

变革的线索

Lin Fanglu's Solo Exhibition

林芳璐个展

Threads of Change



ART+
SHANGHAI GALLERY

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文章：裴骊娅

By Liya Prilipko

变革

THREADS
OF CHANGE

的 线索

A thread speaks an eloquent and universal language. It has for centuries been a vehicle for story-telling, reflecting human experiences in a kaleidoscopic variety of genres: weaving, knitting, and quilting, sewing and crocheting, tapestry and embroidery, including some of the most recent textile endeavors in fiber art, fashion, design, science and technology. Throughout most of human history, women have been the primary (often the only) storytellers, makers of the world's fates and fortunes. Creative offerings of their thread-based arts and crafts embellished virtually every aspect of humans' life, shaped rituals and defined cultures, societies, and individuals. Destinies of entire nations have relied on the handiwork of untold generations of women. However, the stories of the hardworking spinners, weavers, and embroiders have often been overlooked, silenced, or simply forgotten.

Embracing and re-examining techniques that have been traditionally linked with women's craft, a young Chinese female fiber artist, Fanglu Lin takes story-telling associated with the realm of thread and cloths to the level of the sculptural, and often, the monumental. Her first solo exhibition at Art+ Shanghai Gallery "Threads of Change" speaks volumes about the need to unveil and transform women's obscure lives. Having lived and worked next to the craftswomen of Bai and Dong ethnic minority groups in China, honing her skills as a fiber artist, Lin has incidentally become the witness to these women's joys and sorrows, hopes, and regrets, struggles and achievements. These fortuitous emotional encounters, more than anything else, have shaped her artistic aspiration and visual language.

Each place she goes she mines local knowledge to inform work that transcends geographic and temporal boundaries. Each puncture she makes in the cloth lets the light through to illuminate the female experiences she has witnessed. Each knot ties an ever-stronger connection between the ancestors, the generations living today, and the future generation of women to come. Each stitch narrates the untold story of women who throughout history have been engaging in manual labor in the fields, crafts, and households, and have been relegated to anonymity nonetheless.

Fanglu Lin began working with fabrics as the main medium for her work in 2014 when she traveled to Zhoucheng village in the city of Dali, Yunnan, China. As she studied tie-dyeing techniques of the Bai minority ethnic group with local artisan women, she became fascinated with the process of tying, the step so fundamental in creating patterns on the famous blue and white Bai fabrics, and yet so paradoxically underappreciated. Hours, days, and months of strenuous work and dedication lay silently under an alluring excess of texture, shapes, and patterns. In the traditional process of crafting tie-die fabrics, all knots come undone after dyeing. The thread is cut and removed, rigorously folded pleats and stitches responsible for elaborated patterns become the fleeting memories - the evanescent glow of anonymous backbreaking manual labor on the finished dyed fabric. Fanglu Lin makes the scrupulous needlework the defining feature of her art. With the simplest of auxiliary tools, she transforms plain fabric into undulating landscapes of knots and pleats, just like the artisan women in Dali. Rather than making flat works, the artist experiments with complicated geometrical patterns and traditional types of stitching she has learned in the village, pushing the pliable medium into three dimensions, producing tactile objects of art that entice viewers to reach out and touch them.

Coming across Lin's Bai tie-dye-inspired series is a visceral experience. Imagine seeing corals for the first time in your life without knowing what you are looking at. An exuberant carnival of shapes, knobs, and bulges. Peculiar forms of nature-informed abstractions respond to your presence. Myriads of them seem to be repeating themselves, and yet no two are alike. They grow and sprawl like cell division, rose petals and thorns, seashells, jellyfish with short tentacles and longer stinging arms. They are the landscapes of gently rolling hills, forests, rivers and streams, fields of rice and wildflowers viewed from above. Lin's cotton membrane of twirls and pleats is nothing short of mesmerizing. Her works intensify our ritual of touch, expanding the power of our sensory perception, and increasing our contact with the self and the world around us.

The artist's further exploration of Bai's culture, history, lifestyle, and zā huā techniques (in Bai dialect 扎花 [zā huā] is colloquial for tie-dyeing) culminated in a creation of a monumental wall installation titled *She* that was awarded the Loewe Foundation Craft Prize in 2021. Lin's *She* is meters of cotton fabric laboriously stretched, pulled, squeezed and tucked, folded, gathered, pleated, knotted, and stitched. *She* is one of her many pure and forceful works made of pliable media that pays tribute to and celebrates women whose names are not written in history but whose hard work and devotion to the life of making carried on the ancient craft traditions, including the ones of Bai tie-dyeing, to the present day.

The artist's passion for discovering the world of ancient textile crafts and the lives of women who weave the thread of history with their hands led to a new artistic expedition. In 2020, she traveled to the village of Sanbao in Guizhou province where she learned the spinning, weaving, and dyeing traditions of the local Dong (Kam) people. Discovering the stories behind Dong's traditional bright fabrics inspired new series of works entitled *Light and Hammer*.

Whether a large wall installation or a smaller sculptural work, the pieces possess an arresting beauty. The iridescent sheen of Dong's hand-crafted fabrics and organic meandering contours of the sculptures command a viewer to stop and look intently. What are these shimmering, wrinkled curves frozen in a dance-like motion? The effortless loops, arching upwards and folding on top of each other, embark our imagination on a trip. Are they rising or collapsing? Exhaling or inhaling? Shrinking or expanding? Our attention is then drawn to the surface. Is it leather that we see, warped metal, paper, or, indeed, fabric? Like with many of Lin's works, a daring thought crosses your mind: "Can I touch it while no one is looking?"

The sculptures invite us to perceive their physicality and kinetic force behind them. They are anything but still. As we circle around them, we provide the movement which helps to reveal the restlessness of these works. Impossible to hold as a single image, they look different from every point of view.

The sculptural compositions of concave and convex forms are the artist's impressions of the Dong craftswomen - the keepers and carriers of hundreds-of-years-worth of knowledge and secrets of the trade. The serpentine curves of the sculptures are inspired by their body shapes. Their wrinkled faces, hunched backs, and rough hands are masterpieces - artworks built on a lifetime of stoic and practical love for their families, their people, and their culture. The fiber of their strong characters is made up of hard work and perseverance, but also of joy found in craft-making and signing that the Dong people are so famous for. It is this stamina as well as dedication to the craft carried through their lives until old age that has made a deep impression on the artist.

