

Reborn 新生

LIANG BINBIN'S WORKS 梁彬彬作品

AROUNDSPACE GALLERY

身为制造者的艺术家

陈琳琳

格林伯格指出，当代艺术的创作，更大程度上是为了生产者而不是消费者。他的意思是，当代的艺术家们在创作的时候投入大量个人的情绪，作品更多是艺术家自身情感的宣泄，而不是为了满足观众的需求。这个说法固然正确，然而又不尽然，因为，最终这些个人的情感体验将被展示出来，供观众从中找到共鸣。当代艺术作的价值恰恰在于艺术家独特的个人经历与思考，如果为了满足观众的需要而创作，其结果是大众娱乐消费品，而非当代艺术。

梁彬彬就是一个这样的个人情感与经验的制造者。他是一个关注内在，注重内省的艺术家的，这一点可以从他的作品中看出来。“闭门造车”本是一个贬义词，指脱离实际生活经验的生搬硬造；而梁彬彬则以它作为一个内省的过程，仿佛禅宗的闭关，在沉寂中不懈努力，直至盛放。他的泰迪熊系列是对玩具的戏仿，而东方风味的鸟笼挂钩也让人联想到有闲阶级的“玩物丧志”。总之，“玩”是两者的内在联系。玩具熊的形状提醒人们童年的记忆，空的熊身又让人有莫名的忧伤；这些艺术家的个人情绪，恰到好处地通过作品传递给观众。

除了“玩”的因素，梁彬彬作品的另一个重要特征是对不同材料的探索、把握和运用；兼以质地优良，工艺精湛，作品的完成度高，视觉效果强烈。从最初的金属材料，到金属与皮革，到最近的作品《月之暗》中的多种材质的混合，梁彬彬对不同材料在同一件作品中的整合混用已经渐入佳境。

本次展览《新生》有梁彬彬最新的作品，也有前几年的作品，是艺术家对自己的一个阶段性回顾。新作品让观众看到艺术家思考的过程和成长的轨迹；总结过去，在这个基础上思考未来的方向，是为新生。

2011年4月于纽约

An Artist as A Producer

Linlin Chen

Greenberg once indicated that the production of avant-garde art is for the producers of art rather than for the consumers of art. What he meant is that avant-garde artists have invested their own emotions and experiences into their art; therefore, the results are to give vent to the artists' personal feelings, rather than to appeal to the audience. While this statement is true, it is not completed, because, finally, these individual feelings will be displayed to the mass to get their resonance. The value of contemporary art especially relies on artists' individual experience and contemplation; if the art work is created to appeal to the mass only, it turns out to be a mass entertainment product, instead of contemporary art.

Liang Binbin is an artist that acts as a producer of personal emotions and experiences. He is an artist that always focuses his inner side and introspection, which can be seen from his art. Bi Men Zao Che (To Build A Car behind A Closed Door) is a derogatory term in Chinese, which means to invent something not based on practical knowledge; yet Liang Binbin used it as a title of his work, which showed a process of his introspection, just like a Zen retreat, making efforts in silence, until a great bloom in the end. His Teddy bear series is a parody to Western toy, and the Oriental style bird cage hook also reminds the audience the leisure class's decadent life and taste. The playfulness is the association of both elements. The Teddy bear's shape evokes the audience's childhood memory, and the bear's empty body somehow brings sentimental feelings; all these artist's personal emotions, were conveyed to the audience accurately via the artwork.

Other than the playfulness, one other critical characteristics of Liang Binbin's art is the exploration, navigation and implementation of various materials; as well as the great craftsmanship, integrity, and strong visual impact of his art. From using metal materials only, to combine metal and animal hides, to blend multiple materials in his most recent work, *The Darkness of Moon*, Liang Binbin proved himself a master of mixing materials in one piece of art work.

This exhibition, Reborn, shows Liang Binbin's most recent works, as well as works made years ago, which is a stage review made by the artist himself. His recent works show the audience the process of his contemplation and the trajectory of his growth; to review the past, and to think about the future based on the past, is to reborn.

04-2011 New York, U.S.A.

文质彬彬

认识梁彬彬是在2006年，从他的作品开始,那是一件《鸟笼与摩托》。作品的完整度和质量都在第一时间给我留下了深刻的印象，从此我记住了这个名字。

梁彬彬的作品起源是一件件“物”，围绕在他身边的“物”。这些“物”里有他儿时迷恋的玩具，也有长大后执着的汽车。所以我们陆续看到了《成人玩具》系列，《鸟笼》系列，《闭门造车》系列。很多时候梁彬彬不是一个天马行空的艺术家，而是一个真实而又执着的“艺术工作者”。

梁彬彬的每一件作品的创作与完成都与他真实的生活和情感息息相关。

2005年，梁彬彬的毕业创作中有一件与实物等大的摩托车雕塑作品。这件作品是他第一次将皮革运用到作品中。他将自然生物的牛皮覆盖到工业文明的产品之上，一种新的形态和质感呈现出来；皮质的柔软附着在坚硬的工业形态上，带给观者想触摸的冲动，可当真实接触了，却又是冰冷的表面。生命的“温度”在工业文明之上冷却。

