



博德加运营中

**BODEGA RUN**

莎芭拉拉·塞尔弗  
Tschabalala Self

# BODEGA RUN

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莱特淡啤 *Lite*

布面丙烯、闪光乙烯基涂料、牛奶漆、纺织品、口香糖、粉彩纺织品  
Acrylic, flashe, milk paint, fabric, gum and pastel colored fabric on canvas  
243.8 x 213.4 cm  
2018

## 博德加运营中

纽约市内的博德加杂货铺是一种复合了独特功能与习俗的设施。博德加文化是对周边社区与消费者的映射。这些铺子乍看像是普通的熟食店，实际上却有着多种多样的用途。在那些老旧贫困的社区中，博德加是购置生活必需品的一站式店铺。而在食物匮乏的美国东北城市，博德加俨然成了食品杂货铺、药房、银行和社区中心的替身。这些铺子遍布黑人和棕色人种的社区，成为当地人日常生活的基础设施。它们的业务常与临近的美甲沙龙、酒水店和支票兑现店相似，合化成了一种当代社区的新景象。

博德加杂货铺有着令人鼓舞和积极正面的意义。主要是，它长久以来都有力地证明了有色人种的所有权——这些生意归有色人种所有，并为他们所在的社区服务。它同时也是黑人移民多元文化的汇集地，为非裔美国人及海外移民的社交互动与贸易往来提供了场所。然而，作为一个交易平台，相比其他为弱势群体服务的机构，博德加在某些业务上的运作更为糟糕。它们常以高于普通商店的价格出售质量较差的商品，或向底层家庭销售过度加工、不健康的食物。

博德加杂货铺集正面意义与负面问题于一身，它的复杂性造就了它的意义所在。博德加文化与黑人及棕色人种的都市生活相映。正因如此，它成为整个社群文化的完美化身，为之发声。我的博德加项目是希望去探索、褒扬和研究这一社群设施的重要意义。

- 莎芭拉拉·塞尔弗

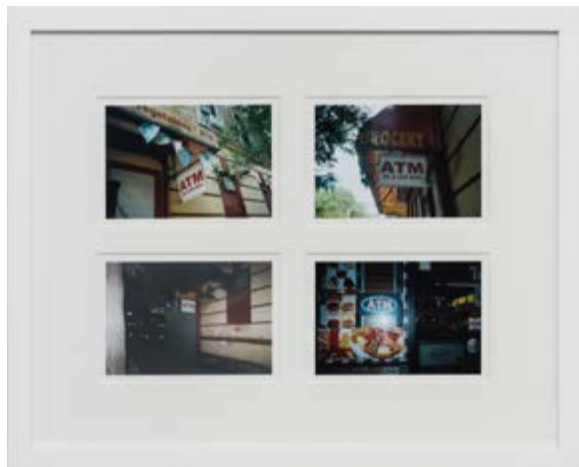
## BODEGA RUN

The New York City bodega is an institution with unique practices and customs. The culture of the bodega is a reflection of the communities surrounding these stores and individuals who patronize them. Ostensibly, the bodega is a deli; however, in reality these stores have many functions. In communities, which have been systematically depleted and deprived, the bodega is an one-stop shop for all basic necessities. In the urban food deserts of America's northeastern cities, bodegas function as stand-ins for grocery stores, pharmacies, banks and community centers. These institutions, which can be found throughout Black and Brown communities are a fundamental aspect of daily life. These businesses much like the often neighboring nail salons, liquor stores, and check cashing locations comprise the contemporary hood landscape.

There are many inspiring and positive aspects of the bodega. Mainly the fact that the bodega is and has been a consistent and strong example of POC ownership. Bodegas are businesses owned by people of color to serve communities of color. The bodega also functions as a multicultural space within the Black diaspora, a space where individuals of African descent from the Americas and abroad share both social and financial interactions. However, as a transactional space, the bodega participates in some of the more negative business practices of other institutions built to serve the underprivileged. The bodega often sells products of lesser quality for higher prices than conventional stores, and over-processed and innutritious foods to families.

The bodega is both positive and problematic and through this complexity the institution's significance arises. The culture of the bodega is similar to so many aspects of Black and Brown city life. For this reason the bodega is the perfect avatar by which to speak on the community at large. My *Bodega Run* project hopes to explore, celebrate and examine the significance for the bodega, a hood institution.