"The power of the old woman...", says Fanglu Lin with aspiration in her voice. Her mind is then carried away, as we sit in her studio in the Swatch Art Peace Hotel in Shanghai where she is completing her artist residency program. She is now scanning through experiences in the village that brought back this sentiment of admiration and awe. "I once followed an old woman up to the mountain at 5 o'clock in the morning to collect the bark of the ailanthus (*chòuchūn*) tree, we then returned to the village to continue dying the fabrics. Despite her old age and pains in her back, she kept herself busy every day."

Against the lush emerald backdrop of the mountains, the silhouette of this 85-year-old woman astonished the artist. That moment in time got captured within the folds and coils of the sculpture, the sheen of its surface, and the kaleidoscope of stitches on the fabric. Lin translated strong feminine energy into the sculptural forms with the vector of strength and resilience. Effortless loops and curves defy gravity, albeit wrinkled, they soar up, ready to pounce.



The bright fabrics with copper sheen employed in Lin's sculptures are the handiwork of the Dong women artisans of Sanbao village. Traditionally the fabrics are made through a number of laborious processes that last throughout the year. They begin with planting and growing cotton and dyes, spinning fibers into yarn, and weaving cotton cloth. They end with repetitive lengthy cycles of dying, folding, washing, drying, and beating the cloth with wooden mallets. The shiny fabrics similar to the ones Fanglu Lin employs in her sculptures take even longer to craft and therefore reserved for ceremonial attires. For the fabric to acquire its characteristic bronze sheen, it has to go through more additional steps that many of today's artisans are becoming reluctant to take. Lin's gilded fabrics go through even more cycles of dying than the original tradition demands, for them to obtain the texture and sheen desired by the artist.


The more tedious the process is, the brighter the fabric becomes. The brighter Lin's sculptures shine, the clearer her artistic metaphor comes across: demanding environments and life circumstances shape the strongest of women's characters. *A woman's color and sheen may eventually fade, but the tightly woven fibers that her character is made of can withstand almost any pressure that comes her way.*

Bai and Dong's unique and complex artisanal traditions have less and less place in our world of instant gratification. Preserving them has been an important stimulus in Lin's artistic practice, however, it is the admiration for women behind the craftsmanship and the desire to support their dwindling communities that have been the driving force behind the creation of her artworks.

As a Chinese fiber artist, Fanglu Lin joins the international choir of strong female voices, the pioneers and revolutionaries of thread-based art like Anni Albers, Gunta Stölzl, Claire Zeisler, Lenore Tawney, Miriam Shapiro, and contemporaries like Sheila Hicks, Mingyue Yue, Chiharu Shiota, Billie Zangewa, Faith Ringgold, Joana Vasconcelo, and many more female artists from around the globe that have been re-examining our understanding of *women's crafts* by pushing the boundaries in fine art and life, inventing new possibilities for pliable media of textile and new opportunities for women whose stories they have been dedicated to tell.







线索表达出雄辩和通用的语言。几个世纪以来，它一直是讲故事的工具，反映了人类在万花筒般的各种流派中的经历：从编织，针织和绗缝，缝纫到钩针技术，挂毯和刺绣，包括纤维艺术，时尚，设计，科学和技术方面的一些最新纺织成果。在人类历史的大部分时间里，女性一直是主要的（通常是唯一的）讲故事的人，是世界命运和财富的创造者。他们基于线的艺术和手工艺品的创意产品几乎点缀了人类生活的方方面面，塑造了仪式感和可被定义的文化，社会和个人。整个国家的命运都依赖于无数代妇女的手艺。然而，辛勤工作的纺纱工，织布工和刺绣师的故事经常被忽视，沉默或根本被遗忘。

作为一位年轻的中国女性编制艺术家，林芳璐拥抱并重新审视了传统上与女性工艺相关的技术，她将与线和布的领域相关的故事讲述提升到雕塑的水平，而且往往是不朽的。她在艺术+上海画廊的首次个展“变革的线索”充分说明了揭开和改变女性晦涩难懂的生活的必要性。在中国白族和侗族的女工匠旁边生活和工作，磨练自己作为艺术家的技能，林芳璐也成为这些女性的喜怒哀乐，希望和遗憾，奋斗和成就的见证人。这些偶然的情感邂逅，比其他任何事情都更能塑造她的艺术抱负和视觉语言。


她去的每个地方都会挖掘当地知识，为超越地理和时间界限的工作提供信息。她在布料中所做的每一次穿刺都会让光线通过，照亮她所目睹的女性经历。每个结都把祖先、今天生活的几代人和未来的女性联系起来，这种联系越来越紧密。每一针都讲述了历史上女性在田野、手工艺和家庭中从事体力劳动的不为人知的故事，但她们却被贬低为匿名者。

林芳璐于2014年开始将面料作为她工作的主要媒介，当时她前往中国云南大理市的周城村。当她与当地工匠妇女一起研究白族少数民族的扎染技术时，她对绑扎过程着迷，这是在著名的蓝白面料上创造图案的根本步骤，但却如此矛盾地被低估了。数小时，数天和数月的艰苦工作和奉献精神静静地躺在诱人的纹理，形状和图案下。在制作领带模具织物的传统过程中，所有结在染色后都会解开。线被剪掉和移除，严格折叠的褶皱和缝线负责精心制作的图案成为转瞬即逝的记忆 - 在完成的染色织物上匿名背心手工劳动的倏逝光芒。然而，林芳璐却把一丝不苟的针线活作为她艺术的决定性特征。她用最简单的辅助工具，将素色变成打结和褶裥的起伏景观，就像大理的工匠女性一样。她没有制作平面作品，而是尝试了她在村里学到的复杂的几何图案和传统类型的缝合，将柔韧的媒介推向三维，产生了触觉艺术对象，吸引观众伸出手去触摸它们。