同时，他受到英国艺术家RICHARD DEACON¹ 的作品的启发，专注于结构的探索和表达。于是“铆钉”的元素自然的出现在作品里。就是这个最初从结构出发的想法，无形中成了梁彬彬“标志”性的视觉符号。

《鸟笼与熊》和《鸟笼与摩托》是梁彬彬最为出名的作品系列。东方鸟笼的挂钩部分与西方的TEDDY BEAR结合，又与摩托车结合。一个在中国接受西方美术教育长大的年轻艺术家，极为自然的有关于东西方文化的思考。梁彬彬选择从一个平易近人的角度去阐释这个命题，作品有着“以小见大”的文化内涵。五年后的今天，再看这些作品，我们依然被其精炼的外部形态和平衡的内在“质感”所吸引。

“平衡”似乎是梁彬彬作品中最为核心的一部分精神。无论什么材质，什么技术手段，又无论是东方情结还是西方好奇，在他的作品里，最终呈现的是“平衡”的张力。其实东方精神的深处即是一种平衡的力量，如阴与阳，白与黑，虚与实。

2007年至2009年，梁彬彬创作了新的系列——《闭门造车》。他用十四个月的时间创作了这件作品，耗尽了自已所有关于车的想象与执着。同时也是对一件“物”的无穷的探究。这些探究最终被他转化成扎实的雕塑语言。《闭门造车》是一件张力十足的作品，具有足够的广度和空间。

在梁彬彬的作品里我们隐约也感受到“物派”的影响。“物派”²起源于上世纪七十年代的日本，其作品风格以大量使用未经加工的木、石、土等自然材料为主要特征，尽可能避免人为加工的痕迹，同时思考物体之间以及与空间的关系。“物派”是以东方思想，道与禅为出发点的。正因为有东方思想在精神上的支撑，

“物派”艺术家们才能把自然的物质要素在视觉艺术中直接运用。物质在时代与艺术家赋予它精神时，改变了自身原有的形态，其能量通过视觉给当代人的心理带来冲击，激发了人的思维灵感。然而，梁彬彬在作品中使用自然材料，既保持了材料的原始性，例如皮质的纹理质感，又赋予材料新的特质：这种“混搭”带来无限新的可能和趣味。

梁彬彬没有停滞不前，他一直在往前走。2010年，梁彬彬创作了一系列新的作品。在这些作品中，更极致的造型，更创造的表达，不再仅仅表现一个“物”，而是一种气质和一段精神。于是，新的作品不再有任何限量版本，因为气质不可重复，精神不可复制。

《鲜花与骨头 *Flower Bear*》是新的系列中耗时最长的一件作品，它来自于梁彬彬一段亲身经历的生死离别。当梁彬彬幼年最亲近的外祖父的葬礼在漫山遍野的鲜花中进行时，一种生命羽化，生死轮回的感受油然而生：鲜花与枯骨，灿烂与腐朽，生命与死亡。

《遗失的骷髅 *The Lost Skull*》是为了纪念著名的设计师 ALEXANDER MCQUEEN而创作的。这个以运用骷髅的设计形象而闻名的艺术家最终放弃了自己，神秘而又绝望的气质是MCQUEEN令世人最为着迷的地方。

《黑与白 *Black or White*》是迈克尔·杰克逊一直困惑和纠结的主题。他最终死于我们每一个人伪善的好奇和怀疑之中：是黑是白？

《局 *Game*》是当今社会众生的写照：每个人都在自己的战场博弈，有自己的游戏规则，扮演自己的角色；有时光鲜的外表之下，是苍白的内心。在如同制服一般的面具之下，丧失自我：谁赢谁输？

刚刚完成的作品《月之暗 *The Darkness of Moon*》让我十分惊讶。惊讶于梁彬彬的又一次突破。这一次，各种黑色，各种质地，“平衡”在一个形体上，完整的表达着“黑暗的意义”。在第一时间的惊讶之后，我陷入了长时间的沉默。此时也许无声的语言比任何话语都更有意义。

从对“物”的追寻到对“精神”的理解，梁彬彬很自然的将自己的关注放到一个新的层面之上。在新的作品中，我们看到的是一个成熟的艺术家对自己，对社会，对生命的思考。

《论语》中有一句：“质胜文则野，文胜质则史。文质彬彬，然后君子。” 实质胜于文饰则粗鄙，文饰胜于实质则浮夸。“文”与“质”比例恰当，统一协调，人才可为“君子”。广而言之，这也是艺术审美的标准。一件作品的初衷与表达之间的比例适当，方能成为一件完整成熟的作品，继而才是一件成功的作品。

“文质彬彬，然后君子。”

梁彬彬，做人如此，做艺术亦如此。

明明 2011年4月于上海

1.理查德·迪肯（Richard Deacon）生于1949年，英国著名抽象雕塑家。曾获特纳奖。
2.关根伸夫，日本“物派”代表人物，代表作品《位相——大地》，1968年

Binbin: A Man of Virtue

I was acquainted with Liang Binbin in 2006, first through his work, *Bird Cage* and *Motorcycle*. I was impressed by the integrity and the craftsmanship of this piece, and remembered Liang's name immediately.