-Tschabalala Self



#### 自助取款机 ATM

彩色拍立得相片裱框

Framed and mounted color photographs shot on disposable camera

41 x 51.5 x 2 cm

2017

#### 博德加网格研究（纵向） Bodega Grid Study (Vertical)

彩色相片裱框

Framed and mounted color photographs

55.5 x 69.5 x 2 cm

2017

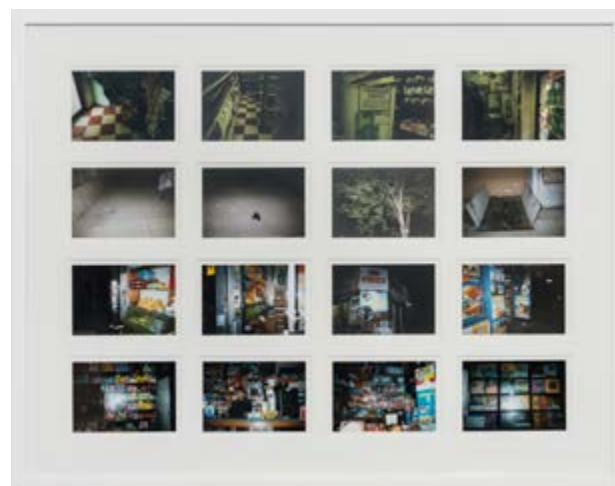
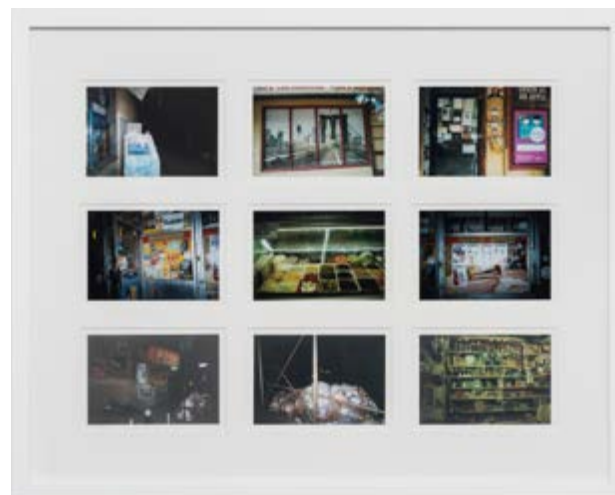
#### 博德加网格研究（无序） Bodega Grid Study (Irregularity)

彩色相片裱框

Framed and mounted color photographs

69.5 x 88.5 x 3 cm

2017





## 博德加杂货铺

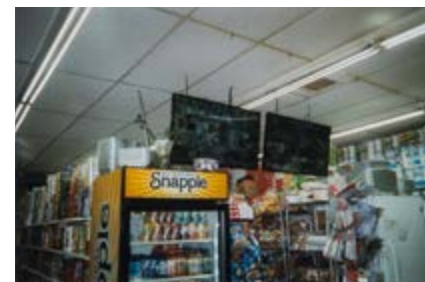
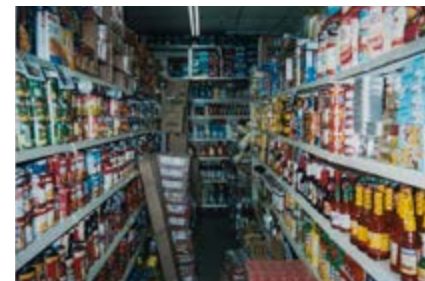
博德加一词最初源于西班牙语，指代商店，现泛指遍布市内、由家庭运营的小商铺。始建于黑人和拉美裔社区，它们簇拥在这些社区的交汇处。而近些年，随着当地人口的变迁，这些杂货铺的主人从原来的波多黎各人和多米尼加人转变为也门人主导，但它们仍继续服务于黑人与拉丁裔顾客。博德加杂货铺提供各式各样的商品。作为一个由有色人种经营的店铺，它的主要服务对象也是在社区中居住的有色人种，久而久之便成为了邻里之间身份认同的重要一环。可以说，博德加杂货铺是当代都市中非裔移民进行文化交融的缩影，他们多数来自美洲、加勒比海、非洲大陆或相邻国家，现工作并生活于纽约。

- 莎芭拉拉·塞尔弗

## THE BODEGA

The Spanish word for shop, 'bodega', has become a colloquialism for the small, family run corner stores seen all over the city. Found primarily in Black and Latino neighborhoods and often occupying the main intersections of these areas. With the demographic changes that have occurred across the city in recent decades, bodega ownership has shifted from Puerto Rican to Dominican to predominantly Yemeni, with these shops continuing to service primarily Black and Latino customers. Bodegas sell a wide selection and an often-multifarious array of products. As stores that are operated by people of color to serve people of color, catering to the communities they are located within, the bodega has become an articulation of the neighborhood's identity. Bodegas exist as microcosms of cultural exchange within the contemporary metropolitan African-diaspora, which includes individuals from the Americas, Caribbean, continental Africa and the adjacent nations, living and working in New York City.