林芳璐的白扎染灵感系列是一种发自内心的体验。想象一下，在你生命中第一次看到珊瑚，却不知道你在看什么。那是一个由形状，旋钮和凸起组成的旺盛的狂欢节。特殊形式的自然知情抽象回应你的存在。他们中的无数人似乎在重复自己，但没有两个是相同的。它们像细胞分裂，玫瑰花瓣和荆棘，贝壳，触手短，刺臂较长的水母一样生长和蔓延。它们是从上方看到的连绵起伏的丘陵，森林，河流和溪流，稻田和野花的景观。林芳璐的漩涡和褶裥的棉膜简直令人着迷。她的作品强化了我们的触摸仪式，扩大了我们感官知觉的力量，并增加了我们与自我和周围世界的接触。

艺术家对白族的文化、历史、生活方式和扎花技巧的进一步探索，最终创作了一个名为“她”的巨大墙壁装置，该装置在2021年获得了罗意威基金会工艺奖。林芳璐的《她》，费力地延伸/拉扯、挤压和塞住、折叠、聚集、褶皱、打结和缝合。这是她众多由柔韧的媒体制成的纯洁而有力的作品之一，这些作品向那些名字没有写在历史上的女性致敬和庆祝，但她们的辛勤工作和对制作生活的奉献延续了古老的工艺传统，包括白领带染色的传统，直到今天。

林芳璐对探索古代纺织工艺世界的热情，以及用双手编织历史线的女性的生活，引发了一场新的艺术探险。2020年，她前往贵州省三宝村，在那里她学习了当地侗族人的纺纱，编织和染色传统。发现侗族的传统明亮面料背后的故事激发了名为“光与锤子”的新系列作品的灵感。



无论是大型墙壁装置还是较小的雕塑作品，这些作品都具有引人注目的美感。侗族手工制作的面料的彩虹光泽和雕塑的有机蜿蜒轮廓迫使观众停下来专心致志地观看。这些闪闪发光的皱纹曲线冻结在舞蹈般的动作中是什么？毫不费力的循环，向上拱起并相互折叠，使我们的想象力踏上了旅行。它们是上升还是崩溃？呼气还是吸气？缩小还是扩大？然后，我们的注意力被吸引到表面。我们看到的是皮革，扭曲的金属，纸张，还是织物？就像林芳璐的许多作品一样，你脑海中闪过一个大胆的想法：“我能在没人看的时候碰它吗？”

这些雕塑邀请我们感知它们背后的物理性和动能。他们什么都不是。当我们围绕着它们转圈时，我们提供的运动有助于揭示这些作品的躁动不安。不可能作为一个单一的图像，它们从每个角度看起来都不同。

凹凸形的雕塑构图是林芳璐对侗族女工的印象，侗族女工是数百年知识和行业秘密的守护者和载体。雕塑的蜿蜒曲线灵感来自它们的体型。他们皱巴巴的脸，驼背和粗糙的双手是杰作 - 建立在对家庭，人民和文化的坚忍和务实的热爱之上的艺术品。他们坚强性格的纤维由努力工作和毅力组成，但也由侗族人如此出名的手工艺和签名中的喜悦组成。正是这种耐力以及对技艺的奉献精神一直延续到他们一生，直到老年，给艺术家留下了深刻的印象。

“老妇人的力量……”林芳璐声音中带着雄心壮志地说道。当我们坐在她位于上海斯沃琪和平饭店艺术酒店的工作室里时，她的思绪被带走了，她正在那里完成她的艺术家驻留项目。她现在正在回溯村里的经历，这些经历带回了这种钦佩和敬畏的情绪。“有一次，我早上5点跟着一位老妇人上山去收集椿树的树皮，然后我们回到村里继续染布料。尽管她年事已高，背部疼痛，但她每天都让自己忙碌起来。

在郁郁葱葱的祖母绿山脉背景下，这位85岁女性的剪影令艺术家惊叹不已。那一刻被雕塑的褶皱和线圈，表面的光泽以及织物上的万花筒针迹所捕捉。林芳璐将强大的女性能量转化为雕塑形式，具有力量和弹性的载体。毫不费力的循环和曲线无视重力，尽管皱纹，但它们会飙升，随时准备扑上去。

林芳璐雕塑中采用的带有铜光泽的鲜艳面料是三宝村侗族女工匠的手工艺品。传统上，面料是通过一系列费力的过程制成的，这些过程持续了一整年。他们从种植和种植棉花和染料开始，将纤维纺成纱线，织造棉布。它们以重复的冗长周期结束，染色，折叠，洗涤，干燥和木槌打布以获得其特征光泽。林芳璐在雕塑中运用的闪亮面料，是过去的光芒回响。如今，它们很少出现在衣服上，因为它们需要更长的时间来制作。

小木槌打织物表面的时间越长，织物就越亮。林芳璐的雕塑越是熠熠生辉，她的艺术隐喻就越清晰：苛刻的生活环境塑造了女性最坚强的人物。女人的颜色和光泽最终可能会褪色，但她的角色所构成的紧密编织的纤维几乎可以承受任何压力。

白族和侗族独特而复杂的手工传统在我们这个即时满足的世界中越来越没有地位。保护它们一直是林芳璐艺术实践的重要刺激因素，然而，对女性的钦佩和她们日益萎缩的社区的愿望，一直是林芳璐创作背后的驱动力。

作为一名中国纤维艺术家，林芳璐加入了由强大女性组成的国际艺术团，像Anni Albers, Gunta Stölzl, Claire Zeisler, Lenore Tawney, Miriam Shapiro这样的线基艺术的先驱和革命者，以及像Sheila Hicks, Mingyue Yue, Chiharu Shiota, Billie Zangewa, Faith Ringgold这样的同时代人，他们一直在通过突破美术和生活的界限来重新审视我们对女性手工艺的理解，为柔韧的纺织媒体创造新的可能性，并为她们致力于讲述故事的女性创造新的机会。

艺术家 简介

Artist

Introduction



Lin Fanglu has completed her Master and Bachelor's degree in Household Product Design at the Central Academy of Fine Arts (CAFA) in 2016 and 2012. During her undergraduate studies, she had the privilege to enter No.9 Design Studio at CAFA and work under the supervision of Prof. Jiang Li. In 2011 she participated in the exchange program in Karlsruhe University of Art and Design, Germany, and Tokyo University of the Arts in Japan. Upon her come back to China, Lin Fanglu decided to experience first-hand the traditions and folkways of Chinese ethnic minorities and researched in-depth the disappearing techniques of tie-dyeing from the Bai women community in Yunnan and Dong traditional hand-woven cloth-bright cloth in Guizhou.