Liang Binbin's works stem from various objects; objects that surround him. These objects include the toys he was obsessed when he was a child, as well as his recent indulgence: cars. These objects are the inspirations of his works, such as the *Adult Toy series*, *Bird Cage series* and *Bi Men Zao Che (To Build A Car behind Closed Doors)* series. Sometimes, I feel Liang is not an artist with unlimited freedom, but a real and dedicated "art worker."

Also, the creation and perfection of every piece of Liang's work has been closely associated to his personal life and emotions. Liang Binbin exhibited a life size motorcycle sculpture in his graduation show in 2005, which was the first time he used leather in his work. He covered a motorcycle with natural ox hide, and created a new shape and texture: the soft hide on hard industrial product brought the audience a feeling of touch, yet when they actually touched the piece, they can feel a cold, lifeless surface only. The temperature of life was cooled by the industrial civilization.

Meanwhile, Liang Binbin has been influenced by British artist Richard Deacon¹'s work and focused on the exploration and expression of structures by using rivets in his work. The initiative idea was to emphasize the structure; however, it later became Liang Binbin's signature visual vocabulary.

Bird Cage and Bear, and *Bird Cage and Motorcycle* are Liang Binbin's most renowned series. He coupled the Oriental style bird cage hook with Western toy Teddy bear, and with motorcycle. As a young Chinese artist being educated with Western art techniques and history in China, he naturally concerns the eastern and western cultures. However, Liang Binbin interprets this idea in an approachable perspective, and embeds it in common objects. Five years later, we are still attracted to these works, which were carefully balanced in shape and well crafted in quality.

It seems that balance is the most essential part of Liang Binbin's art. Various materials and techniques, as well as Oriental complex and Western curiosity, are all balanced yet still in tension in his work. Indeed, the balanced power lies in the deep of Oriental spirit, such as Yin and Yang, white and black, and empty and full.

Liang Binbin made a new series, *Bi Men Zao Che* between 2007 and 2009. He spent fourteen months on this work, exhausting his imagination and persistence about cars. It was also an endless inquiry about an object, which was finally turned into his solid sculpture vocabulary. *Bi Men Zao Che* is a piece full of tension, with sufficient depth and width.

We can also detect the influence of "Mono Ha"² in Liang Binbin's art. "Mono Ha" was originated in Japan in the late 1960s and early 1970s. Its artwork featured mostly found and natural materials, such as wood, stone and soil, and avoided man-made process; its art also questioned the relationship between objects, as well as between objects and spaces. "Mono Ha" based on Oriental philosophy, namely, Taoism and Zen. Because of the support of Oriental thoughts, "Mono Ha" artists felt easy to use natural elements in their visual art works. These natural materials were reshaped by time and the spirit the artists transformed to them, and were considered refreshing by the audience, in terms of their visual impact.

Nevertheless, Liang Binbin uses natural materials in his work, not only keeping their original characteristics, e.g. the refined texture of animal hide, but also enriching them with new interpretation: this combination brings his art new possibilities and taste.

Liang Binbin never stops, on the contrary, he keeps moving forward to new directions. In 2010, he created a series of new works. In these works, he employed various shapes and more creative approaches. He moves from presenting an object, to present a character and a spirit. Therefore, his new work has no limited copies, for no character or spirit can be duplicated.

Flower Bear cost the artist the longest working time. It was inspired by Liang Binbin's personal experience of life and death. When he attended his beloved grandfather's funeral in a mountain full of blooming flowers, he felt strongly the circle and contrast of life: flowers and skeleton, glory and decay, life and death.

The Lost Skull was made in honor of the late designer Alexander McQueen. McQueen, who won his reputation by using skulls in his design, finally gave up on himself; his charm came from his mysterious and devastating characters.

Black and White is Michael Jackson's perpetual complex. His death made us couldn't help but wonder: whether he is black or white?

Game is an illustration of today's society: everyone is fighting in his own battlefield, following his own rules, and playing his own role; he may have a pale heart under a glamorous surface. We hide/lost ourselves under universal masks: who is the real winner?

I am amazed by Liang Binbin's most recent work, *The Darkness of Moon*, which is his another breakthrough. This time, he balanced different dark colors and various materials in one shape, conveying the "meaning of darkness." I fell into silence after I was amazed at my first sight. And silence may be more appropriate than any kind of language to describe this piece.

From the inquiry of object to the comprehension of spirit, Liang Binbin positioned himself in a new level. We found a mature artist's quest to himself, to the society, and to life itself.

The Master said, "Where the solid qualities are in excess of accomplishments, we have rusticity; where the accomplishments are in excess of the solid qualities, we have the manners of a clerk. When the accomplishments and solid qualities are equally blended, we then have the man of virtue." We can also say this is the criteria of aesthetics; when an original idea and approach are equally balanced, we then have a piece of artwork of integrity and mature, and of success.

The man of virtue has the accomplishments and solid qualities equally blended.

Liang Binbin also finds the balance in his art, and being himself.