-Tschabalala Self



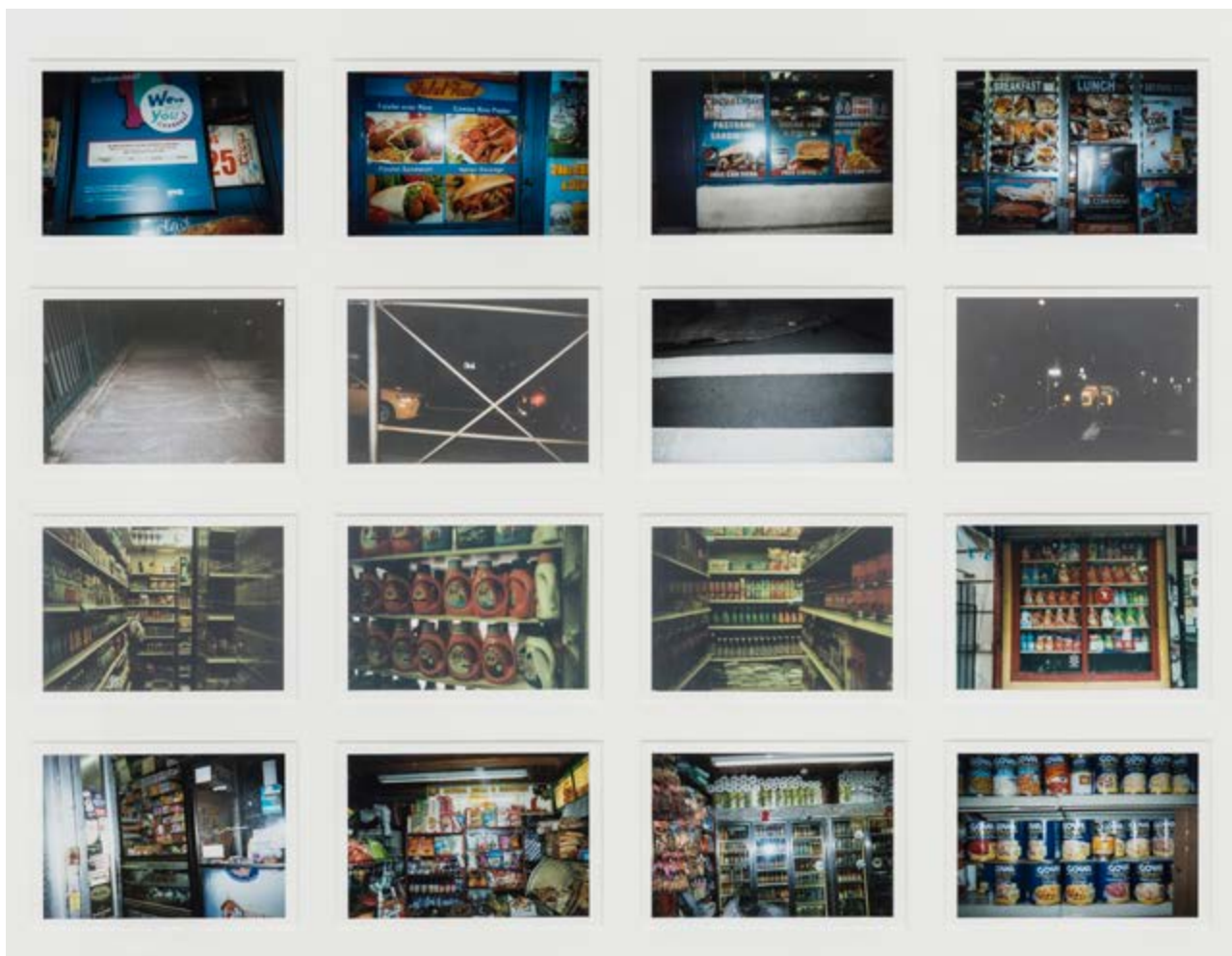
视点 POV

彩色相片裱框

Framed and mounted color photographs

69 x 32 x 2 cm

2017



博德加网格研究（横向） *Bodega Grid Study (Horizontal)*

彩色相片裱框

Framed and mounted color photographs

69.5 x 88.5 x 2 cm

2017

## 框架

我们在孩童时期身处的社会环境构成了我们对世界的初步认识，从而定形了我们之后的人生。社会学家欧文·戈夫曼在其 1959 年发表的著作《日常生活中的自我呈现》里针对人际互动与社会经验的重要意义进行了研究。戈夫曼认为，这些互动如同戏剧一般，人们通过修饰自己的言论、行为、着装和表演环境卖力地出演他们希望呈现的自我，以此引导“观众”的认知。随后，戈夫曼在 1974 年的《框架分析》一书中阐述了日常经验的架构特质，探讨了人们如何在既定的文化背景中阐释和感知现实——我们习以为常的、大大小小的环境促就了框架的形成。我们住所的构造与设计，以及填充这些空间的物件教会了我们如何认识世界——它们映射了我们是誰、来自哪里、去向何方，影响着我们的行为，并投射回我们本身。我们的童年——住的房子、就读的幼儿园或学校、街道邻里、朋友的家等，即便相对广袤世界而言显得微不足道，但对思维的发展影响深远。我至今还能清晰地回忆起幼时第一次站在凳子上碰触厨房水龙头的那一刻。当我成功碰到水龙头后，心中的喜悦油然而生，我抬头透过家中的后窗初次见到邻居家的花园，丛生的野草被框于厨房的窗内，它成为我最初的、最兴奋的、对我影响最深的记忆之一。

在“博德加运营中”这一持续进行的系列内，怡人、幽默、亲密、高度风格化的绘画和照片，与描绘男女购物场景的动画融为一体，莎芭拉拉·塞尔弗放大了博德加生态的各个方面，一面褒扬了踞于这些店铺内的社群，一面尖锐地批判了这个浓缩的社会剧场中所上演的人种、性别和阶级问题。博德加杂货铺自成一体。它由非洲移民，美国黑人和拉丁裔族群经营，并以他们为中心展开，为有色人种服务。