

上海弄堂

# Shanghai Longtang

胡 杨 Hu Yang



上海锦绣文章出版社

---

图书在版编目(CIP)数据

上海弄堂 / 胡杨摄. — 上海: 上海锦绣文章出版社, 2008.5

(城市人文影像系列)

ISBN 978-7-5452-0072-0

I. 上… II. 胡… III. 上海市 — 概况 — 摄影集 IV. K925.1-64

中国版本图书馆CIP数据核字(2008)第073090号

---

出品人: 张仲煜	摄影: 胡杨
责任编辑: 叶导	图片编辑: 胡杨
装帧设计: 尔思	图注撰稿: 胡杨
英文审稿: 吴正	英文翻译: 陈文爽
技术编辑: 李荀	叶敬
电脑制作: 杨美玲	王菁

书名: 上海弄堂

出版发行: 上海锦绣文章出版社

地址: 上海市长乐路672弄33号

邮编: 200040

网址: [www.shp.cn](http://www.shp.cn)

经销: 全国新华书店

印刷: 上海精英彩色印务有限公司

版次: 2008年8月第1版 第1次印刷

开本: 787×1092 1/12

印张: 20

印数: 0001-5000

书号: ISBN 978-7-5452-0072-0/J.033

定价: 198元

如有质量问题 请与印装单位联系 电话: 021-56941616

版权所有 不得翻印

# 重返“往昔”的现场

■ 刘 擎（华东师范大学教授）

七十多年前，本雅明曾在巴黎的街头徘徊，如同他自己笔下的一个“游荡者”，捕捉着大都会新颖的现代景观，那些擦肩而过的孤独人群，那些铭刻于波德莱尔诗句中的“惊颤”与“晕眩”体验。胡杨也很像是一个“游荡者”，在过去的二十八年里，无数次游走于上海的一条条弄堂。但他的视线却投向与本雅明相反的方向：胡杨所注目的并不是崭新的“现代主义”气象，而是在都市现代化的洪流中濒临覆灭的生活场景。

弄堂在相当长的一段历史中曾是上海民居的主要建筑形态，被人比作这个城市的“毛细血管”或“肌肤”，标志着上海平民生活的地方特征，常常与北京的“四合院”相提并论。在上海走向“国际大都会”的进程中，弄堂作为民居的主导地位已经被公寓构成的“新村”与住宅“小区”所取代，逐渐趋于没落，成为一种正在消逝的遗迹。令人玩味的是，近年来在有关上海的文学与影像文本中，“上海弄堂”的主题却开始复活，时常呈现为一种暧昧的“旧上海”意象，充满“风花雪月”的迷人韵味，一如时下供人观瞻的“新天地”景点，对本地人与外来者都散发着难以辨识的“异国情调”，成为可资怀旧与想象的客体。这种对于往昔的“小资情调”式的缅怀，恰恰能够与“国际大都会”的未来想象严丝合缝地“接轨”，汇成上海现代都市的主旋律叙事。

胡杨所记录的场景来自于底层民众的生活世界，它在风花雪月版的上海叙事中几乎是一个缺席者，至少是面目不清、沉默不语的边缘角色。《上海弄堂》这部摄影集中的弄堂属于上海的所谓“下只角”部落，被看作这个繁华都市里“落后”的村庄，是旧日劳工阶层的生活场所在“社会主义初级阶段”的延续。它延续的或许不是张爱玲所低吟浅唱的海，而更接近夏衍笔下（《包身工》）的海，它不是这个城市光鲜亮丽的“性感肌肤”，而更像是它粗糙的皮肤或“老茧”。胡杨敏感于这个被漠视的世界，记录了二十八年以来“底层上海弄堂”的日常生活景观。当几百张照片汇集一起的时候，一个“缺席者”便重返“历史叙事的现场”，静默地诉说着一个未被认真讲述过的故事，它与“国际大都会”的海叙事形成了一种反差强烈的对比。仿佛已经十分遥远了：那些讲述“向阳院故事”的暑假，那些几十个人围坐在一台9英寸黑白电视机前的闲暇，那些排队“倒马桶”的清晨，那些邻里结伴乘凉的夜晚……这些作品拍摄于1980年至2007年之间，最早的场景距今不过二十多年，有许多还是仍在进行的当下生活的写照。但所有这些照片都是“黑白的”，似乎是关于“往昔岁月”的没有色彩的“回忆”。也许，正是这种“回忆”品质暗示了这个“缺席者”的边缘性：它不仅在自然时间的维度上成为“往昔”的痕迹，同时也（或许更多