Ming ming 04-2011 Shanghai

1. Richard Deacon, b. 1949, British sculptor, Turner Prize winner.

2. Nobuo Sekine, Phase – Mother Earth, 1968.



鸟笼与摩托车 NO.1
Bird Cage and Motorcycle

Stainless steel 不锈钢金属
106cm x 39cm x 121cm 2006



鸟笼与熊 NO.1
Bird Cage and Bear

Stainless steel 不锈钢金属
119cm x 49cm x 52cm 2006



鸟笼与熊 NO.13
Bird Cage and Bear (White)

leather/rivet/fiber glass/stainless steel 皮革, 树脂, 铆钉, 金属
119cm x 49cm x 52cm 2008



鸟笼与熊 NO.12
Bird Cage and Bear (Pink)

leather/rivet/fiber glass/stainless steel 皮革, 树脂, 铆钉, 金属
119cm x 49cm x 52cm 2008



鸟笼与熊 NO.2
Bird Cage and Bear (Yellow)

leather/rivet/fiber glass/stainless steel 皮革, 树脂, 铆钉, 金属
119cm x 49cm x 52cm 2006



鸟笼与熊 NO.9
Bird Cage and Bear (Green)

leather/rivet/fiber glass/stainless steel 皮革, 树脂, 铆钉, 金属
119cm x 49cm x 52cm 2006



鸟笼与熊 NO.3

Bird Cage and Bear (Red)

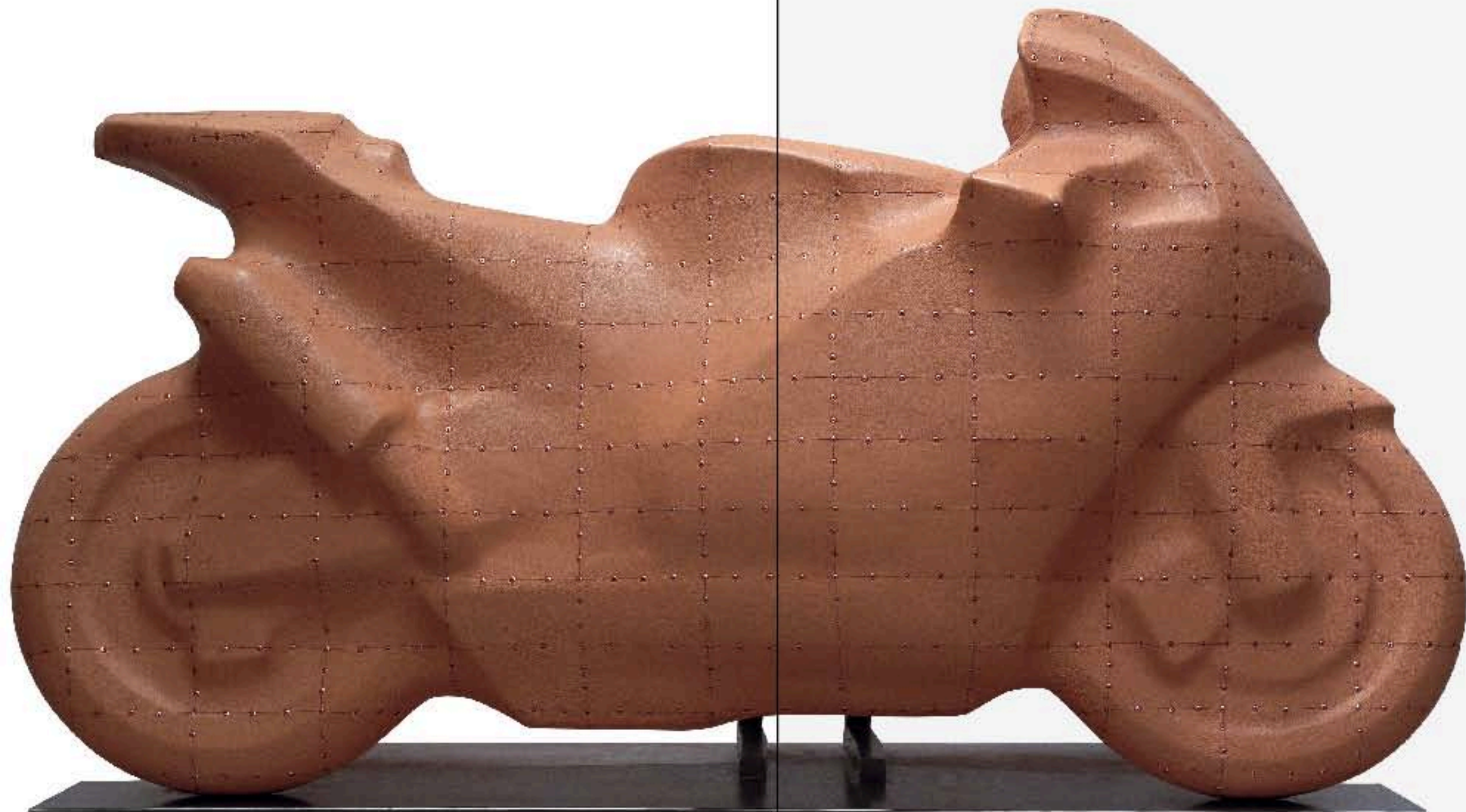
leather/rivet/fiber glass/stainless steel 皮革, 树脂, 铆钉, 金属

119cm x 49cm x 52cm 2006



摩托 - 皮肤 NO.2
Moto - Skin NO.2

leather/rivet/fiber glass 皮革、树脂、铆钉
206cm x 112cm x 70cm 2008





关于作品 2010

Jeff Zou 周围艺术负责人 **Liang** 梁彬彬

Jeff: 说说你为什么想到做《*Flower Bear*》?