塞尔弗的项目兼具博德加积极和消极的意义、正面和负面的作用，权衡了它们是如何映射并影响着使用者所在的社群。店内出售的商品初步反映了博德加的面貌：除了各类家用品、清洁用品和食物外，这里还售卖单支香烟、乐透彩票和酒精饮料。同时，许多商铺也在橱窗上招贴了标示，以供人们兑换美国政府补贴的电子福利粮票。然而另一方面，博德加杂货铺所贩售的商品大多是缺乏营养的食物，店内张贴着“不供热食”以及其他旨在控制顾客行为的标语。此外，为了保护店主的安全，有些店铺甚至会使用转盘窗口以筑起顾客和服务人员之间的屏障。

这些看似微小的举动直指了加之于美国有色人种身上的控制和监视以及对他们心理上所造成的伤害。这些决策——无论是建筑、事物、产品、购物体验 and 空间关系都无不在知会着光顾者，他们是被施舍的，他们不重要，他们应当被管束、被外界所惧怕、不配被服务——构成了一种根深蒂固、阶级分明的种族主义。这种框架似乎也在恳请着使用这些铺子的社群按特定的方式行动、扮演特定的角色和遵循特定的规矩，并使之最终在有意无意间内化它们。正如塞尔弗对我说的：“商铺是如此重要，因为最初的价值分配在此进行，由此你

会学得如何在美国这样的资本主义体系中进行互动交流并行使你的职责。”

然而，“博德加运营中”既不是对过去时代的批评，也不是对纽约黑人和拉丁裔族群的人口变迁研究。博德加与塞尔弗的艺术实践，借由她作为黑人女性在美国的成长经历，为观众一窥社会的究竟提供了另一种视角。相较于白人，黑人的身份总是一遍又一遍地被提起：塞尔弗的创作并非是一种对抗，而是在艺术史与文化史语境中，作为一种社会评论存在，这与她的前辈麦克·凯利，爱丽丝·尼尔和贝蒂·萨尔类似——即通过自己绘画语言背后的心理研究剖析了美国文化与它的准则。因此，在这一传统下，塞尔弗的作品是一种对于普世经验的探索，她以准人类学的视角观察着构筑人们生活的社会系统、框架结构、建筑体系与生存环境。

— 凯茜·诺布尔



“博德加运营中”，上海余德耀美术馆展览现场，2018 年  
“Bodega Run,” installation view at Yuz Museum, Shanghai, 2018