地)是在心理空间的意义上与我们越来越生疏而“遥远”。正是在这个意义上,胡杨的作品具有与众不同的独特性,引领我们穿越自然时间与心理空间的阻隔,重返“往昔”的现场,寻访那些被“主旋律”所遗忘的上海生活角落。

的确,面对黑白色的“往昔”,物质的匮乏和经济的拮据是十分触目的。这几乎使人庆幸:我们终于告别了粗糙简陋的日子,不仅有了现代化的厨房和卫生间,还有了空调、热水器、电冰箱、电视机、电话以及电脑等等。我们终于拥有了个人的“私密空间”,经营着时尚而精致的“彩色”现代生活。难道不该为此而庆幸吗?但是,如果我们静观默察,就会感到胡杨所要传达的并不是一个“忆苦思甜”的故事,他的作品中包含着更为复杂的意味和态度。

如果以社会学的视角来考量,我们可以发现,这些照片见证了城市生活的社会心理与人际交往富有意味的变迁。在家庭还不具备空调、冰箱、电视机甚至没有自己“独用的”煤气灶与自来水的条件下,日常生活的“私人空间”没有一个明确的边界。由于邻里共用基本的生活设施,他们的日常活动必定要向弄堂这个“共享空间”部分地开放,这包括洗衣、做饭、洗脸、刷牙、冲凉、倒马桶等(许多后来被认为是较为“私密”的)活动。由于住房狭小,室内不够宽敞,人们常常将许多室内的活动转移到共享空间:就餐、娱乐、游戏、午睡;也因为没有冬暖夏凉的空调设备,弄堂成为冬天“晒太阳”或夏天“乘风凉”的场所。这样的物质环境在很大程度上塑造了弄堂生活特定的行为方式及其文化特性。在底层弄堂的生活要远比在公寓式的“新村”或“小区”缺乏所谓“隐私”,家庭内部的关系和事务会更多地暴露在邻居的视野之中。而邻里之间也更为熟知,具有更多的交谈机会和话题,相互联系也更为密切。

观赏《上海弄堂》摄影集:弄堂中丧葬与婚庆仪式,起居、就餐、家务、劳作、游戏和闲暇,那些午后的孩子、晨曦中的老人、行色匆匆的过路人……我们几乎可以在每一幅画面中浮想联翩,或许是一个故事,或许是某种关系和情绪。弄堂里频繁相遇的人们,彼此打量、观察、猜测,或者简短的问候寒暄,但随时都可能开始一次轻松的聊天或认真的交谈,话题可以是最近的天气、菜场的行情、长辈的健康或者孩子的学业,可以是工作单位中的遭遇或自己的感情心事,也可以是国家大事甚至国际政治……。彼此的熟知也自然造就了弄堂里互惠互助的人际交往:“双职工”家庭常常会把孩子托付给隔壁的“外婆”照管;暴雨将至的时候会有邻居记得帮着收起你出门前晒在外面的衣服;做菜的时候发现缺了油盐酱醋,你随时可以到邻居家的厨房去讨;做了好吃的馄饨或汤圆,你也会和左邻右舍一起分享;偶尔“乡下”来了亲戚要在家里过夜,安置不下的时候你会到邻居家里去借宿;不管谁家遇到了生老病死的大事,总会有邻居来关心,或出钱或出力或出主意……这些日积月累的互助交往,不仅提供了日常生活功能上的“便利”,更重要的是在文化心理上滋养了浓厚的“人情”,形成了所谓“远亲不如近邻”的传统,由此造就了一种紧密的“共同体”或者“社群”。可以想见,在弄堂的文化生态中,会有喜欢家长里短的“好事者”时而不经意的搬弄是非,会有斤斤计较的“小气鬼”为点滴得失而引发纠葛冲突,但也会有豪爽仗义的“公道

者”来评断是非、主持正义，还会有更多温厚善良的“热心人”在传播关怀与温暖。他们可能是不同的人，也可能是同一个人不同情景中扮演的不同角色。无论如何，弄堂里的居民在间或的矛盾纠纷中、在持久的彼此关照和相互支持中，共同生活在一起。弄堂作为邻里共用的空间，实际上建构了一种人际交往的文化生态，这是更远离现代“原子化的个人主义”而更接近传统“社群主义”的生活方式。

于是，那些黑白的场景中处处暗藏着意味深长的“暖色”，清贫拮据的日子里会时而看得到单纯而动人的笑容，拥挤喧闹的氛围中会经常流露出亲切与温暖的眼神。胡杨完全没有回避弄堂生活的严酷现实，但在他冷静的旁观中也包含着注目的温情，仿佛是在抚摸这个在心理空间上越来越远离我们的“往昔”，吐露它的烦恼、困苦和艰辛，同时也在复活它的欢悦、温馨和生机。重返“往昔”的现场，即便触目于简陋粗糙甚至破败的背景，仍然会让人感到一种挥之不去的留恋，犹如重逢一个失散多年的童年伙伴。某些时刻，我们甚至不无犹豫地自问：在告别了“黑白的”弄堂生活之后，我们真的没有失去什么吗？