Liang: 那是09年，我的外祖父去世了。我赶回家乡参加他的葬礼。出殡那一天，漫山遍野的鲜花花园。在那一瞬间，我清晰的看到了生命的灿烂和脆弱。这个感受十分强烈，一直印在我的心中；所以我就想用一件作品来表达对生命的感受。这就是《*Flower Bear*》最初的起源。

Jeff: 这件作品用了多长时间?

Liang: 将近一年。

Jeff: 你知道吗？这是我最欣赏的一件作品。因为这是你的一个新的起点，从这里开始，你更大范围的运用材质来表达思想和情感，运用自己的语言来表达对世界的认知和感受。

Liang: 谢谢。

Jeff: 那么《月之暗》呢？是一种对“恐惧”的表达吗？

Liang: 对，是隐藏在阴暗之下的有形的和无形的“恐惧”。这个“恐惧”是抽象的，不是任何具象的内容。其实现在我的作品，尽管仍在用一个具象的形态来表达，但是我更着力于带给观众精神上的冥想，希望作品可以在思想的空间中与观众的对话。

Liang: 关于《遗失的骷髅》，是为了纪念英国设计师*Alexander McQueen*。我要感谢**Jeff**为我找到“珍珠鱼皮”这种材质。黑色的“珍珠鱼皮”如宝石一般的表面，低调而又奢华。对*McQueen*来说，他似乎一直生活在面具和枷锁之下，所以我做了黑色的骷髅面具和骨头在面部和背部。

Jeff: 对，不仅如此。因为*McQueen*对我来说，是一位和市场抗争而又妥协的设计师。他不断抗争的精神在不断无奈的妥协下消亡。最后一点点光辉留在人们心中。这种黑色“鱼皮”的暗处的光泽和这个作品的表达非常贴切。

Liang: 在新作品的创作中，对我而言，非常大的一个突破就是运用不同材质，不断尝试新的材质，打破原先很多已有的束缚。这也是我最开心的地方。以前我说过，“有活干”我就很幸福。现在可以“随心”的创作，让我觉得更真实，更有意义。

Jeff: 在我眼里，你不是一个最“聪明”的艺术家，却是一个一点点积淀，一步步走来的艺术家。在不同的节点上，让我看到具有不同的变化和惊喜的艺术家！

Liang: 谢谢。

About works 2010

Jeff Zou Director of AroundSpace **Liang** Artist Liang Binbin

Jeff: Would you please tell us what motivated you to create the piece *Flower Bear*?

Liang: Well, my grandpa passed away in 2009. I went back to my hometown for his funeral. On the day of the funeral, I saw numerous wreathes and flowers all over the mountain. I suddenly felt the flourish and fragility of life, which remained a very strong feeling with me. So I decided to make a piece to describe my understanding of life, which is the original idea of *Flower Bear*.

Jeff: How long did it take you to complete this piece?

Liang: Almost a year.

Jeff: You know, this is my favorite piece. Because it is a turning point and from then on, you are more comfortable using various materials to convey your ideas and feelings; and started to build your own glossary to address your understanding of the world.

Liang: Thank you.

Jeff: What about *The Darkness of Moon*? Does it show some sort of fear?

Liang: Yes, it is a kind of fear that hid under the darkness. It is very abstract and there is no particular object to be afraid of. Although my current art work always takes a shape, I prefer to bring spiritual inspiration to my audience and hope my work can communicate with them in the space of spirits.

Liang: *The Lost Skull* is for *Alexander McQueen*. I also want to thank Jeff, who found me a precious material, “pearl fish skin,” which is used in *McQueen*’s piece. This black material has a gemstone like surface, low profile but luxurious.

Jeff: Yes, and more than that. For me, *McQueen* was a designer who fought with but also compromised with the market. His resistance finally demised to his compromise and left only a glimmer in people’s memory. This black fish skin’s dark glory absolutely fits this idea appropriately.

Liang: For me, a breakthrough is to try different materials in my new work, and break some limits, which is the most joyful thing. I used to say, I feel happy when there is work to do; now I feel more real and meaningful when I explore the possibility of various materials.

