



梁琛
建筑师，艺术家

梁琛试图通过建筑和艺术的双重实践来探讨一个悖论的可能：有限范围内的无限性。数学家格奥尔格·康托尔（Georg Cantor）曾用希伯来文的第一个字母 **א**（Aleph）来表示“有限的无穷集合”，梁琛试图讨论此符号新的定义，它关乎神秘、无限、时空、万物以及它们的关系、界限与自由。

梁琛关注一个确定集合，如一个具体概念、物体、空间等，在时间上长时段、多时段、大尺度的流变与时空积累，并试图通过身体浸入，形成新的个体经验与记忆，再通过创作介入，形成新的时空。

自大学阶段开始，梁琛受历史学家费尔南·布罗代尔（Fernand Braudel）影响，开始对建筑设计场地和空间进行长时段和多时段的观察。包括城市形成、街区形成、建筑形成、物质形成、日常行为等，从而对其在纵向、时间轴上的无限性进行探讨，并找寻线索，通过新的建筑介入到场地及整个时空当中。在对于东北城市长春的长时段和多时段观察之后，自 2013 年开始，梁琛开始用同样的方法观察自己的家乡辽宁丹东。以宇宙史为新的时空坐标，从宇宙爆炸、地球形成开始，到丹东的地质、山水、城市、街区的形成，再到个人从小生活的住宅建筑的历史，及住宅内不同时间的三次装修的呈现，梁琛在家乡研究与自我分析中层层推进，以此唤醒自己童年的物质与空间记忆，构建起他创作的起点和源泉。

基于近年来在丹东、额尔古纳、新疆等地丰富的地方文化研究和实践经验，梁琛发起了以艺术、建筑、人类学等跨学科研究为基础的“边界计划”，作为后现代全球文化景观的重要现象，发源于现代西方的当代艺术和“地方文化”间的时空差序正在逐步消解，并在互相引用中重构着全球公共文化的秩序和边界。正因此，对地方性知识的研究成为了理解当代知识生产之具体情境的必需，“边界计划”聚焦于处于知识生成与交换的前沿的边境地带。从地理边界出发，试图以跨学科的视角管窥更为广阔复杂的文化、历史、语言和社会心理的边界，探寻艺术创新的更多可能。

1987 生于辽宁省丹东市
2006-2011 吉林建筑工程学院，获建筑学士学位
2011-2015 工作于直向建筑，任理事；作为项目建筑师完成阿那亚三联海边图书馆（“孤独图书馆”）、北京白塔寺四合院更新等项目
2014、2016 作为助教完成清华大学建筑学院开放设计教学：“光的空间”（董功组）
2017 开始独立建筑与艺术实践，成立工作室：阿莱夫时空研究所
现工作生活于北京

获奖：
《罗博报告》2020 年度人物；年度设计师

建筑：
众方纪，额尔古纳，2017-2019，建成
啤酒博物馆，北京，2017，建成
索卡艺术中心，北京，2019-2020，建成
Innerflow Gallery，北京，2022-2023，建成
通文化博物馆，扬州，2017-，施工图设计
阿那亚海鲜市集，北戴河，2021-，施工图设计
可可托海矿工宿舍与灯塔改造，新疆，2021-，概念设计

策展：
2024
影像之塔，苏河皓司，上海，中国
无尽的注释 II，鸭绿江美术馆，丹东，中国
2023
作为中心的边缘：东北亚的界河、桥梁与记忆空间，金鹰美术馆，南京，中国
无尽的注释，鸭绿江美术馆，丹东，中国
身边的自然，益民菜市，成都，中国
2022
日常史诗，东·壹美术馆，成都，中国
从安东到丹东：鸭绿江上的木筏、断桥与过客，山中天艺术中心，北京，中国
2020
空间规划——（后改革开放的）一些房子和（后世博的）一些建筑，OCAT 上海，上海，中国
2019
城市微更新：一场嵌入的生机，宽窄匠造所，成都，中国

个展 & 个人项目：
2024
土地行动，Part Lab，上海，中国
2021
混沌，HAFMAY，上海，中国
时代钟声，芭莎艺术，西单更新场，北京，中国
2020
他山之石，上川岛，江门，中国
1976/2020，外交公寓 12 号，北京，中国
2019
梁琛，阿莱夫，A4 美术馆，成都，中国
水中诗句，阿那亚，北戴河，中国
2018
Project Aleph 2.0，阿那亚，北戴河，中国
2017
Project Aleph，阿那亚，北戴河，中国

