宝藏— 宝藏12
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
107 x 160 cm, Edition: 3 + 2 AP
80 x 120 cm, Edition: 6 + 2 AP
53 x 80 cm, Edition: 6 + 2 AP
2013

Lilong Treasures - Treasure 4 里弄宝藏— 宝藏4
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
107 x 160 cm, Edition: 3 + 2 AP
80 x 120 cm, Edition: 6 + 2 AP
53 x 80 cm, Edition: 6 + 2 AP
2013

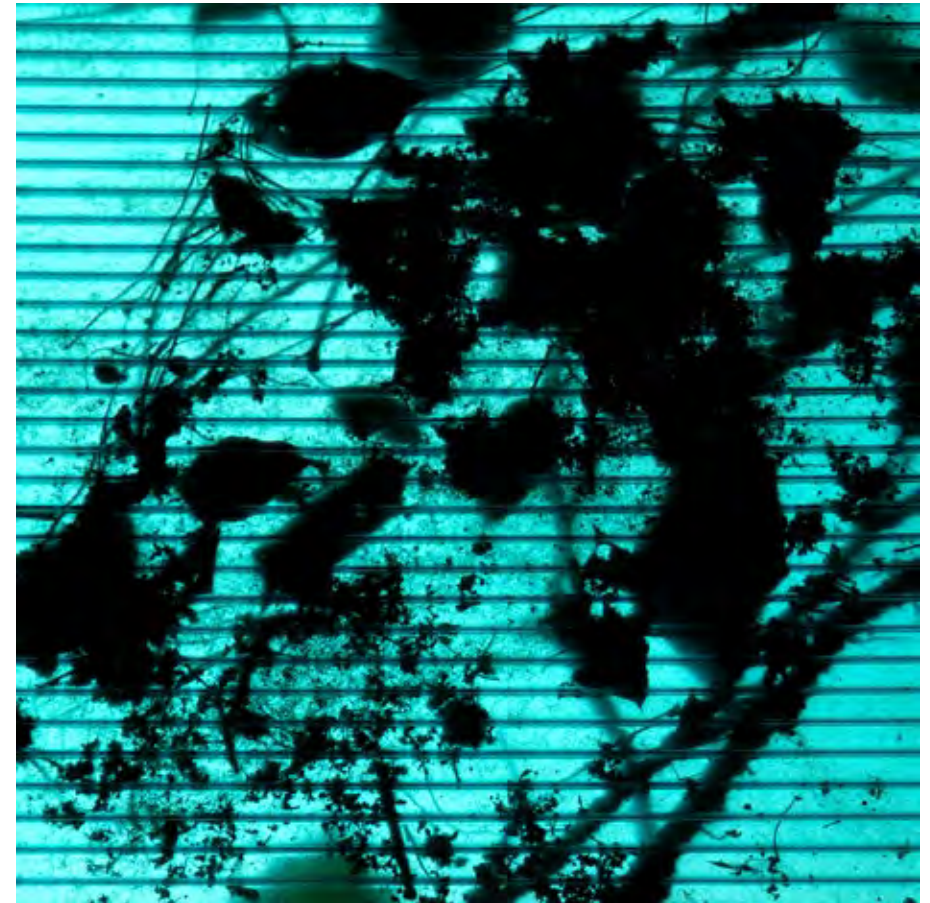


Lilong Treasures - Treasure 19 里弄宝藏— 宝藏19
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
107 x 160 cm, Edition: 3 + 2 AP
80 x 120 cm, Edition: 6 + 2 AP
53 x 80 cm, Edition: 6 + 2 AP
2013