## FRAME

The social situations we experience as children frame our initial understanding of the world, which in turn, irrecoverably shapes the rest of our lives. The sociologist Erving Goffman studied the significance of our day-to-day human interactions and social experiences in *The Presentation of Self in Everyday Life* in 1959. To Goffman, these interactions were a form of theatre, as humans struggle to perform the self they wish to be by modifying their speech, action, dress and staging, in order to influence the “audience’s” response. He went on to address the structurally conditioned nature of our experience in the book *Frame Analysis*, 1974, exploring how we interpret and perceive reality via culturally determined conditions—frameworks which are governed by the micro and macro institutions we use and exist in. Therefore, the architecture and design of the spaces and places we inhabit, and the objects and things that fill these spaces, teach us how to understand the world—affecting our behaviors by reflecting who we are, where we are from, and where we are going, back to us. The childhood realm—our house or apartment, nursery or school, the neighborhood streets, our friend’s homes—although tiny in comparison to the world at large, to the developing human mind seems impossibly large. I vividly recall standing on a stool for the first time as a toddler to reach the kitchen tap. Once I had achieved my goal of the tap, a joy in itself, I looked up and out the back window of my house into the neighbors garden for the first time: the view of a wildly overgrown leafy mess, framed by the kitchen window, is one of my earliest, most thrilling, and most influential, memories.

In the ongoing series *Bodega Run*—comprised of joyful, humorous, intimate, highly-stylized paintings, photographs, and animations of women and men shopping—Tschabalala Self magnifies aspects of the ecology of the bodega, as both a celebration of the communities that inhabit these stores; and a sharp social critique of the racial, gender, and class relations that play out in the theatre of this expansive microcosm. The bodega is an institution in itself. It is a space that is orientated around and run by, and for, people of color—for the African diaspora, Black American, and Latino populations. Self’s project combines positive and negative, beneficial and detrimental aspects of the bodega, in equal measure, as she considers how they mirror, and influence, the dynamics of the communities that use them. The first reflection occurs via the goods

that are sold: alongside a variety of household, cleaning, and food products, the bodega sells single cigarettes, lotto tickets and alcohol. Accompanying the products on sale, many bodegas have signs in the window stating that they accept EBT food stamps—thus accepting US government subsidy. Yet many bodegas sell food products of little to no nutritional value, and display signs stating “NO HOT FOOD” alongside a variety of other instructions to control the behavior of the customers. The shop fronts sometimes operate through a spinning tray window, creating a barrier between the server and the customer, for the implied safety of the shop keeper.

These seemingly small gestures are indicative of the psychologically destructive micro-aggressions of control and surveillance placed upon people of color living in America. These decisions—the architecture, the things, the products, the buying experience, the spatial relations, signifies to customers that they are tolerated, that they are not important, that they are to be managed, to be feared and not to be served—embody a form of deeply entrenched structural racism. These frames implore the communities that use these stores to move in a certain way, act in a certain way, behave in a certain way, and ultimately, consciously and unconsciously, absorb the implications of these decisions, because, as Self stated to me: “Stores are so important, because they are the first time you assign value, stores are where you learn to interact and function within a Capitalist system like America.”

Yet, *Bodega Run* is not a critique on times past, nor a study of the changing population of the city of New York’s Black and Latino neighborhoods. *Bodega Run*, and Self’s larger project as an artist, offers an exploration of society via the lens of her own experiences growing up as a black woman in America. Black identity is too often discussed in contrast to white identity: Self’s work is not an opposition to anything, it exists in the same realm, on the spectrum of artistic and cultural history, and as a form of social commentary, of her predecessors—Mike Kelley, Alice Neel, or Betye Saar each dissected aspects of American culture, and its behaviors, through the psychology of their own vernacular. Therefore, Self’s work is, in this tradition, an exploration of universal experience, as she holds a quasi-anthropological lens over the social systems, structures, architectures, and environments that shape lives.

- Kathy Noble



**巴约豆 Bayo**

布面丙烯、水彩、闪光乙烯基涂料、蜡笔、彩色铅笔、手工上色影印件、彩色影印件、  
手绘彩色帆布

Acrylic, watercolor, flashe, crayon, colored pencil, hand-colored photocopy, colored photocopy, hand-colored canvas on canvas

243.8 x 213.4 cm

2017





布朗特雪茄 Blunt

布面拼贴、填充材料、多层染色帆布、油彩、丙烯、荧光乙炔基涂料、彩铅  
 fabric, packing material, painted and dyed canvas, oil, acrylic, flashe, colored  
 pencil on canvas  
 219.4 x 182.9 cm  
 2018

谢绝推销 No Soliciting

纸上彩铅、水粉、丙烯、丝网印刷  
 Colored pencil, gouache, acrylic, and silkscreen on paper  
 66 x 89 cm  
 2018