Numerous visits to the villages have resulted in new indigo series that have participated in several exhibitions including at the Art Museum of the Central Academy of Fine Art, and the Beijing Exhibition Center. The new series inspired by Dong Minority and created in 2021 was exhibited at Design Miami/ Podium, Shanghai November 2021.

Her work "Iron Drum Sofa" has been collected by London Zero-Carbon Pavilion during the Shanghai World Expo in 2010. In 2016 she won both the Young Designer of the Year and the Innovative Brand of the Year at Beijing's China Building Decoration Association Awards In 2019 she participated in the First Biennale of Natural Dyes, China National Silk Museum.

In 2020 she became one of the 30 finalists of the prestigious LOEWE FOUNDATION CRAFT PRIZE among thousands of applicants from around the world. In 2021 she finally won the first prize of LOEWE FOUNDATION CRAFT PRIZE. Her Work "She" has been collected by LOEWE FOUNDATION and donated to the "Musée des Arts Decoratifs" Paris, (FRANCE).

From November 12th, 2020 to February 28th, 2021 her work "She Stone" was exhibited at Pompidou Museum in Shanghai for the exhibition "Design and The Wondrous: On the Nature of Ornament"

Lin Fanglu works have also been featured in various group shows in China and abroad.

林芳璐分别于2012年和2016年在中央美术学院取得家具产品设计的本科和研究生学位。在她本科学习期间，曾进入中央美术学院第九设计工作室学习工作，师从教授江黎。2011年她在德国卡尔斯鲁厄大学艺术与设计和日本东京大学艺术学院进行交流学习。回国之后，林芳璐决定探索中国少数民族传统工艺，她深入云南白族女性手工艺人群体中，学习研究近乎消失的扎染技术。

在数次造访驻留之后，她的蓝色扎染系列作品获得巨大成功，曾参与中央美术学院艺术博物馆以及北京展览中心举办的多个展览。林芳璐新的系列作品灵感来自于贵州当地侗族传统手工艺“亮布”，她的新作将会在2021年11月在上海举行的 Design Miami/Podium展览“物感：设计的艺术”中展出。

她的作品 Iron Drum Sofa在2010年上海世博会期间被伦敦零碳馆收藏。于2016年在北京举办的中国建筑装饰协会中，她荣获“年度新锐设计师”奖和“年度创新品牌”奖。2019年，她参加了中国丝绸博物馆举办的第一届天然染料双年展。

2020年，她的作品入选享有盛誉的罗意威基金会工艺奖，从全球上千名参赛者中脱颖而出，成为了30位参加决赛的艺术家之一。2021年，她最终成为罗意威基金会工艺奖大奖得主。她的作品“她”被LOEWE基金会收藏，并捐赠给法国巴黎的“Musée des Arts Decoratifs”博物馆。

2020年11月12日至2021年2月28日，她的作品“She Stone”在上海蓬皮杜艺术中心参加“设计与奇思：装饰之自然本源”的展览。

林芳璐的作品也曾多次参与国内外各类艺术群展。

EDUCATION

- 2016 Central Academy of Fine Arts, China — Master of Arts, Beijing
- 2008 Central Academy of Fine Arts, China — Bachelor of Arts, Beijing
Exchanged in Tokyo University of the Arts in Japan, Japan, Tokyo
- 2011 Exchanged in Karlsruhe University of Art and Design in Germany, Germany
Karlsruhe