弄堂正在逝去，即便它作为物理空间依然存在。随着二十多年来商品房建筑的全面而迅速扩展，“下只角”弄堂已经成为没落的“都市里的村庄”，它所培育的社群生活形态也濒临灭绝。新村与住宅小区中的生活造就了另一种不同的人际关系与闲暇方式。每个家庭的“私人空间”具有更为确切分明的边界，邻里之间大多不知道彼此的姓名，即使相遇也常常形同陌路，面无表情地擦肩而过或十分节制地流露“礼节性的示意”。相邻而居的人们越来越少有熟知、亲密并可以信任的关系。我们住得很近，却离得很远。“邻居”只是物理空间上的“邻近”，而在心理情感上彼此变得分外生疏与遥远。也许，“现代都市人”并非注定是无所依傍的、孤立的、原子化的个人。在私人电话、手机、电子邮件与互联网逐渐普及的时代，人们有了更为多样和新颖的通讯交往方式，更有可能依照个人的爱好与志趣建立自己的人际网络。现代都市人仍然拥有“社群生活”，但其形态与传统的方式有着明显的差异：我们的手机或电邮的通讯录中很少有邻居的名字，我们难得会邀请邻居参加自己的生日、婚礼或者周末假日的聚会。现代都市的社会交往不再依附于诸如“弄堂”这样一个固定的物理空间，人们正在寻找另一种“社群建构”的可能，由此带来的社会生活是极为自由、高度个人化、流动不定甚至是“虚拟的”。这些变化究竟意味着什么？

在我个人的阅读感受中，胡杨的《上海弄堂》摄影集没有热衷于赞颂都市现代化，但也没有在过度怀旧的情绪中对传统的弄堂生活做浪漫主义的美化。这不是“追忆似水年华”，也不是“雕刻时光”，而是以不失去温情的冷静，邀请我们重返“往昔”的现场，激发我们思考许多耐人寻味的问题：社群生活的传统形态是否有值得珍视的价值？它被现代的社群形态所取代是否理所当然？在什么意义上“都市现代化”可以被视为社会的“进步”？而“进步”这个词汇本身是否足以担当评判社会变迁的尺度？现代都市的自由意味着什么？我们获得的自由是否也会让我们陷落，迷失在一种同质化的生活想象之中？而城市的生活是否还可以有别样的可能？面对所有这些问题，我们在胡杨的作品中大概不会找到任何确定无疑的回答，而更可能的是让我们开始一段沉思的旅程。

# Back to the Scenes of the “Bygone Days”

■ By / Liu Qing (Professor of East China Normal University)

70 years ago, German cultural critic Walter Benjamin, as a “flaneur” (wanderer) in his books, rambled around the streets of Paris, catching the novel and modern sights of the metropolis, those lonely passers-by, to experience the “horror” and “daze” described in the poems of Charles Baudelaire. Hu Yang resembled a “wanderer”, rambling around in the alleys of Shanghai during the past 28 years. However, his attention was directed in reverse of Benjamin’s: what Hu Yang focused was not the novel scenes of “Modernism”, but the daily life scenes which is close to disappearance at the cost of urbanization and modernization.

A mainstream residential houses for a fairly long time in Shanghai’s history, the alley house is compared to the city’s “veins” or “facade”, which symbolizes the local civilian lives. It is frequently equated with the “courtyard house” in Beijing. In the process to urbanization, the alley house was becoming less popular as uniformed new residential communities, usually apartment buildings with three to six stories, propped up everywhere in the city. With the resurgence of interests in old Shanghai, the theme of “Shanghai alley house” has started to appear frequently from literature to photo images. The success of “Xintiandi,” a replica of Shanghai’s old lane house and housed popular bars and restaurants, is a case in point. To both natives and outsiders, it gives off an “exotically familiar flavor”, and gives rise to nostalgia and imagination. The recalling of the bygone “bourgeois spirit” coincides to converge with the imagination of the future metropolis into the main theme of modern Shanghai.