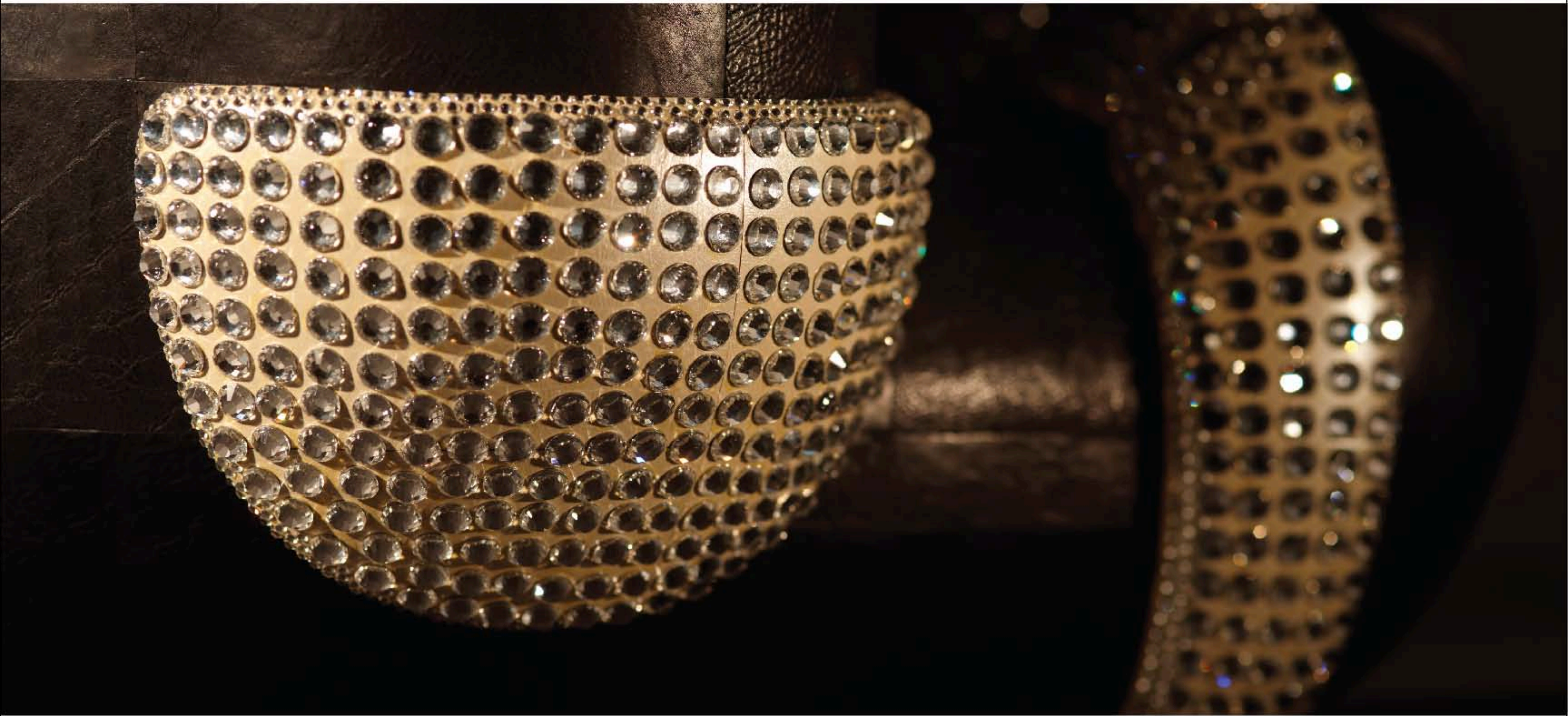
Jeff: For me, you are not a ‘genius artist,’ but an artist who works very hard and walks a long way to get where you are now. At different turning points, you show changes of your art, which always surprises me in a positive way!

Liang: Thank you.

Black or White
leather/fiber glass/copper/crystal
37cm x 37cm x 82cm

黑与白
皮革，树脂，铸铜，水晶
2010





Black or White (Part) 黑与白 (局部)



The Lost Skull
leather/fiber glass/copper
35cm x 39cm x 83cm

遗失的骷髅
皮革, 树脂, 铸铜
2010

The Lost Skull (Part)
遺失的骷髏 (局部)



Flower Bear
leather/fiber glass/copper
40cm x 40cm x 83cm

鲜花与骨头
皮革，树脂，铸铜
2010





Flower Bear (Part) 鲜花与骨头 (局部)



Darkness of the Moon
leather/fiber glass/copper
36cm x 39cm x 87cm

月之暗
皮革，树脂，铸铜
2010





Darkness of the Moon (Back) 月之暗 (背面)



Darkness of the Moon (Side) 月之暗 (侧面)

Game 局
leather/fiber glass/copper 皮革，树脂，铜
83cm x 36cm x 38cm for each 2010



Game (Back) 局 (背面)





Wedding! Wedding !

leather/fiber glass/copper/crystal
20cm x 22cm x 47cm for each

Private Collection

婚礼

皮革，树脂，铸铜，水晶
2010

私人收藏





Boy & Girl
leather/fiber glass/copper/jade
20cm x 22cm x 47cm for each
Private Collection

男孩，女孩
皮革，树脂，铸铜，玉料
2010
私人收藏

INDEX 索引-1



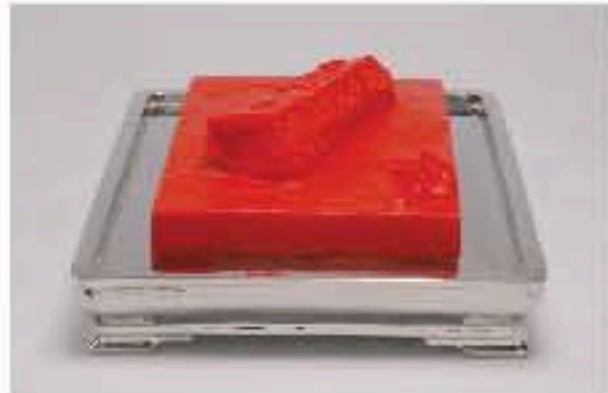
Adult Toy NO.1
silica gel
132cm x 65cm x 50cm