野櫻果 *Wild Cherry Berry*

GIF 动画投影 GIF animation, digital projection  
尺寸可变 Dimensions variable  
2017





葡萄汽水 *Grape Soda*  
霓虹灯 Neon  
243.8 x 92.1 x 10.2 cm  
2017



## 社群的化身

我的博德加项目是非常个人化的，因为这是我第一次对现实生活中的可能与局限所进行的探索。作为一名画家，我常与幻想、记忆的重构、感受以及情绪打交道。而这次我采用了教谕研究的方法。作品中的形象不再徘徊于主、客的限定之间。他们扎根于我年少时所熟知的地方，在我的博德加项目中，在他们的店铺里。我自幼在哈莱姆长大，那里的街角遍布着博德加杂货铺，因此，它也是我对过去的一种寄托。如今物是人非。那些社区历经迁移、转变，有的甚至完全消失了。不同于其他的商铺和人，博德加杂货铺在我的记忆中依旧鲜明，这些铺子作为社区设施仍留存了下来。你依然可以在哈莱姆、华盛顿高地、因伍德、下东区、伯郎士、布鲁克林和皇后区见到它们。博德加好比一座立于城市绅士化汪洋中的灯塔，是时代更替的遗珍。它从过去到现在都是由有色人种为有色人种而创造的空间，并为有色人种服务。博德加，一种社群的化身，正是黑人都市生活的象征。

- 莎芭拉拉·塞尔弗

## A HOOD MENAGERIE

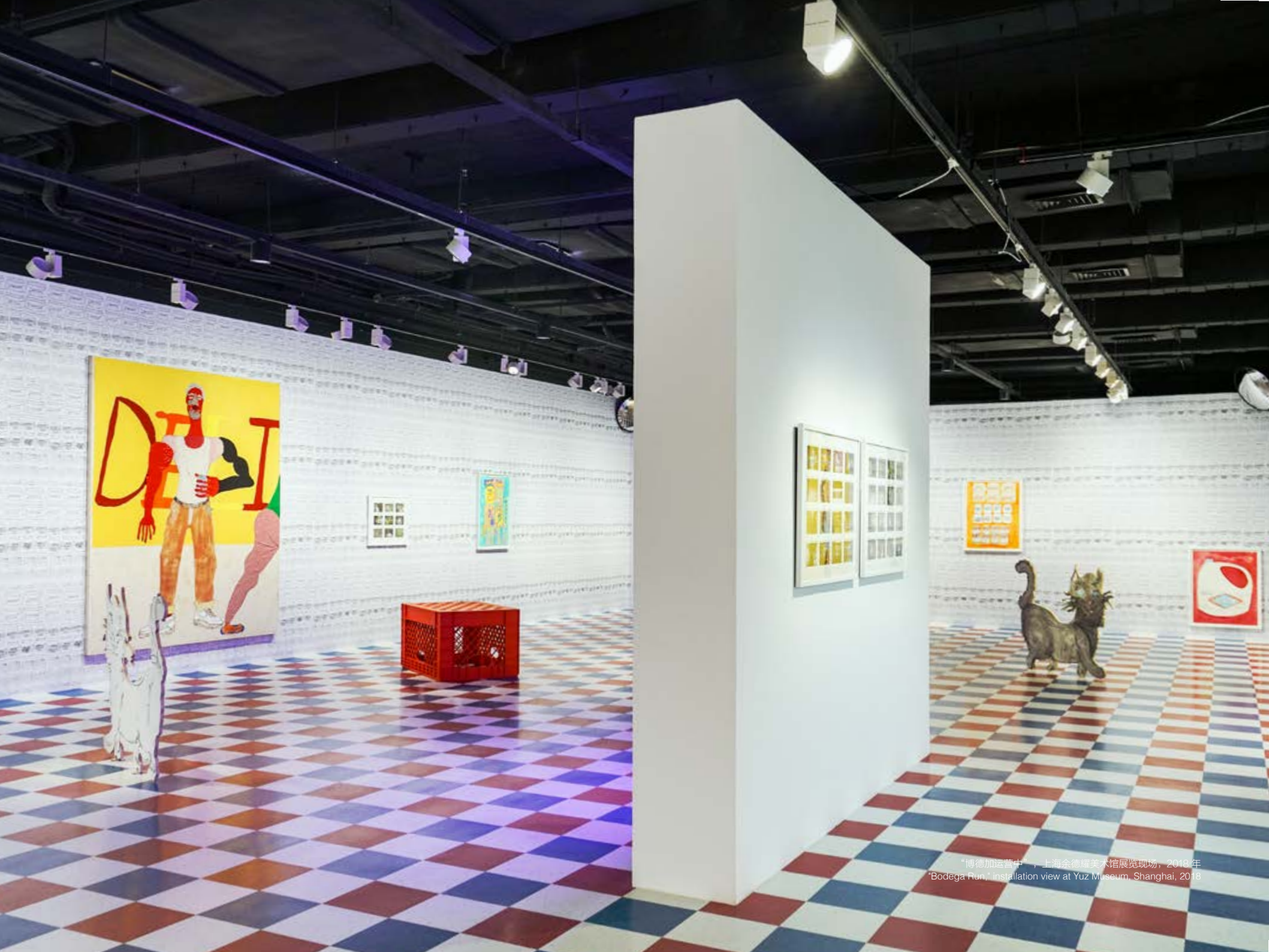
My bodega project is deeply personal because it is the first time I am exploring the possibilities and limitations of a real-life environment. As a painter, I have often been concerned with fantasy and the reimagining of my own memories, feelings and sentiments. This time I have taken a more didactic approach. My figures are no longer floating within liminal purgatory between subjectivity and subjection. In my bodega, in their store, they are grounded in a familiar location of my youth. A nostalgic environment from my past; the bodega, the corner stores which existed on every corner of almost every block of my neighborhood in Harlem growing up. The stores are still there, but many of the people are not. The community has shifted, changed and part of it has been erased. I still remember the bodega, unlike so many other businesses and individuals, because the bodega remains as a neighborhood institution. You can still find these stores in Harlem, Wash Heights, Inwood, LES, the Bronx, Brooklyn and Queens. A lighthouse in a ocean of gentrification, a relic from times past. The bodega is and was a space created for people of color by people of color, to serve the needs of communities of color. A hood menagerie, the bodega is emblematic of Black metropolitan life.