The scenes Hu Yang recorded came from the lives of ordinary people, which is almost an absentee in the romantic Shanghai narration. The alleys portriated in Shanghai Alleys belong to the so-called “Lower Corner”, which is regarded as a backward village in this busy city, an extension of the living areas of the old working class in “the primary stage of socialism”. What it extends, is not the Shanghai reflected in Eileen Chang’s stories, but closer to the Shanghai in Xia Yan’s non-fiction essay Slave Laborer. It esembles the “rough skin” or “callus” of the city rather than the “sexual skin”. Being sensitive to this unnoticed world, Hu Yang has recorded the daily life scenes of the lower Shanghai Longtang for 28 years. As long as hundreds of photos had been stored together, the “absentee” has returned to “the scenes of historical narration”, silently telling a story which has not been carefully told. It constitutes a sharp contrast to the narration of “metropolis”. It seems to be a distant memory: those summers that telling the “story of the Sunny-yard”; the leisure that dozens of people sitting around a 9-inch black-and-white TV set; those

mornings that people queuing up to clean the chamber pots; and those evenings that neighbors enjoyed the cool outside in groups. Those pictures were shot during the period from 1980 to 2007. The earliest scene was shot only 20 more years ago, and a number of the photos are pictures of contemporary life. However, all of these photos were “black-and-white”, seems to be the uncolored “recalling” of the bygone days. Perhaps it is this “recalling” that dropped a hint on the marginality of the “absentee”: it not only becomes a vestige of the “bygone days” on the natural time dimension, but meanwhile (perhaps more), it becomes increasingly unfamiliar and remote to us in the psychological space. It is on this point that Hu Yang’s works are unique and out of the common. His works lead us to break the barrier of nature time and psychological space to get back to the scenes of the “bygone days”, and to look for the corners that have been ignored by the “main theme”.

Indeed, to those black-and-white “bygone days”, the material shortage and hard living conditions were startling. It almost made people jump to celebrate: we have said goodbye to those rough days at last; we not only boast modernized kitchens and bathrooms, but also have a possession of air conditioners, water heaters, fridges, televisions, telephones, and computers, etc. Finally we own our “private space”, and lead a “colorful” modern life. Isn’t that worth celebrating? However, if we calm down to observe, we will find out that what Hu Yang aims to convey is far from recalling the sufferings in the old days so as to contrast them with the happiness in the new. There is something more complicated in his works.

From the perspective of sociology, we could notice that these photos reflecting the profound social changes. When a family possessed no air conditioner, fridge, television, or even the private gas cooker as well as tap water, there would be no explicit boundary for “private space” in daily life. Since the living facilities were shared by the neighborhood, dwellers’ daily routines were bound to be open to the “public space” –Longtang, including washing, cooking, bathing and chamber-pot cleaning, etc, the most of which were regarded as “private” later). Because of the small rooms, many indoor activities were performed in public space: meals, entertainment, games and naps; because of a lack of air conditioner, the alleys became a place for taking the sunbath in winter and enjoying the cool in summer. The material environment determined the particular way of acts and cultural features of the alley lives. The lives in the lower Longtang lacked more the so-called “privacy” than that in the “new village” or “community” full of apartments, therefore, the relationship between family members would be easier to be exposed in the neighborhood. However, the relationship in the neighborhood would be much closer since they were more familiar with each other and shared more topics and chances to communicate.

While enjoying the photo book Shanghai Longtang: the funeral and wedding ceremonies, morning and evening

routines, dining, housework, laboring, games playing, and leisure enjoying; the kids in the afternoons, the olds at dawns, the passers-by in hurries ... almost every picture can rouse our imagination, either a story or some connection and feelings. The people encountered in the Longtang usually would look over each other from top to toe. A light chat or earnest conversation would start at any moment, the topics of which varied, including the weather, market information, the health of the elders or the school work of kids, the misfortune in jobs or personal worries, as well as the affairs of state, or even the international politics. In the alleys, the mutual acquaintance contributed a lot to the mutual profiting and benefiting in interpersonal communication: the working couple would leave the kid at the next-door "granny" s; the neighbors would bring the laundry instead before the rain when you were out; if there was no seasoning left, it could be borrowed from the neighbors at any time; you would share the delicious self-cooked wonton or dumplings with neighbors; in case of an overnight visit from the nonnative relatives, you could lodge in the neighbor' s; no matter what happened, you could always get a helping hand from the neighbors...the constant mutual assistance not only provided convenience in daily lives, what' s more, it fostered strong bondship between people, just as an old saying goes "an afar off relative is not as helpful as a near neighbor." Thus, a close "community" or "association" was formed. It was conceivable that in the cultural ecology of the alleys, there were "meddlers" telling tales, "misers" fussing over trifles, "judgers" upholding justice, and "enthusiasts" radiating love and care. They might be different persons, or a person playing different roles in different situations. However, the dwellers in the alleys lived together, with conflicts and disputes at intervals, with constant mutual caring and supporting. As a public space, the alleys actually constructed certain culture ecology of interpersonal communication. It is a kind of life style which is far away from the modern "atomized individualism", but close to the traditional "communalism".