群展：
2024
青山行不尽：山海渡远，日本大阪文化馆·天保山，大阪，日本
2023
小城之春，长江美术馆，太原，中国
小城之春，昆明当代美术馆，昆明，中国
小城之春，坪山美术馆，深圳，中国
蓝图北京，木木美术馆，北京，中国
2021
坐标系·天空盒，现代汽车文化中心，北京，中国
新一代的工作方法，山中天艺术中心，北京，中国
2020
天演，悦·美术馆，北京，中国
众方纪游牧计划 3，太古里，北京，中国
2019
自在溪涌，2019 深港城市\建筑双城双年展（深圳）大鹏溪涌分展场，深圳，中国
月相，尤伦斯当代艺术中心，北京，中国
溯与承，尤伦斯当代艺术中心，北京，中国
异名鳙鱼，George V 艺术中心，北京，中国
B.Side，George V 艺术中心，北京，中国
众方纪游牧计划 1，朝阳大悦城，北京，中国
众方纪游牧计划 2，桃花坞，苏州，中国
空间催眠计划 27 号院，内务部街 27 号，北京，中国
策展课，华·美术馆，深圳，中国
3 厘米博物馆，chi K11，沈阳，中国
2018
游牧简史，前抄手 22 号院，北京，中国
行进中的历史，北京服装学院客城时尚产业园，雄安，中国

展览空间设计：
2024
腹地脉动，新疆美术馆，乌鲁木齐，中国
时间的铭刻，新峰美术馆，廊坊，中国
共贵与多元，中国美术馆，北京，中国
2023
穹宇之下，龙美术馆，上海，中国
星象魔法，金鹰美术馆，南京，中国
元境—第 59 届威尼斯双年展中国国家馆巡展，深圳市当代艺术馆与规划展览馆，深圳，中国
2022
创影，四方美术馆上海铜仁路空间，上海，中国
武汉双年展，合美术馆，武汉，中国
ON|OFF 2021：回到未来，和美术馆，广州，中国
2021
会—徐累个展，南池子美术馆，北京，中国
方道文山流，索卡艺术中心，北京，中国
现代的脉动，宝龙艺术中心，上海，中国
超凡与人间，深圳市当代艺术馆与规划展览馆，深圳，中国
2020
仇晓飞个案研究展 Part I 赤 /Part II 托洛茨基基长成了一棵树，新世纪当代艺术基金会，北京，中国
具身之镜：中国录像艺术中的行为与表演，新世纪当代艺术基金会，北京，中国
为了忘却的纪念，今日美术馆，北京，中国
2019
月相，尤伦斯当代艺术中心，北京，中国
重蹈现实—王兵影像收藏展，OCAT 上海馆，上海，中国
2018
行进中的历史，北京服装学院客城时尚产业园，雄安，中国
行进中的历史，798 国际文化交流中心，北京，中国

演讲：
2019
《空间催眠》，尤伦斯当代艺术中心，北京，中国
《时空意志》，A4 美术馆，成都，中国
《空间的长时段与多时段》，中国人民大学，北京，中国
2018
《Aleph》，时空意志的延伸与凝固，北京建筑大学，北京，中国
《Atlas》，时空意志的起点与绵延，北京建筑大学，北京，中国
《揭示太阳》：时空意志的潜意识交融与呈现，北京建筑大学，北京，中国
《O》：万物，黑色，黑暗，虚无，北京建筑大学，北京，中国
2017
《安东与我的时空交叠》，中国人民大学，北京，中国



LIANG CHEN
Architect, Artist

Liang Chen attempts at discussing the possibility of a paradox through his dual practice of architecture and art: infinity within the finite. Mathematician Georg Cantor once used the first Hebrew letter, «Aleph», to signify "the finite/infinite set", which evokes mysteries, infinity, space-time, as well as their interconnection, boundaries and freedom. Liang Chen tried to discuss the new definition of this symbol.

For any given set of entities, such as a concrete concept, an object, or a space, Liang Chen studies closely their shift, progression and spatial-temporal accumulation over long-term time, multi-layered time, and on large scales. Facilitating bodily immersions, he strives to construct new individual experiences and memories, which he then converts into new space-time through creative intervention. Liang Chen called the working method of "excavating and intervening in the space subconscious with space as the main body called spatial hypnosis".