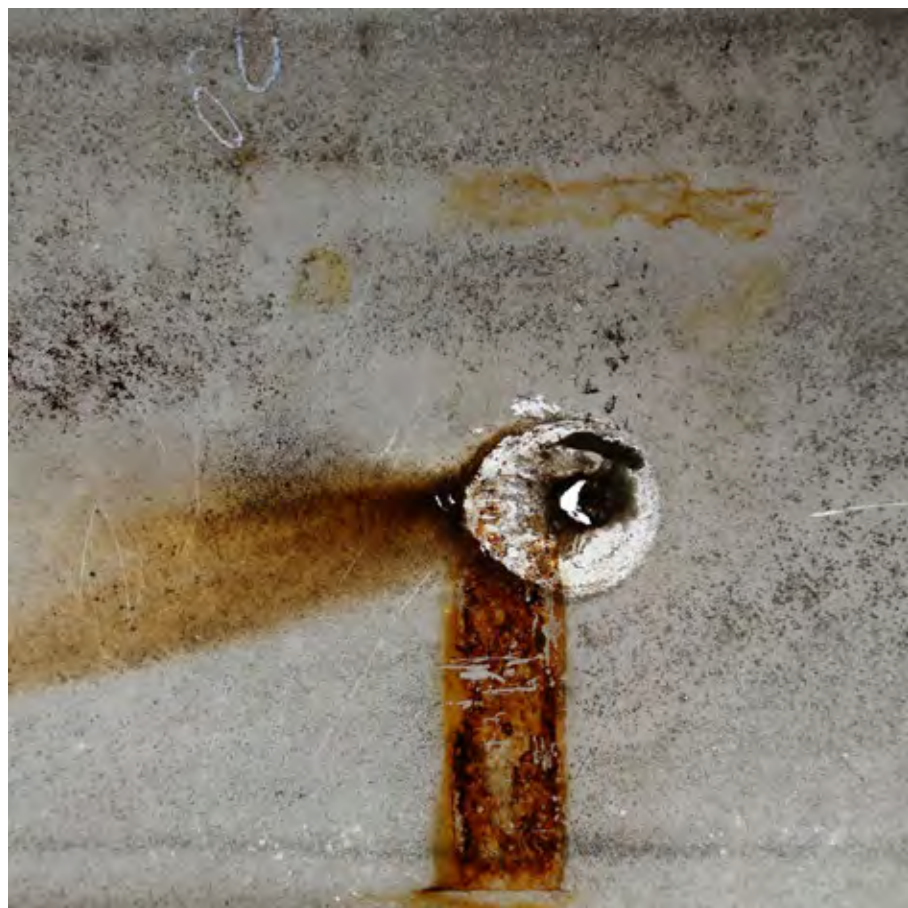
Lilong Treasures - Treasure 21 里弄宝藏— 宝藏21
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
107 x 160 cm, Edition: 3 + 2 AP
80 x 120 cm, Edition: 6 + 2 AP
53 x 80 cm, Edition: 6 + 2 AP
2013



Lilong Treasures - Treasure 8 里弄宝藏— 宝藏8
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
160 x 107 cm, Edition: 3 + 2 AP
120 x 80 cm, Edition: 6 + 2 AP
80 x 53 cm, Edition: 6 + 2 AP
2013



Lilong Treasures - Treasure 11 里弄宝藏— 宝藏11
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
140 x 140 cm, Edition: 3 + 2 AP
110 x 110 cm, Edition: 6 + 2 AP
80 x 80 cm, Edition: 6 + 2 AP
2013



Lilong Treasures - Treasure 14 里弄宝藏— 宝藏14
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
140 x 140 cm, Edition: 3 + 2 AP
110 x 110 cm, Edition: 6 + 2 AP
80 x 80 cm, Edition: 6 + 2 AP
2013