Therefore, there are significant "warm color" hidden behind those black-and-white scenes; there are innocent and touching smiles in hard days; there are friendly and warm eyes in hustle and bustle. Hu Yang didn' t avoid the severe reality of the alley lives, but in his cool-headed observation, it is also filled with tender affection, as if he is caressing the "bygone days" which are gradually fading away from our mind, telling its worries and hardships, and resurrecting its joy and vitality. While back to the scenes of the "bygone days", even if the background is rough or even ramshackle, it can still arouse your fond memories, just like meeting a long-lost childhood friend again. Sometime we cannot help but asking ourselves with a little hesitation: haven' t we lost nothing after saying goodbye to the "black-and-white" alley lives?

The alley is on the decline, although as physical space it remains in existence. With the wide and rapid expanding of the commercial residential buildings during the recent 20 years, the "lower corner" alleys have



already been turned into “villages in the city”. The community life style that it fostered is also under threat of extinction. The life in “new village” and “residential community” constitutes a different type of interpersonal relationship and leisure pattern. The “private space” of each family has more explicit boundaries. The neighbors seldom know each other’s name. They meet like strangers, passing by with a straight face or a restrained “ritual greeting”. There are less familiarity, intimacy or trust in the neighborhood. We live close together, but far apart in mind. The “neighbors” are only “near” to each other in physical space, but is distant in mind and emotion. Perhaps, the “modern urbanites” are not destined to be lonely and atomized individuals. In the age boomed with telephone, mobile phone, e-mail and internet, people possess more diversified and novel communication approaches, so it is more possible for them to establish a network of people according to their interest. The modern urbanites still have “community life”, but it differs a lot from the traditional one: we neither store neighbors’ names in the address lists of our mobile phones or e-mails, nor invite them to our birthday parties, weddings, or weekend and holiday parties. The communication in modern city no longer relies on the “alley”, such a fixed physical space. Instead, people are trying to establish another “community”, the life in which is highly free, individualistic, fluid, and even “virtual”. What do these changes really mean?

After reading the book, I find that Shanghai Longtang is not intent on glorifying the modernization of the city, let alone romanticizing the traditional alley lives for the sake of nostalgia. It is neither “to remember things past”, nor “to sculpt the time”, but to invite us to return to the scenes of the “bygone days”, and inspire us to ponder on many thought-provoking questions: Is there any value to be treasured in the traditional community life? Is it natural and right for it to be replaced by the modern community? At what point can the “city modernization” be regarded as social “progress”? Is the word “progress” qualified in measuring social change? What’s the meaning of freedom in modern city? Will we fell lost in the homogeneity because of the freedom we got? Is there any other possible style for city life? It might be impossible for us to find any definite answer to these questions above in Hu Yang’s works, while more probably is that we will be absorbed in deep thoughts.

# 一生中的二十四小时

■ 王晓渔（上海同济大学文化批评研究所）

胡杨先生用了二十八年(1980年~2007年)的时间，拍摄了这部《上海弄堂》摄影集。首先让我注意的不是照片内容，而是它的编排方式。按照惯例，这部摄影集可以按照拍摄年代分类：八十年代、九十年代、新世纪初；可以按照地域分类：从甲街道到乙街道再到丙街道；可以按照主题分类：诸如衣食住行；可以按照人物分类：包括男女老少……可是，胡杨采取了一个全新的编排方式，他把二十八年的照片按照它们在一天里事件发生的顺序编排起来。我们通常只会注意画面的内容，很少或者几乎不去考虑它们是如何排列的。但一部摄影集，不是把诸多照片胡乱堆在一起，就可以了事。就像一位作家，他与其他作家所面对的无非都是那么几千个字，可他们写出的是完全不同的篇章，书写就是一种编排。对于一部摄影集来说，编排方式意味着观看的方式。如果按照年代分类，照片就构成了线性结构，仿佛传记，我们只能采取历史的读法；如果按照地域、主题或者人物分类，照片就构成块状结构，仿佛资料集，我们只能采取文献的读法。胡杨完全打乱年代、地域、主题或者人物的分类，而是按照二十四小时的节奏进行编排，这避免了打破惯例之后可能产生的混乱，将所有图片编织进想象的网络，使得观看者的视角更为开阔。