Influenced by historian Fernand Braudel during his college years, Liang Chen experimented with a long-termed and multi-layered observation of architectural sites. He examined blocks and buildings, the formation of cities and substances, and people's daily behaviors. The discussions on the infiniteness about the longitudinal and time axis are further carried out to explore the clues of the site, and then a specific design method of space intervention is used to penetrate the site and the entire time and space. After a long-term and multi-layered time research of the Northeastern city, Changchun, Liang Chen began to study his hometown Dandong, Liaoning Province, with the same method from 2013. Applying the universe to be the new spatial-temporal coordinate, his analysis spans from the Big Bang, the formation of the earth, to the geology of Dandong, constitution of its landscapes, neighborhoods and streets, and finally ends in the residential building where he grew up, manifested in its three interior decorations from three different periods. Through a sub-conscious recapitulation of childhood city and architectural space, Liang Chen intends to awaken a sub-consciousness of substance and scope. This hometown study and self-analysis became the departure point and source for Liang Chen's work.

On the other hand, built on his research and practical experience in Erguna, Dandong, and Xinjiang, Liang Chen initiated interdisciplinary research "Border Project" in art, architecture, and anthropology. As a critical phenomenon in post-modern global cultural landscape, the temporal and spatial disparity between contemporary art and "local culture" is gradually dissolving and referencing each other, reconstructing the order and boundaries of global public culture. Therefore, the study of local knowledge has become necessary to understand the specific context of contemporary knowledge production. The Border Project focuses on borderlands, which are at the forefront of knowledge production and exchange. Starting from geographical borders, Border Project attempts to explore more possibilities for artistic innovation by taking an interdisciplinary view of the broader borders of culture, history, language, and social milieu.

Born in 1987 in Dandong, Liaoning, China
2006–2011 Studied at Jilin Jianzhu University, Bachelor of Architecture
2011–2015 Worked in Vector Architects, as associate and project architect, completed the Seashore Library and the Courtyard Hybrid projects
2014, 2016 As teaching assistant, completed the open design teaching of Tsinghua University School of Architecture: "The Space of light" (Dong Gong Group)
2017 Began independent architecture and art practice, founded Studio: Aleph-Liangchen
2019 Established the curation group: SRI (Space Research Institute) with independent curator Sun Dongdong
Currently works and lives in Beijing

Award

Robb Report, 2020 "Best of the Best" Designer

Architecture Project

Singer's House, Erguna, 2017–2019, Built
Ale Museum, Beijing, 2017, Built
Soka Art Center, Beijing, 2019, Built
Fishing Museum, Yangzhou, 2017–, Schematic Design

Curatorial Project

2024
Tower of Images, SUNHEBAUS, Shanghai, China
Endless Annotation II, Yalu Art Museum, Dandong, China
2023
Edges as the Center: Riverine Borders, Bridges and Memory Spaces between China, Mongolia, North Korea and Russia, G Art Museum, Nanjing, China
Endless Annotation, Yalu Art Museum, Dandong, China
Nature around us, Yimin Market, Chengdu, China
2022
Epic Everyday, Dongyi Art Museum, Chengdu, China
From Antung to Dandong—Rafts, Broken Bridges and Strangers on the Yalu River, Wind H Art Center, Beijing, China
2020
Space Discipline: some buildings (after reform and opening up) and some architecture (after the Expo in Shanghai), OCAT Shanghai, Shanghai, China
2019
Urban Renewal: Reinvigorating the Old by Infusing with the New, Wide Narrow Alley, Chengdu, China

Solo Exhibition&Solo Art Project

2024
Earthworks, P.art Group, Shanghai, China
2021
CHAOS, Harmony, Shanghai, China
Bells of times, HART, Beijing, China
2020
1976/2020, DRC No.12, Beijing, China
Other Stones, Shangchuan Island, Jiangmen, China
2019
Liang Chen: Aleph, A4 Art Museum, Chengdu, China
Wishes on Water, Aranya, Beidaihe, China
2018
Project Aleph 2.0, Aranya, Beidaihe, China
2017
Project Aleph, Aranya, Beidaihe, China