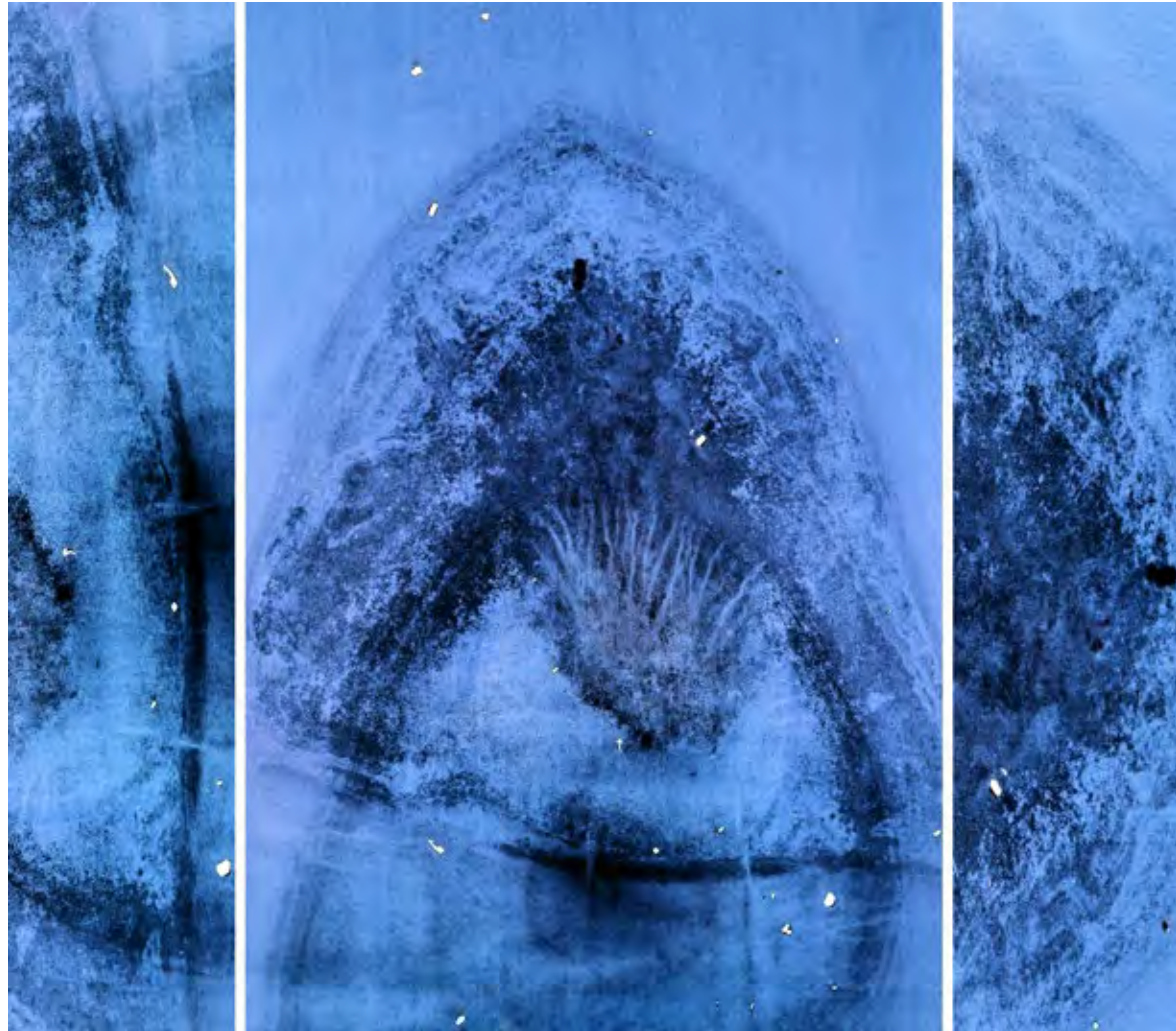
Lilong Treasures - Treasure 15 里弄宝藏— 宝藏15
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
107 x 160 cm, Edition: 3 + 2 AP
80 x 120 cm, Edition: 6 + 2 AP
53 x 80 cm, Edition: 6 + 2 AP
2013



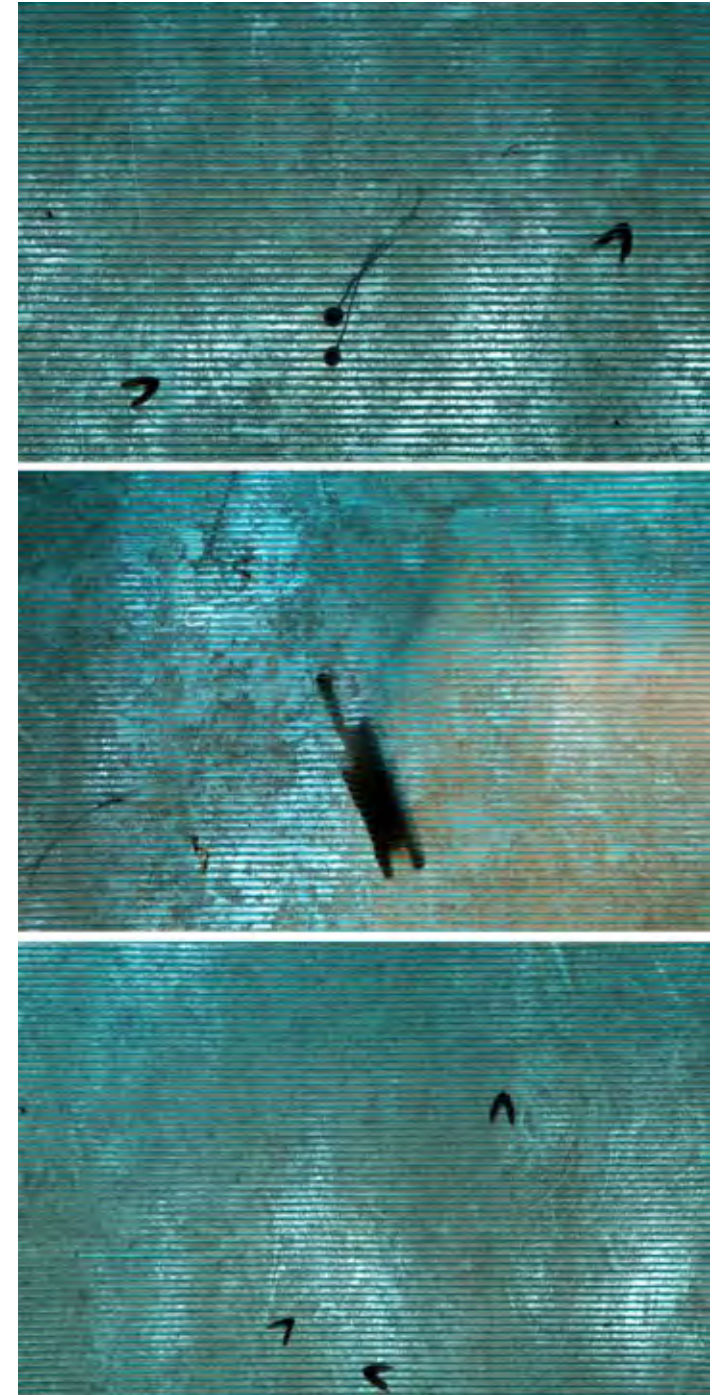
Lilong Treasures - Treasure 17 里弄宝藏— 宝藏17
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
160 x 107 cm, Edition: 3 + 2 AP
120 x 80 cm, Edition: 6 + 2 AP
80 x 53 cm, Edition: 6 + 2 AP
2013