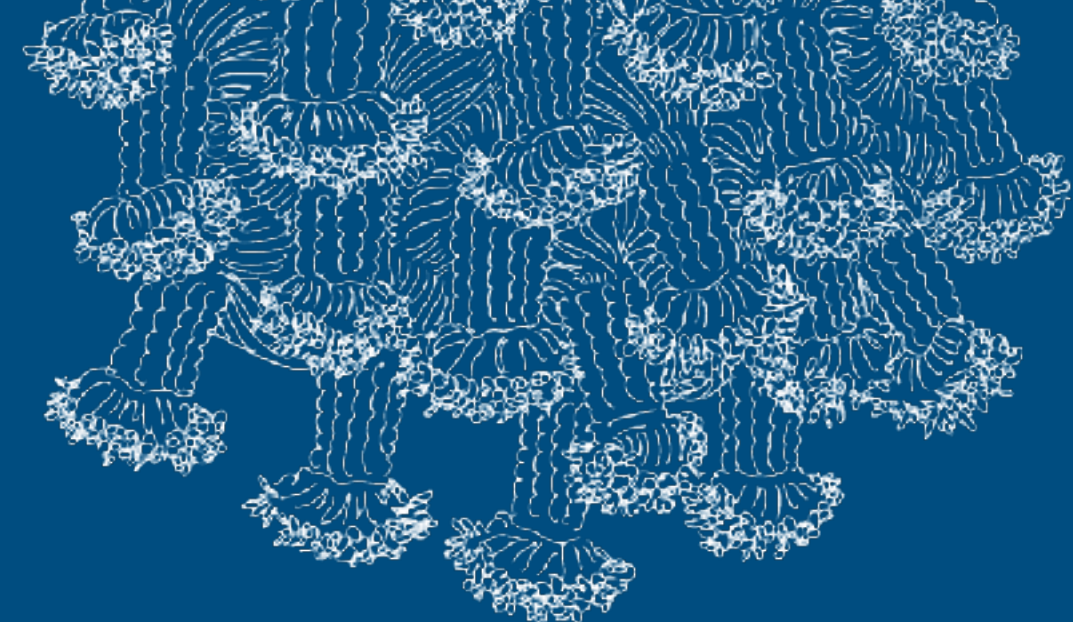
EXHIBITIONS

- 2022 “Threads of Change”, Lin Fanglu’s first solo exhibition, Art+ Shanghai Gallery, Shanghai
- 2021 The works from the series ‘Love Under The Hammer’ were exhibited in Design MIAMI/Podium Shanghai and became the main spot of the fair.
The work “SHE’S STONE” was exhibited in Centre Pompidou, West Bund Museum.
- 2019 “Loving” Group Exhibition, Parkview Green Art Gallery, Beijing.
The work “Breath” was selected for the 1st Biennial of Natural Dyes, exhibited in China National Silk Museum.
“Celebrate Every Day” and “Splendid Light” exhibited at 751 Art Zone, Beijing.
Paris Design Week by MAISON & OBJET, China Design Center.
- 2018 “Craft: The Reset”, Sea World Culture and Art Center, China.
Home Furnishing Crossover Exhibition, Andrew Martin International Interior Design Summit, Intertextile Shanghai.
“All for One” immersive art and design exhibition, Bvlgari Hotel Beijing.
Invited by PETA (People for the Ethical Treatment of Animals) to create the artwork for the abused bears in the circus.
- 2017 “Exhibition in the Garden”, L Space, Beijing.
- 2016 “Hand-tied Blue Dye” series, Beijing Exhibition Hall, China.
- 2014 “Memories”, Art Museum of Central Academy of Fine Arts, Beijing.
Participation in the 4th Edition of the Art Exhibition on Peace.
- 2010 The work of “Iron Drum Sofa” has been collected by the London Zero-Carbon Pavilion in Shanghai World Expo.

AWARDS

- 2021 The work “SHE” won the first prize for LOEWE FOUNDATION Craft Prize 2021.
Personal brand “Hand-tied Blue Dye” series won the “Innovative Brand of the Year” award of China Building Decoration Association.
- 2016 Awarded the “New Designer of the Year” by China Building Decoration Association.
Personal brand “Hand-tied Blue Dye” series won the Dean’s Nomination Award of the Central Academy of Fine Arts and was exhibited in the exhibition hall of the Central Academy of Fine Arts.





学习经历:

2016	毕业于中央美术学院，获学士、硕士学位
2013	于德国卡尔斯鲁厄国立设计大学交流学习
2013	于日本东京艺术大学交流学习。

展览

2021	系列作品‘Love Under the Hammer’在设计迈阿密/上海展展览，并被评选为最受欢迎展位。
2021	作品“她的石头”在上海西岸蓬皮杜艺术中心展出
2020	艺术地毯Rainbow!系列发布并展览于毯言织造艺廊，以及艺术+上海画廊 装置作品参与北京侨福芳草地图廊联展“继续”
2019	作品《喘息》入选第一届天然染料双年展，展览于中国丝绸博物馆； 应品牌邀请创作《欢庆每一天》、《绚丽的光》装置，展览于751艺术区；参与法国 M&O展览会； 受邀参加“造物新世代”艺术展，海上世界文化艺术中心;
2018	受邀参加“无界之合”跨界家居艺术展; 应邀参加上海国际纺织面料展的Andrew Martin国际室内设计峰会的家居用品跨界展。 受邀参加北京宝格丽“九九归一”沉浸式艺术设计展 受 PETA(善待动物组织)邀请，为马戏团中饱受虐待的小熊创作艺术 作品《生命的尊严在荆棘中沉没》；
2017	自创品牌《手扎蓝染》荣获中国建筑装饰协会“年度创新品牌”奖。在北京 L Space举办“花园里的展览”
2016	荣获中国建筑装饰协会“年度新锐设计师”奖; 作品《手扎蓝染》系列荣获中央美术学院院长提名奖，并于中央美术学院展厅展览;
2014	作品《追忆》在中央美术学院美术馆展览;
2010	作品《铁桶沙发》被上海世博会伦敦零碳案例馆展览并永久收藏;2010年 作品参加第四届国际艺术和平展;

获奖:


2021	作品“她”荣获罗意威手工艺大奖
2016	作品《手扎蓝染》系列荣获中央美术学院院长提名奖，并于中央美术学院展厅展览;

项目简介

白族●

Project Introduction
Bai Minority

Fanglu's works transcend cultures and languages, with a combination of luxury and heritage, and novelty. Energetic and colourful, her works are complex in references to Chinese tradition crafts and history as well as to the art world itself. She transforms traditional forms into contemporary ones to be inherently Chinese, inherently Asian. The beautifully rich mixture of shapes respects the past in a playful serenity.



芳璐的作品超越了文化和语言，融合了奢华、传统、以及新奇。她的作品精力充沛，色彩丰富，对中国传统工艺和历史以及艺术世界本身都有复杂的联系。她将传统形式转变为现代的，使其具有中国的固有特性，具有亚洲的固有特性。美丽丰富的形状混合在一起，在一种俏皮的宁静中尊重过去。

“...I always look at traditional handicrafts from the perspective of a contemporary artist. Therefore, I have done on-site investigations around the Zhou Cheng village of the city of Dali in the Yunnan province for the purpose of knowing more about tie-dye process of the Bai minority. Through almost a year of research in that area, I have carried out ingenious experiments including the collection of samples and study of embroidery technique, the process from conception to embroidery, and the experiments of tie-dye using different materials. Besides, I also explored the possibility of combining the traditional craft with contemporary art.

My idea is to respect tradition and cultural pattern in an abstract conception. With more profound significance, it can be used to express emotions and thoughts. The more I positively absorb from traditional images and forms as creative elements, the more my expression is radical and original.

Specific behaviors can unify sense, sensibility, mindset, and body. Meanwhile, some personal experience, body mark, human perception and self-expression can be finally shown out through hands' action and physical activities, which can connect body and art.

The true spirit is a direct reflection of a true soul of reality. This is not only the performance of the form, the choice of content and the use of materials, but also the expression of ideas, to convey more artistic character.

I was trying to keep control in the whole production process. I started in a large site in the Southeast corner of Beijing and put four large pieces of wood on the ground. I used markers to draw the basic forms, then stepped back to feel where the cloth needed to be cut. From tying knots to stitching everything was done with needle, line, and relatively simple tools.