Group Exhibition

2024
Endless Green Mountains: Voyage Across Mountains and Seas - The Road of Tang Poetry, Osaka Cultural Center, Osaka, Japan
2023
Hometown Spring, Changjiang Art Museum, Taiyuan, China
Hometown Spring, CGK, Kunming, China
Hometown Spring, Fingshan Art Museum, Shenzhen, China
Blueprint Beijing, M WOODS Hutong, Beijing, China
2021
Coordinate System-Sky Box, Hyundai Motorstudio, Beijing, China
The Methodology of the New Generation, Wind H Art Center, Beijing, China
2020
Evolution, Enjoy Art Museum, Beijing, China
Moving Black Project3, Taiguli, Beijing, China
2019
At Ease in Xichong, 2019UABB (SHENZHEN) XICHONG SUB-
VENUE, Shenzhen, China
Lunar Phases, UCCA, Beijing, China
Lost&Found, UCCA, Beijing, China
Killfish the Heteronymy, George V Art Center, Beijing, China
B-Side, George V Art Center, Beijing, China
Moving Black Project1, Joy City, Beijing, China
Moving Black Project2, Taohua Street, Suzhou, China
Space Hypnosis Project: No.27 Yard, Neiwubu Street, Beijing, China
The Curation Workshop, OCT Art & Design Gallery, Shenzhen, China
3cm Museum, chi K11, Shenyang, China
2018
A brief history of nomadic, Qianchaoshou Hutong No.22, Beijing, China
History in the Making, Beijing Fashion Institute Rongcheng Fashion Industrial Park, Xiong'an, China

Exhibition Design

2024
Pules of the Hinterland, Xinjiang Art Museum, Urumchi, China
Etched in Time, ENNOVA Art Museum, Langfang, China
One and All, National Art Museum of China, Beijing, China
2023
Under the Vault of Heaven: Huang Yuxing, LONG Museum, Shanghai,

China

Looking at the Stars, G Museum, Nanjing, China
Meta-Scape: Pavilion of the P.R of China of the 59th International Art Exhibition - La Biennale di Venezia, Shenzhen Museum of Contemporary Art and Urban Planning, Shenzhen, China
2022
Wuhan Biennale 2022, United Art Museum, Wuhan, China
Reflections in the Water: Du Jingze, Sifang Art Museum, Shanghai, China
ON/OFF 2021 Carousel of Progress, HEM, Guangzhou, China
2021
XINGHUI: XU Lei, Nanchizi Museum, Beijing, China
The Artist's Way of Vincent Fang, Soka Art Center, Beijing, China
The Pulse of Modernity, Powerlong Museum, Shanghai, China
Transcendence and Ren Jian: SU Xinping, Shenzhen Museum of Contemporary Art and Urban Planning, Shenzhen, China
2021
XINGHUI, Nanchizi Museum, Beijing, China
The Artist's Way of Vincent Fang, Soka Art Center, Beijing, China
The Pulse of Modernity, Powerlong Museum, Shanghai, China
2020
QIU Xiaofei, Part I: Red/Part II: Trotskyky grew into a tree, New Century Art Foundation (NCAF), Beijing, China
Embodied Mirror: Performances In Chinese Video Art, New Century Art Foundation (NCAF), Beijing, China
In Memory of Forgotten, Today Art Museum, Beijing, China
2019
Lunar Phases, UCCA, Beijing, China
Remapping Reality-Selected Video Collection from Wang Bing, OCAT Shanghai, Shanghai, China
2018
History in the Making, Beijing Fashion Institute Rongcheng Fashion Industrial Park, Xiong'an, China
History in the Making, 798 International Art Exchange Center, Beijing, China

Lecture

2019
Hypnotize a Space, UCCA, Beijing, China
The Will of Time and Space, A4 Art Museum, Chengdu, China
The long time period and the multi-time period of the space, Renmin University, Beijing, China
2018
<Aleph>: the extension and solidification of the will of time and space, Beijing Jianzhu University, Beijing, China
<Atlas>: The beginning and stretching of the will of time and space, Beijing Jianzhu University, Beijing, China
<Uncovering the Sun>: the unconscious blending and presentation of the will of time and space, Beijing Jianzhu University, Beijing, China
<>: Everything, Black, Darkness, Nothing, Beijing Jianzhu University, Beijing, China
2017
An-tong and I overlap in time and space, Renmin University, Beijing, China