-Tschabalala Self



开架食品 *Shelved Food*

纸上彩铅、水粉、丙烯、丝网印刷  
Colored pencil, gouche, acrylic, and silkscreen on paper  
89 x 66 cm  
2018



“博德加运营中”，上海余德耀美术馆展览现场，2018年  
“Bodega Run,” installation view at Yuz Museum, Shanghai, 2018





“博德加狂奔中”，上海余德耀美术馆展览现场，2018年  
“Bodega Run,” installation view at Yuz Museum, Shanghai, 2018

## 关于艺术家 ABOUT THE ARTIST

莎芭拉拉·塞尔弗通过绘画与版画的融合形成了独树一帜的创作风格、探索了她对黑人女性身体的设想。艺术家横跨了不同的艺术形式与工艺传统，以缝纫、印刷和绘画等方式夸张地构筑起女性的身体形态。她笔下被放大了生理特征的人物反映了塞尔弗自身对于种族文化与性别文化的经历和态度。塞尔弗表示：“我的创作既包容又排斥着围绕黑人女性身体所展开的幻想与观念，而正因为作品没有具体的指向，才有了种种新的可能。我试图提供一种不同的、可能是虚构的方式，来诠释对被性别化、种族化的身体的窥视欲；一种既高贵而又卑微的身体。”

莎芭拉拉·塞尔弗，1990年出生于美国哈莱姆，目前生活并工作于纽约和纽黑文市两地。塞尔弗曾于世界范围内的多个美术馆与艺术机构进行展出。她的个展包括：“莎芭拉拉·塞尔弗”，电车当代艺术中心，格拉斯哥，2017年；“莎芭拉拉·塞尔弗”，太阳伞联盟艺术中心，伦敦，2017年；“功能”，T293画廊，那不勒斯，2016年；“纯品康纳”，木屋画廊，洛杉矶，2015年等。她参与的群展包括：“扳机：作为工具与武器的性别”，新当代艺术博物馆，纽约，2017年；“面对面，洛杉矶肖像收藏”，加州非裔美国人博物馆，洛杉矶，2017年；“欲望”，摩尔大楼，迈阿密，2016年；“一个星座”，哈莱姆画室博物馆，哈莱姆，2015年等。

Tschabalala Self builds a singular style from the syncretic use of both painting and printmaking to explore ideas about the Black female body. The artist constructs exaggerated depictions of female bodies using a combination of sewn, printed, and painted materials, traversing different artistic and craft traditions. The exaggerated biological characteristics of her figures reflect Self's own experiences and cultural attitudes toward race and gender. “The fantasies and attitudes surrounding the Black female body are both accepted and rejected within my practice, and through this disorientation, new possibilities arise,” Self has said. “I am attempting to provide alternative, and perhaps fictional, explanations for the voyeuristic tendencies towards the gendered and racialized body; a body which is both exalted and abject.”

