

方力钧

1963 生于中国河北

1989 毕业于中央美术学院版画系

2013 方力钧被聘为中国国家画院当代艺术研究中心主任
现生活工作在北京

方力钧作为中国后89新艺术潮流最重要的代表，与这个潮流的其它艺术家共同创造出一种独特的话语方式——玩世写实主义，其中尤以方力钧自1988年以来一系列作品所创造的“光头泼皮”的形象，成为一种经典的语符，标志了80年代末和90年代上半期中国普遍存在的无聊情绪和泼皮幽默的生存感觉，或者更广义地说它标志了当代人的一种人文和心理的感觉，也许，无论东、西方，当代知识分子都变得有点泼皮了，因为，面对今天的世界，我们越来越感到无可奈何，而且我们已经无法象卡夫卡和杰克梅蒂时期那样，感受到环境的压迫，揭示荒诞的存在以宣泄内心的压抑，并标明自己的独立意志。而今天我们几乎分不清我们与环境的界限，我们以为自己的独立，也许正是某种环境的结果，我们嘲笑这个世界，也许正是嘲笑自己，我们不得不变得泼皮。

个展 (筛选)

2012 “艺融两江”——长江汇当代艺术大展，重庆，中国

2009 《Sea+Sky》，比勒菲尔德，德国

2002 “图像就是力量”，深圳何香凝美术馆，深圳，中国

1999 《开启通道》，东宇美术馆，沈阳，中国

《开放的边界》，48民威尼斯双年展，威尼斯，意大利

《新世纪的新现代主义》，林姆画廊，旧金山，美国

《第五届亚洲美术展》，福冈美术馆，福冈

1998 《透视：中国新艺术》，亚洲社会博物馆，纽约，美国

《黑与白》，当代中国，伦敦，英国

《5000+10》，当代中国，比堡，西班牙

《是我》，劳动人民文化宫，北京，中国

《方力钧作品展》，严肃的扎坎画廊，阿姆斯特丹，荷兰

《方力钧作品展》，斯泰德里克博物馆，阿姆斯特丹，荷兰

《方力钧作品展》，马克斯·普洛泰克画廊，纽约，美国

1996 《北京，不，不是肥皂剧》，玛斯托，慕尼黑

《与中国对话》，路德维希论坛，阿中，德国

《题目，广岛》，广岛现代艺术馆

《四个交叉点》，法兰西画廊，巴黎，法国《中国！》，艺术博物馆，波恩，德国

《方力钧作品展》，东京基金会，日本

1995 《幸福幻想》，东京基金会，日本

《我们的世纪》，路德维希博物馆，德国

《光州双年展》，韩国

《第四段》，斯泰德里博物馆，荷兰

《中国前卫艺术展》，桑塔·莫尼卡艺术中心，巴塞罗那，西班牙

Cai Zhisong

1963 Born in Hebei, China

1989 Graduated from the Department of Printmaking of the Central Academy of Fine Arts 2013 Fang Lixuan was hired as the director of the Center for Contemporary Art Research of the National Academy of Painting of China and now lives and works in Beijing

As the most important representative of China's post-89 art trend, Fang Lixuan has worked with other artists of this trend to create a unique way of discourse - playful realism, especially the "skinhead splash" created by Fang Lixuan's series of works since 1988 "Leather" s image, become a classic phrase, marked the late 1980s and the first half of the 1990s China's prevailing boredom and the sense of survival of the humor, or more broadly it marked the contemporary human and psychological feeling, perhaps In both the East and the West, contemporary intellectuals have become a bit of a splash, because, in today's world, we are increasingly feeling helpless, and we have been unable to feel the oppression of the environment, as In kafka and Jack Mehti's time, revealing absurd existence to vent their inner repression and mark their own independent will. Today we can hardly tell the line between us and the environment, we think that our independence, perhaps the result of some kind of environment, we laugh at the world, perhaps it is to laugh at ourselves, we have to become skinny.

Solo Exhibitions (selected)

- 2012 "Yirong Two Rivers" - Yangtze River Contemporary Art Exhibition, Chongqing, China
- 2009 Sea-Sky, Bielefeld, Germany
- 2002 "Image is Power", He Xiangjing Art Museum, Shenzhen, China
- 1999 Open Channel, Dongyu Art Museum, Shenyang, China
Open Borders, 48 Venice Biennale, Venice, Italy
New Modernism in the New Century, Limb Gallery, San Francisco, USA
5th Asian Art Exhibition, Fukuoka Art Museum, Fukuoka
- 1998 Perspective: New Art in China, Asian Social Museum, New York, USA
Black and White, Contemporary China, London, UNITED KINGDOM
"5000 plus 10", Contemporary China, Biborg, Spain
It's Me, The Palace of Culture of the Working People, Beijing, China
Fang Lijun Works Exhibition, Serious Zakan Gallery, Amsterdam, Netherlands
Fang Lijun Works Exhibition, Stedrick Museum, Amsterdam, Netherlands
Fang Lijun Works Exhibition, Max Protec Gallery, New York, USA
- 1996 Beijing, No, Not Soap Opera, Masto, Munich
Dialogue with China, Ludwig Forum, A-China, Germany
Title, Hiroshima, Hiroshima Museum of Modern Art
Four Intersections, Gallery of France, Paris, France China! Museum of Art, Bonn, Germany, Exhibition of Fang Liyuan's Works, Tokyo Foundation, Japan
- 1995 Happy Fantasy, Tokyo Foundation, Japan