I synthesized the traditional methods, from which I was inspired to create different modern abstract patterns and pull them into a three-dimensional form...” Lin Fanglu

关于“她”系列

ABOUT SHE SERIES

“...近些年我一直从当代艺术的角度去思考传统工艺，我曾多次前往云南进行实地考察，目的就是更好的体验当地民情，深入了解白族扎染这项非常古老的传统手工艺，并对白族扎染工艺进行了独创性的实验探索，其中包括对扎花工艺的收集和研究，从构思到扎花过程的推导，以及对不同材质织物的扎染实验，并从中得到传统工艺与当代艺术结合的可能性。

这种更接近于传统的符号，表达了一种理想化的文化模式和抽象观念，将这一符号作为叙述性情和思绪的象征物，并希望赋予其更深刻的意义。我将这种艺术语言用来表达来自个体的感受与冲动，存在与记录的过程。越是积极的吸取传统意象和形式作为创作元素，作品的表达就越加激进、原始。

不停的打结、捆扎等特定的行为将理性与感性，头脑与身体对立统一起来，某些个人的存在、身体的痕迹、人性的知觉、意志与自我的表现，最终通过手的动作、身体的活动体现出来，连接身体与艺术的关系.....

身体力行的去做，恰好反映了一种真实，是心灵的真实，也是精神的真实。这不仅仅是形式的表现、内容的选择以及材料的运用，更多的是思想的表达，以致于传递出更多的艺术性格..... 我想在整个生产过程中保持控制。我从北京东南角的一个大场地开始，在地上放了四大块木头。用记号笔画出基本的形状，然后后退一步，感觉布料需要裁剪的地方。结扎部位不能完全浸泡形成染料污渍。

从揉结到缝合都是用针、线或相对简单的辅助工具完成的。结扎部位不能完全浸泡形成染料污渍。我总结了传统的倒钩方法，从中受到启发，创建了不同的现代抽象模式，并将其拉成立体的形式...”



项目简介 侗族

Project Introduction
Dong Minority



Project Overview

Project Name

Research & artistic practice of Dong traditional textile handicraft

Research contents

Dong traditional textile handicraft, dying process

Working period

March – September 2021

Project region

Dong minority is distributed at the junction of Guizhou, Hunan, and Guangxi provinces.

Project Outcome :

- Art project publication
- Art works based on Lin Fanglu's research

项目概述

项目名称

侗族传统布料制作工艺研究与艺术实践

研究内容

侗族传统纺织工艺、染色工艺

工作时间

2021年3月—9月


研究区域

侗族分布于贵州、湖南、广西三省交界处。

项目成果

·林芳璐的个人艺术项目出版物

林芳璐侗布研究艺术作品。

A photograph showing two women in traditional Dong attire working on textile crafts. One woman is wearing a dark puffer jacket and a red hair tie, while the other is wearing a patterned jacket, a blue apron, and a face mask. They are both focused on their work, with one woman using a needle and thread. The background is a lush green tree.

Women's value & significance represented in Dong traditional textile handicraft

The process of making Dong cloth is extremely complicated, and Dong women are traditionally weaving all year round. Girls learn various skills such as embroidery and weaving from an early age, and older women pass the craft on to their daughters and grand-daughters.

Dong society once regarded the female needlework skills as an important standard to evaluate the female's ability and virtue. Today, the traditional textile work of the Dong ethnic group is still mainly done by Dong women.

侗族传统布料制作工艺当中的女性价值与意义

侗布的制作过程及其复杂，传统的侗族妇女一年到头都在进行纺织劳作。女孩自幼开始学习族群绣花织布等各种技能，年长的妇女将织布技艺传授给她们的女儿或孙女辈。

曾经侗族社会把女红技艺当作评价女性能力、美德的重要标准。现如今，侗族传统纺织工作仍主要由侗族女性完成。

Until today, traditional Dong textile handicraft has not been rated as intangible cultural heritage. With the process of modernisation, this technique as well as many precious objects and materials are gradually disappearing. A large number of precious objects and material for communication, innovation and creation.

Cultural diversity is the common heritage of mankind and should be recognized and preserved for the benefit of current and future generations. Dong textile handicraft is the crystallisation of the labour and wisdom of Dong women.

Based on her practical experience in textile art-making, Lin Fanglu will re-elaborate Dong traditional handicraft that is passed down from generation to generation by Dong women from an artistic perspective and endow it with new significance in the current context.



目前侗族布料制作工艺并未被评为非物质文化遗产，然而这项技艺正随着现代化进程逐渐消失、濒临消亡，大量具有历史、文化价值的珍贵实物与资料遭到毁弃或流失。维护文化多样性是交流、革新和创作的源泉，文化多样性是人类共同遗产，应当从当代人和子孙后代的利益考虑予以承认和肯定。此项工艺是侗族女性劳动智慧的结晶，在提高对侗族传统布料制作工艺的关注的同时，也将会提升侗族女性在群体中的经济地位。基于她在纤维艺术（Fiber Art）项目上的实践经验，林芳璐将会运用此项工艺与其最终呈现的材料（侗布），从艺术化视角对这项侗族女性口口相传的传统技艺进行重新阐述，赋予其在当下语境中新的意义。