Tschabalala Self (b.1990 Harlem, USA) lives and works in New York and New Haven. Self has exhibited widely in museums and art institutions internationally. Her solo exhibitions include: “Tschabalala Self,” Tramway, Glasgow, 2017; “Tschabalala Self,” Parasol Unit Foundation for Contemporary Art, London, 2017; “The Function,” T293, Naples, 2016; “Tropicana,” The Cabin, Los Angeles, 2015 and etc. Group shows include: “Trigger: Gender as a Tool and a Weapon,” New Museum, New York, 2017; “Face to Face, Los Angeles Collects Portraiture,” The California African American Museum, Los Angeles, 2017; “Desire,” Moore Building, Miami, 2016; “A Constellation,” Studio Museum Harlem, Harlem, 2015 and etc.



艺术家莎芭拉拉·塞尔弗  
由艺术家及伦敦柯芮斯画廊惠允，摄影：凯蒂·麦柯迪  
Tschabalala Self, the artist

Courtesy of the Artist and Pilar Corrias, London. Photo by Katie McCurdy.



## 关于余德耀美术馆项目空间

# ABOUT YUZ PROJECT SPACE OF ART

余德耀美术馆项目空间是独立于余德耀美术馆年度展览计划下的全新展示空间，于 2015 年 9 月正式对公众开放。项目空间邀请艺术家针对美术馆空间、环境及观众，创造特定场域的艺术作品及项目。以“一个项目 + 一个展览”相结合的方式，在艺术家主动与空间产生互动的同时呈现当代艺术正在发生的当时当刻。

余德耀美术馆项目空间旨在为国内外艺术家提供创作展示的平台和交流的契机，期待新的概念、内容和趋势在此发生。此外，项目空间希望艺术家在介入到美术馆空间的同时，激发出不同以往的创意和想法，尝试打破既定的创作形式，探索当代艺术创作的可能性。

Yuz Project Space of Art is a new independent program of Yuz Museum's exhibitions, which opened to the public in September 2015. Yuz Project Space of Art invites artists to make site-specific works or projects, engaging boldly with the museum, its surroundings and its audience. Combining a "project + an exhibition," the artist interacts actively with the space and aims to present the moment when contemporary art is happening.

Yuz Project Space of Art is the place where innovation, invention, and a new movement happen in the pathway of an artist. It aims to provide another platform for Chinese and international artists to exhibit their artworks as well as more opportunities to communicate with each other. Yuz Project Space of Art invites the artist to get inspired with new ideas by engaging the artist with the museum space and try to make some break-through artworks that are different from its own line.

本手册为余德耀美术馆于 2018 年 9 月 22 日至 12 月 9 日举办的项目空间展览“莎芭拉拉·塞尔弗：博德加运营中”特别制作。

This brochure is produced in conjunction with Yuz Project Space of Art exhibition "Tschabalala Self: Bodega Run" at Yuz Museum from September 22<sup>nd</sup> to December 9<sup>th</sup>, 2018.

### 文章撰稿 / Text Contribution

凯茜·诺布尔是一位常驻于纽约的撰稿人和策展人，目前担任纽约行为艺术双年展的策展人，主管策展相关事务。曾任剑桥微星艺术中心策展人、诺丁汉当代艺术中心展览主管，并于 2007 年至 2012 年间任泰特现代艺术馆策展人。诺布尔曾于《艺术论坛》、《弗里兹》和《慕斯杂志》等艺术杂志上发表大量文章；并为众多艺术家的相关著作执笔。

Kathy Noble is a writer and curator based in New York, currently working as Curator and Manager of Curatorial Affairs for Performa. She has worked as Curator at Wysing Arts Centre, Cambridge and Head of Exhibitions at Nottingham Contemporary, and as a Curator at Tate Modern from 2007–2012. She has published numerous articles in magazines such as Artforum, frieze and Mousse Magazine; and contributed essays to books on numerous artists.

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所有作品图片由艺术家及伦敦柯芮斯画廊惠允

All artwork images courtesy of the Artist and Pilar Corrias, London.

封面 Cover

《泡泡》，2018，布面丙烯、闪光乙烯基涂料、牛奶漆、纺织品、树胶及粉彩纺织品

*Bubble*, 2018, acrylic, flashe, milk paint, fabric, gum and pastel colored fabric on canvas  
213.4 x 182.9 cm

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