成人玩具No.1
硅胶
2005



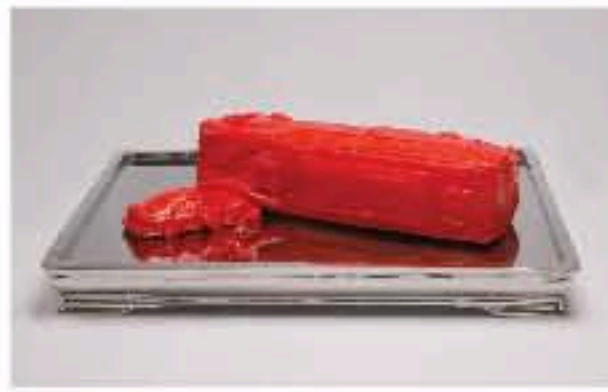
Adult Toy NO.3
silica gel/stainless steel
68cm x 46cm x 50cm

成人玩具No.3
硅胶，金属
2006



Adult Toy NO.4
silica gel/stainless steel
49cm x 36cm x 14cm

成人玩具No.4
硅胶，金属
2006



Adult Toy NO.5
silica gel/stainless steel
61cm x 44cm x 18cm

成人玩具No.5
硅胶，金属
2006



Adult Toy NO.6
leather/rivet/fiber glass
150cm x 140cm x 65cm

成人玩具No.6
硅胶，金属
2006



<280KM/H> R
fiber glass/paint
199cm x 106cm x 51cm

树脂，烤漆
2007



<280KM/H> S
stainless steel
199cm x 106cm x 51cm

不锈钢(锻造)
2007



Bi Men Zao Che NO.1
stainless steel
270cm x 145cm x 105cm

闭门造车No.1
不锈钢(锻造)
2007-2008

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Bird Cage and Motorcycle 鸟笼与摩托车 No.1
Stainless steel 不锈钢金属
106cm x 39cm x 121cm 2006



Bird Cage and Teddy Bear 鸟笼与熊 No.1
Stainless steel 不锈钢金属
119cm x 43cm x 53cm 2006



Moto -Skin No.2 摩托 No.2
Leather / rivet 皮革, 铆钉
206cm x 112cm x 70cm 2008



Bird Cage and Bear (white) 鸟笼与熊 No.13
leather/rivet/fiber glass/stainless steel 皮革, 铆钉, 金属, 树脂
119cm x 49cm x 52cm 2008



Bird Cage and Bear (pink) 鸟笼与熊 No.12
leather/rivet/fiber glass/stainless steel 皮革, 铆钉, 金属, 树脂
119cm x 49cm x 52cm 2008



Bird Cage and Bear (yellow) 鸟笼与熊 No.2
leather/rivet/fiber glass/stainless steel 皮革, 铆钉, 金属, 树脂
119cm x 49cm x 52cm 2006



Bird Cage and Bear (green) 鸟笼与熊 No.9
leather/rivet/fiber glass/stainless steel 皮革, 铆钉, 金属, 树脂
119cm x 49cm x 52cm 2006



Bird Cage and Bear (red) 鸟笼与熊 No.3
leather/rivet/fiber glass/stainless steel 皮革, 铆钉, 金属, 树脂
119cm x 49cm x 52cm 2006

鸟笼与熊 No.3
皮革, 铆钉, 金属, 树脂
2006

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Game 局
leather/fiber glass/copper
83cm x 36cm x 36cm for each
皮革, 树脂, 铸铜
2010

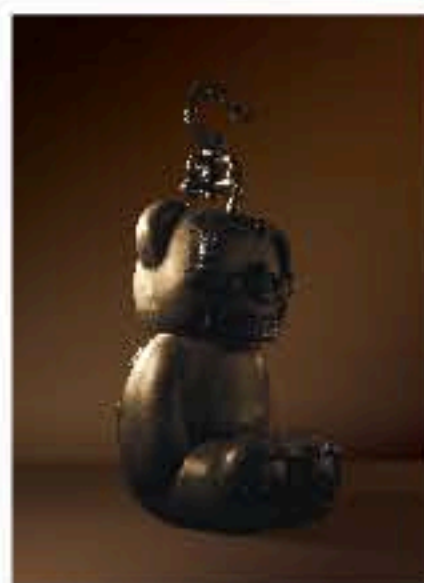


Boy & Girl
leather/fiber glass/copper/jade
20cm x 22cm x 47cm for each
Private Collection

男孩, 女孩
金属, 树脂, 皮革, 玉料
2010
私人收藏



Black or White 黑与白
leather/fiber glass/copper/crystal
皮革, 树脂, 铸铜, 水晶
37cm x 37cm x 82cm
2010



The Lost Skull 遗失的骷髅
leather/fiber glass/copper
皮革, 树脂, 铸铜
35cm x 39cm x 83cm
2010



Flower Bear 鲜花与骨头
leather/fiber glass/copper
皮革, 树脂, 铸铜
40cm x 40cm x 83cm
2010



Darkness of Moon 月之暗
leather/fiber glass/copper
皮革, 树脂, 铸铜
36cm x 39cm x 87cm
2010