侗布基础制作流程

Basic Production Process
of Dong Textile

纤维加工

Fiber Processing



棉花

Cotton

种植

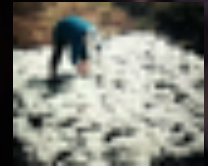
Planting



采棉花

Cotton

Picking



晒棉

Cotton

Drying



选棉

Cotton

Selecting



撕棉片

Cotton

Sheet

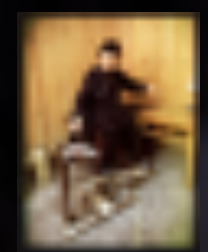
Tearing



卷棉

Cotton

Rolling



纺纱

Yarn

Spinning



络纱

Yarn

Winding



煮纱

Yarn

Boiling



洗纱

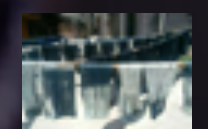
Yarn

Rinsing



上浆

Starching



晒纱

Yarn

Drying

上织机前准备

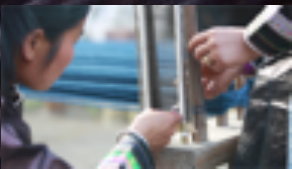
Before Loading the Loom



整经

Beam

Warping



打溜眼

Drilling



疏纱

Yarn

Combing



上纵

Tying

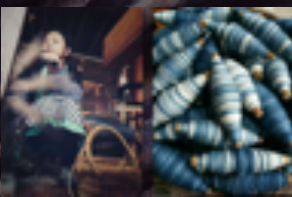
the Cord



钩箴

Hook

Reed



打喂筒

Drilling



上织布机

Loading

纤维染色

Fiber Dyeing



染色

Dyeing



浸洗

Embathing



氧化

Oxidizing



晾干

Drying



冲洗

Rinsing



晾干

Drying

侗布传统亮布制作

Traditional Dong
Bright Cloth Craft

1. 染布
Dyeing

2. 洗布
Washing

3. 晒布
Drying Under the Sun

6. 蒸布
Steaming Cloth

5. 上胶
Applying Gelatin

4. 锤布
Hammering

7. 叠晒
Folding and Drying

8. 涂鸡蛋清
Applying Raw Egg White

9. 薯莨染色
Dyeing with Local Yam



展览作品

Exhibition Works





She's Stone
她的坚强

Cotton cloth, cotton thread, wood

布料, 木材
350 x 620 x 60 cm
2020





She's Bursting No.1
她正在被充满 —
Cotton cloth, Cotton thread, Wood
布料, 木材
D: 120 cm
2022



She's Hydrating
她正在吸收水分
Cotton cloth, Cotton thread, Wood
布料, 木材
100 x 100 cm
2022

She's Waving
她在乘风破浪
Cotton cloth, Cotton thread, Wood
布料, 木材
100 x 80 cm
2022





She's Concealing

她正在隐藏着

Cotton cloth, Cotton thread, Wood

布料，木材

100 x 150 cm

2022



She's Seducing

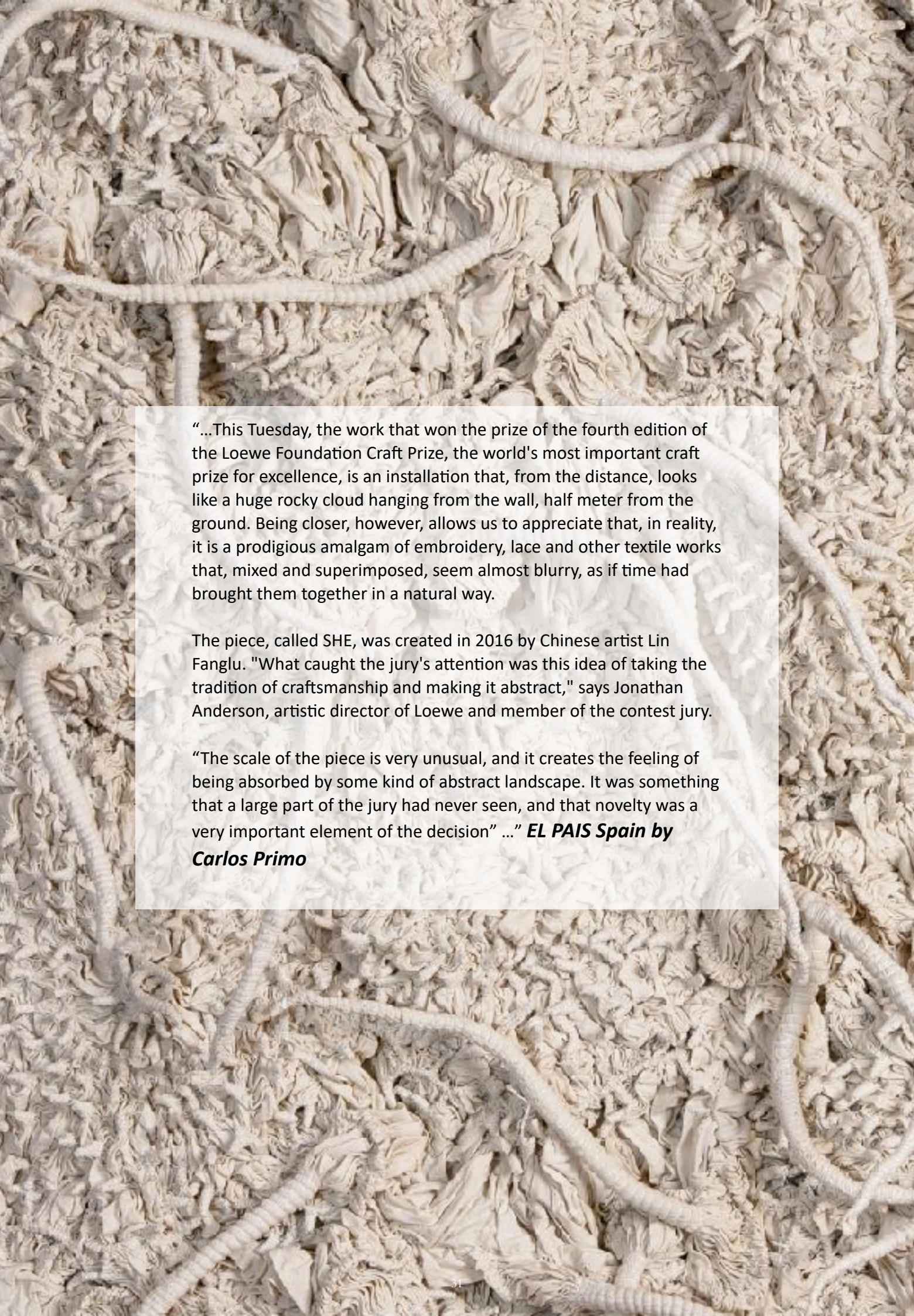
她正在吸引着

Cotton cloth, Cotton thread, Wood

布料, 木材

100 x 80 cm

2022



“...This Tuesday, the work that won the prize of the fourth edition of the Loewe Foundation Craft Prize, the world's most important craft prize for excellence, is an installation that, from the distance, looks like a huge rocky cloud hanging from the wall, half meter from the ground. Being closer, however, allows us to appreciate that, in reality, it is a prodigious amalgam of embroidery, lace and other textile works that, mixed and superimposed, seem almost blurry, as if time had brought them together in a natural way.