成千上万个字，在汉语里由几种笔划组成，在英语里则是二十六个字母。就连世界，最终也只是一百多个元素。一个人的一生究竟有多长？一般而言，一个人的一生在零至一百年之间。但是，我们也可以说，所有人的一生都只有二十四小时。难道不是么？除了极少数刚出生就夭折的孩子，每一个人，不管他是断灭论、末世论还是轮回论，都无法跳出二十四小时之外。乔伊斯的《尤利西斯》用了几十万字写下都柏林一天的生活。而尤利西斯，在希腊神话里，征战了十年又漂泊了十年才回到自己的家。与其说时间的长短发生变化，不如说时间的单位有了改变。在古典时间里，人类仿佛植物，春去秋来，关心的是上辈子或者下辈子如何；在现代时间里，人类就是时钟，日日夜夜，谈论的是昨天或者明天怎样。

都柏林和上海似乎遥远了一点，我也无意把《尤利西斯》与《上海弄堂》放在一起，我想起的是上海作家陈村的短篇小说《一天》：主人公张三在早晨迈出家门的时候，还是刚刚工作

的青工，晚上回来的时候已经光荣退休了——一天就是一生。翻看胡杨的《上海弄堂》，会发现一生就是一天。倒马桶、散步、拆迁、晒太阳、出丧、看小人书、打雪仗、贩香烟、婚礼、屠狗、冲凉、做作业、卖西瓜、看电视……所有生活的细节，经常的、偶然的，干净的、肮脏的、重要的、不重要的，从早到晚全部集中在一起。我们可以先看三幅图片：

第一幅图片，一对穿着睡衣的夫妻手挽着手，妻子的手上提着一只马桶，他们的姿势是极为放松的，也是极为家常的。我们经常可以看到夫妻散步的图片，试图说明某种浪漫情怀；也可以看到倒马桶的图片，试图说明日常生活的艰辛。可是，这幅图片试图说明什么呢？胡杨没有打算歌唱什么、感慨什么，观看者却有着无限想象的空间。日常生活的诗意，不单表现为偶尔的出轨，还体现为这种经受过马桶考验的夫妻生活。更重要的是，当事人不会把它与诗意联系在一起，这就是日常生活，日常生活是诗意的另一个名字，它们的转换无需添加任何催化剂。

第二幅图片，在弄堂口等车的新婚夫妇，突然碰到一个当街撒尿的男孩，他们和伴郎、伴娘面对这个意外都笑了起来。男孩当街撒尿，这是意外吗？在弄堂生活中，它是一种屡见不鲜的场景。相比之下，弄堂里的婚礼倒是溢出日常生活的特殊日子，在它的映衬下，小男孩的日常行为显得意外起来。遗憾的是，新婚夫妇没有被这种不文明行为激怒，也没有习惯性地捂住鼻子，而是笑了起来。显然，这幅图片不能用作“爱国卫生运动”的宣传画。不管是图片里的观看者，还是图片外的观看者，都不会从干净还是肮脏的角度看待这个场景，而是把它当作一个小插曲，这就是日常生活的趣味。

第三幅图片，是一只狗吐着舌头吊在半空中，除了头部，全身的皮毛已经被剥去。毫无疑问，这是一幅残忍的画面。可是，图片里那些微笑的面孔，并不把这视为一种残忍，他们根本不知道这个世界还有动物伦理一说。图片中还有一些孩子，我们肯定不会把矛头针对他们，更会认定他们是“受害者”，认定微笑的成人是麻木不仁的看客。但哪一个成人不是从这样的童年时光长大？图片没有出现手拿利刀的屠宰者，或者它暗示着这种场景难以归咎于某一个具体的个人。残忍不再残忍，这已经成为一种文化传统，存在于每一个人身上，这才是日常生活的残忍之处。

这是对单幅图片的分别解读，我们完全可以把它们串联在一起。第一幅图片中手挽着手、提着马桶的夫妻，想必经历过第二幅图片中的结婚场景，他们不一定会碰到当街撒尿的小男孩，但是男孩却有可能平静地目睹过第三幅图片中的景象。第三幅图片中的男人乃至图片之外

的屠狗者，可能会在清晨像第一幅图片的夫妻提着马桶出门，也可能曾经做过第二幅图片中的伴郎。这种串联式阅读不仅局限在这三幅图片，我们的目光可以穿梭在整本摄影集之间，甚至包括摄影集也没有收入的那些画面。《上海弄堂》里的每一个细节我们都不陌生，但是当它们被压缩在二十四小时内，却产生出一种奇特的效果。每一幅图片都仿佛一个浮标，几十上百个浮标散落在我们的视线之内，当我们随意碰到某一个，都会发现它通过引线与其他浮标联系在一起。