Wedding! Wedding!
leather/fiber glass/copper/crystal
20cm x 22cm x 47cm for each
Private Collection

婚礼
金属, 树脂, 皮革, 水晶
2010
私人收藏

梁 彬彬		
1979	生于浙江黄岩	
1999	毕业于北京工艺美术学校	
2005	毕业于中央美术学院雕塑系	
	现工作生活于北京	
—— 个人展览		
2011	《新生》梁彬彬作品展	周围艺术，上海
—— 主要展览		
2009	《生化-虚实之间——2009动漫美学双年展》	北京今日美术馆，北京
	《寓意非/现实——2009动漫美学双年展》	上海当代艺术馆，上海
2008	“梦蝶” 第二届上海当代艺术馆文献展	上海当代艺术馆，上海
	“这是亚洲?”	安杰当代艺术画廊，上海
	“当下”	周围艺术空间，上海
	“向内” 装置雕塑展	偏锋新艺术空间，北京
	“春天来了” 新界面IV	红桥画廊，上海
	“七零后艺术档案 ”	别处空间/星空间艺术中心，中国北京
2007	“工艺-对生活的形式” 清州国际工艺美术双年展	韩国清州艺术中心，韩国清州
	“对话” 北京琴山画廊开幕展	北京琴山画廊，北京
	“亚洲青年艺术家在 Heyri”	Heyri艺术基金会文化空间，韩国首尔
	“妄想国” 中国新生代艺术展	对比窗艺廊，上海
	“中国新风” 中国当代艺术展	光州市立美术馆，韩国光州
	“水中青春”	九立方画廊，北京
2006	“开玩笑” 五人展	玛蕊乐画廊，北京
	“UP一代登陆展” 新界面II	红桥画廊，上海
	“对比与差异”	上海对比窗艺廊，上海
	“虚实实实” 中国当代艺术节	Heyri艺术基金会文化空间，韩国首尔
	“虚拟的爱”	上海当代艺术馆，上海
2005	“十点十色”	索卡艺术中心当代空间，北京
	第二届成都双年展	成都现代艺术馆，成都
2004	“顺藤摸瓜”	中央美术学院雕塑研究所，北京

Liang Binbin		
1979	Born in Huangyan, Zhejiang Province, China	
1999	Graduated from Dept. Decoration Art, Beijing Institute of Art & Design	
2005	Graduated from Dept. Sculpture Art, Central Academy of Fine Arts	
	Now Working & Living in Beijing	
—— Solo Exhibition		
2011	< Reborn > Liang Binbin's Works	AroundSpace, Shanghai
—— Main Exhibitions		
2009	Enliven- In Between Realities and Fiction -Animamix Biennial-Today's Art Museum, Beijing, China	
	Metaphors of Un/Real - Animamix Biennial 2009-2010-Museum of Contemporary Art, Shanghai	
2008	Butterfly Dream- Shanghai MOCA Envisage II , Museum of Contemporary Art, Shanghai, China	
	This is Asian?-Andrew James Art Gallery, Shanghai, China	
	UP-TO-DATE- AroundSpace, Shanghai, China	
	In Ward- Installation and Sculpture Exhibition, PIFO New Art Studios, Beijing, China	
	Here Comes Spring- New Interface IV, Red Bridge Gallery, Shanghai, China	
	Post ' 70 Art Archives -Beyond Art Space/Star Gallery, Beijing, China	
2007	Crafts: A Mode of Life- Cheongju International Craft Biennale, Cheongju Arts Center, Korea	
	Interaction, Beijing Keumsan Gallery, Beijing, China	
	Asian Young Artists in Heyri, Heyri foundation Art Space, Soul, Korea	
	Imagination-Chinese New Contemporary Art, Contrasts Gallery, Shanghai, China	
	The New Wind from China-Chinese Contemporary Art Exhibition, Gwangju Art Museum, Korea	
	Youth in Water, Cube Gallery, Beijing, China	
2006	Joking, Marella Gallery, Beijing, China	
	Landing of Up Generation- New Interface, Red Bridge Gallery, Shanghai, China	
	Contrasts & Contradictions-Crossovers//beyond art &design, Contrasts Gallery, Shanghai, China	
	Unclear and Clearness, Chinese Contemporary Art Festival , Heyri foundation Art Space, Soul, Korea	
	Fiction @ Love, Museum of Contemporary Art, Shanghai, China	
2005	Ten Eras Ten Colors , SOKA Contemporary Space, Beijing, China	
	The 2nd Chengdu Biennale , Chengdu , China	
2004	track down by following clues , The research institute of Sculpture in Central Academy of Fine Arts, Beijing, China	

Published in conjunction with the exhibition

<Reborn - Liang Binbin Works>

此画册为展览《新生——梁彬彬作品》而出版

Producer: AroundSpace Gallery

Editor: Ming ming

Translator: Chen Linlin

Photographer: Gong Zhen Yu Studio

Design: Yvone Yao

出版：周围艺术画廊

编辑：明明

翻译：陈琳琳

摄影：龚振宇

设计：姚姗姗

AroundSpace Gallery 周围艺术

www.aroundspace.org