Lilong Treasures - Treasure 18 里弄宝藏— 宝藏18
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
160 x 107 cm, Edition: 3 + 2 AP
120 x 80 cm, Edition: 6 + 2 AP
80 x 53 cm, Edition: 6 + 2 AP
2013



Lilong Treasures - Triptych 5 里弄宝藏 - 三联5
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
140 x 160 cm, Edition: 3 + 2 AP
105 x 120 cm, Edition: 6 + 2 AP
70 x 80 cm, Edition: 6 + 2 AP
2013



Lilong Treasures - Triptych 6 里弄宝藏 - 三联6
C-print on Canson Edition Etching Rag 数码输出, 康颂纸
160 x 80 cm, Edition: 3 + 2 AP
120 x 60 cm, Edition: 6 + 2 AP
80 x 40 cm, Edition: 6 + 2 AP
2013



Nathalie Perakis-Valat 贝灵悦

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 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."

One of her first works *Do You Want a Haircut?* was selected and published in January 2012 by the French magazine *PHOTO* in the Digital Creation category, and in May 2014, her piece *Some Days Life is Hard* was selected by the International Jury of the Grand Prix Photo Saint Tropez and sold in an auction for the charity La Chaîne de l'Espoir. Nathalie Perakis-Valat featured her *Shanghai* series of photography in the 2013 solo exhibition *The Glory and the Dream*, held at Art+ Shanghai Gallery. In early 2015 she returned to Art+ Shanghai Gallery with solo exhibition *Over and Above, Above and Beyond: Photography by Nathalie Perakis-Valat*, which marked a departure from her previous works with a more nuanced, reflective tone.

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来到上海，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。

她早期作品中的一幅《你想剪发吗？》被法国杂志《PHOTO》选中并收录于2012年1月刊数码创作版面。2014年五月，她的作品《有些日子，生活是艰难的》在法国圣特罗佩摄影大奖赛中被国际评审团选中获奖，并在La Chaîne de l'Espoir慈善组织的拍卖会上售出。2013年，贝灵悦曾带着她的“上海”系列作品，在艺术+上海画廊举办个人展览“荣耀与梦想”。2015年初，她将再次来到艺术+上海画廊，“举头三尺：贝灵悦摄影展”将呈现她与其之前的作品所不同的更微妙、更引人深思的作品。



ART+
SHANGHAI GALLERY

Art+ Shanghai Gallery
艺术 + 上海画廊

contact@artplussanghai.com
www.artplussanghai.com

Cover Image 封面图片

Lilong Treasures - Triptych 3 里弄宝藏 — 三联3

C-print on Canson Edition Etching Rag 数码输出, 康颂纸

113 x 160 cm, Edition: 3 + 2 AP

85 x 120 cm, Edition: 6 + 2 AP

57 x 80 cm, Edition: 6 + 2 AP

2013