《尤利西斯》发生在1904年6月16日，也有可能发生在每一天。《一天》中的张三可能是李四、是王五、是赵六，仿佛摇滚歌手张楚在《赵小姐》里唱的：“她的名字不猜你就知道 / 你可以叫她赵莉 赵小莉 赵莉莉。”同样，在《上海弄堂》里，二十八年的图片始终发生在二十四小时里，无名氏们可能是一个人的不同化身。所有的一切都挤压在一起，全世界变成一瓶罐头，这正是我们这个时代的特征之一。

作为一本摄影集，《上海弄堂》不会拒绝任何观看方式，除了历史的、文献的、社会的、新闻的视角，我们还可以采取建筑的视角，它从某种程度上论证了简·雅各布斯的理论，在现代化的标准下显得有些混乱、陈旧的街道，从另外一些角度看则给居民带来情感的维系。然而，我更愿意选择串联式阅读，日常生活的属性不是诗意、不是趣味、不是残忍，而是诗意、趣味和残忍互相交错，难以辨别。我们根本分不清哪些是经常的，哪些是偶然的；哪些是重要的，哪些是不重要的；哪些是干净的，哪些是肮脏的。自然也不必歌颂、谴责、怒斥、赞美。在影响了《罗拉快跑》的《机遇之歌》（BLIND CHANCE）里，主人公赶上火车、没有赶上火车却撞到铁路哨兵、错过火车的三种可能，使他面临三种截然不同的命运，导演基耶斯洛夫斯基试图探讨偶然性的力量。这是一种戏剧性叙事，《上海弄堂》展现的是最为频繁发生、却最少被表达的日常叙事：不管有多少意外发生，日常生活还是日常生活，二十四小时还是二十四小时——这就是无名氏们的一生。

# Twenty-four hours in a lifetime

■ By / Wang Xiaoyu (Cultural Criticism Institute of Tongji University)

Hu Yang spent 28 years on photographing Shanghai Longtang, or ongtang (from 1980 to 2007). The thing that draws my attention is not the photos themselves but the way of the photographer presents them.

Conventionally, the album can be divided into different chapters according to the time difference, some were taken in the 1980s, some in the 1990s, some more recently; Or, they can be broken into different sections according to where the pictures are taken, from A street to B street, or C street.

The photographer can also choose different topics as the themes for the chapters, such as food, clothing, housing and transportation. Or, he can divide these photos according to different people they show, some are men, some are women, some are elderly while some are young...

However, Hu groups together pictures to narrate events happening in one day. We usually pay attention to the contents of photos rather than the way of photos' arrangement, yet a photo book should be more than just a random collection of pictures. It is the same with writing as writers produce different works using the same thousands of words through arrangement. To a photo album, the way of arrangement means the way of expression.

If classified by time, photos show a line structure like biography that we must read according to historical chronicle; if by places, topics or people, it will be a block structure like information collection that we must read as literature. But Hu arranges photos in terms of events happening in 24 hours of a day. An unconventional approach, this method avoids confusion and broadens readers' vision and gives readers a big room for imagination.

Thousands upon thousands of Chinese characters are made up by dozens of strokes; While all English words are consisted of 26 letters. The diversified world is a composition of only more than one hundred elements. Then, how long does a man's life last? Generally speaking, human beings' life-span lasts less than one hundred years. Yet, it is not wrong if we consider all the people's longevity is only 24 hours. It certainly is. Except few abortive newly-born infants, everyone can't escape the 24 hours daily life. In the Ulysses, James Joyce noted down one day's life in Dublin using hundreds of thousands of words. In the Greek fable, Ulysses returned to his own home after he had been a vagrant for ten years and had crusaded for ten years. The time units are changed rather than the length of time. In ancient times, human beings are like plants caring the previous life and next life while in nowadays, human beings are like clocks concerning how was yesterday and how will be tomorrow.

There is a long distance between Dublin and Shanghai and I have no intention to relate Ulysses with Shanghai Longtang. What I think of is a short novel by Shanghai writer Chen Cun, *A Whole Day*.

The protagonist is still a young man who gets a job after he goes out of home in the morning, however he returns home retired in the night—the one day means his whole life. Hu Yang's *Shanghai Longtang* (longtang) also reflects this viewpoint. Cleaning chamber pots, taking a walk, basking under the sunshine, mourning for lost relatives, reading, having snowball fights, vending cigarettes, getting married, taking a shower, doing homework, selling watermelons, watching TV...All the details of life evolves from morning to night. We may take a closer look at three pictures:

The first picture is a couple walking leisurely hand in hand in their night gowns. The wife carries a chamber pot. It is common for us to see pictures about a walking couple, trying to show a certain romance while see pictures about cleaning chamber pots intending to reflect hardships of life.

However, what is this picture trying to say?

Hu is not trying to eulogize or blame, but he gives readers infinite imagination. The poetry of daily life is not only embodied in the occasional romance, but also in the life which this picture reflects. The more important thing is that people will not associate this daily life with poetry, but daily life is another name of poetry and they need no catalyze when switch to each other.

The second picture catches the moment when a newlywed bumps into a boy who is taking a leak in the street while the couple are waiting for cars at the entrance an alleyway. They are amused by this coincidence, so are their groomsman and matron of honor. Does it a hit-and-miss to meet a boy taking a leak in the street? In fact, it is a common occurrence in the longtang. By comparison, wedding in the longtang is special day out of our daily life; therefore, the boy became a welcome intruder to this event. It is a pity that the newlyweds are not irritated by the uncivilized behavior or cover their noses habitually, but smile. Obviously, this picture can not be used to give publicity to "sanitation movement". No one will regard this scene as filthy or clean but as a small episode that spice daily life.

The third photo shows a suspended dog in mid air with all the body peeled off in addition to the head. No doubt, it's a brutal picture. However, the smiling faces on the picture don't show the watchers take it as a ruthless behavior for they have no idea about animal protection in the Western world. Surely we won't aim to blame those children looking on the dog in the picture but we will recognize them as victims and take the smiling adults as callous on-lookers. Nevertheless all the adults grow up from such childhood. There is no butcher with sharp knife in the picture, which may means this is hard to blame certain people. This brutality contains in this scene has become a culture and that exists in everybody, which is where the brutality of daily life lies.

Above is separate account for each picture, yet we can put them together in series. The couple walking hand in hand and with a chamber pot in the first picture must have experience the wedding scene in the second picture. Although they maybe not run into a boy taking a leak in the street, the boy may witness calmly the scene happened in the third picture by any possibility. The people in the third picture and the dog butcher out of the picture are likely to be the couple out of home with a chamber pot in the first picture, or they have been a groomsman in the second picture. This kind of serial reading is not restricted in the three pictures, but can use in all the pictures in the album and even pictures not include in the album.

We are familiar with the details captured by Shanghai Alleyway, but these details produce a unique result when they are compacted in 24 hours. Every picture is like a buoy and there are several dozens of buoys scattering inside our vision. When we touch certain one casually, we will find it relates with other ones by line.

The story in Ulysses happened on June 16th, 1904; however, it may happen in every day. The Zhang San in the One Whole Day may be Li Si, Wang Wu or Zhao Liu, as rock-and-roll singer Zhang Chu sang in Miss Zhao, "You don't need to guess her name, because you can call her Zhao Li, Zhao Xiaoli or Zhao Lili." It is the same with Shanghai Longtang. All events in pictures shot in 28 years happen in 24 hours. The nobodies could be different incarnation of the same person. Everything is squeezed together and the world becomes a jar, which is one character of our times.

As a photo album, Shanghai Alleyway will not refuse any way of appreciation. We can adopt architectural perspective besides historical, literature, social or news perspective. Those photos prove the theory of Jane Jacobs to some extent that although these streets which are chaotic and outdated according to modern standard, they hold emotional ties with inhabitants from other point of view. Nevertheless, I would rather choose to read the album in series for daily life's attribution is not poetry, not interest, and not cruelty, but an indiscernible merger of poetry, interest and cruelty.

We can't make clear what are regular, what are accidental, what are important, what are inconsequential, what are clean, what are filthy. So it is natural not to eulogize, to condemn, to rebuke or to praise. In the film Bland Chance which influences Run Rola, the leading actor has three possibilities of catching the train, missing the train and bumping into railroad piquet and missing the train. The three possibilities let him face three entirely different fates. The director tried to probe into the power of chanciness. This is a kind of histrionic narrating and so is Shanghai Alleyway. It shows most frequently happenings but least expressed daily life occurrences: no matter how many accidents take place, the daily life is still daily life and 24 hours is still 24 hours—that is a life of a nobody.

# 图片目录 Contents



**1998**

2



**2003**

4



**1989**

6



**1986**

7



**1987**

8



**1993**

9



**1986**

10



**1984**

12



**1984**

14



**1981**

15



**1999**

16



**1987**

17



**1988**

18



**1991**

19



**2006**

20



**1981**

21





**1995**

22



**1991**

32



**1998**

24



**1998**

33



**1998**

25



**2003**

34



**1990**

26



**2004**

36



**1980**

27



**2007**

37



**1984**

28



**1985**

38



**2002**

29



**1989**

39



**1988**

30



**2005**

40



**2006**

31



**1988**

41