The piece, called SHE, was created in 2016 by Chinese artist Lin Fanglu. "What caught the jury's attention was this idea of taking the tradition of craftsmanship and making it abstract," says Jonathan Anderson, artistic director of Loewe and member of the contest jury.

“The scale of the piece is very unusual, and it creates the feeling of being absorbed by some kind of abstract landscape. It was something that a large part of the jury had never seen, and that novelty was a very important element of the decision” ...” ***EL PAIS Spain by Carlos Primo***



She's Seducing No.2

她正在隐藏着二

Cotton cloth, Cotton thread, Wood

布料，木材

50 x 50 cm

2022



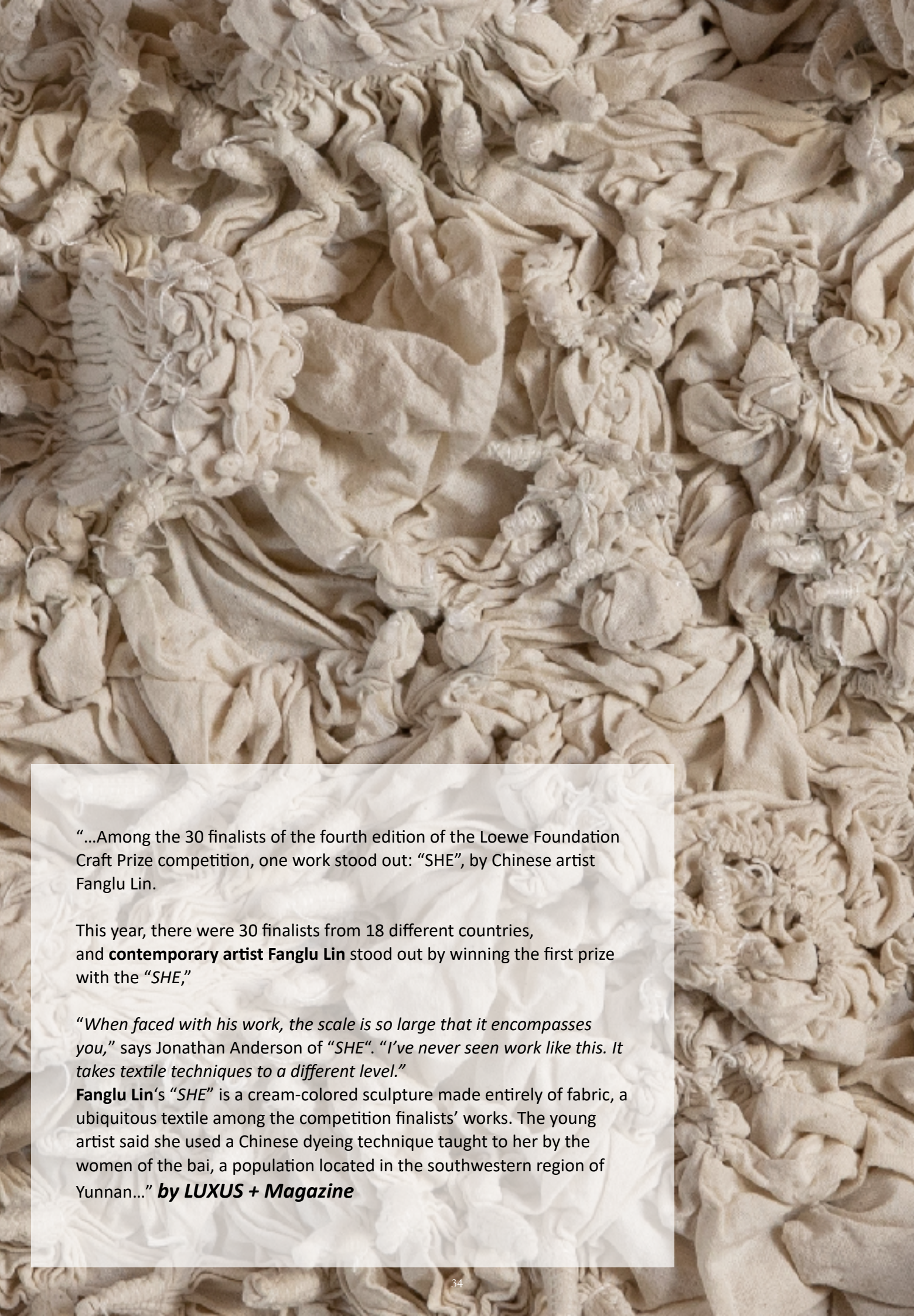
She's Spindrift No.2

她的浪花 二

Cotton cloth, Cotton thread, Wood

布料, 木材
50 x 50 cm
2022





“...Among the 30 finalists of the fourth edition of the Loewe Foundation Craft Prize competition, one work stood out: “SHE”, by Chinese artist Fanglu Lin.

This year, there were 30 finalists from 18 different countries, and **contemporary artist Fanglu Lin** stood out by winning the first prize with the “SHE,”

“When faced with his work, the scale is so large that it encompasses you,” says Jonathan Anderson of “SHE”. *“I’ve never seen work like this. It takes textile techniques to a different level.”*

Fanglu Lin’s “SHE” is a cream-colored sculpture made entirely of fabric, a ubiquitous textile among the competition finalists’ works. The young artist said she used a Chinese dyeing technique taught to her by the women of the bai, a population located in the southwestern region of Yunnan...” **by LUXUS + Magazine**



She's Tingling No.1

她正在刺刺麻麻 —

Cotton cloth, Cotton thread, Wood

布料，木材

50 x 50 cm

2022

She's Blooming No.2

她正在绽放 二

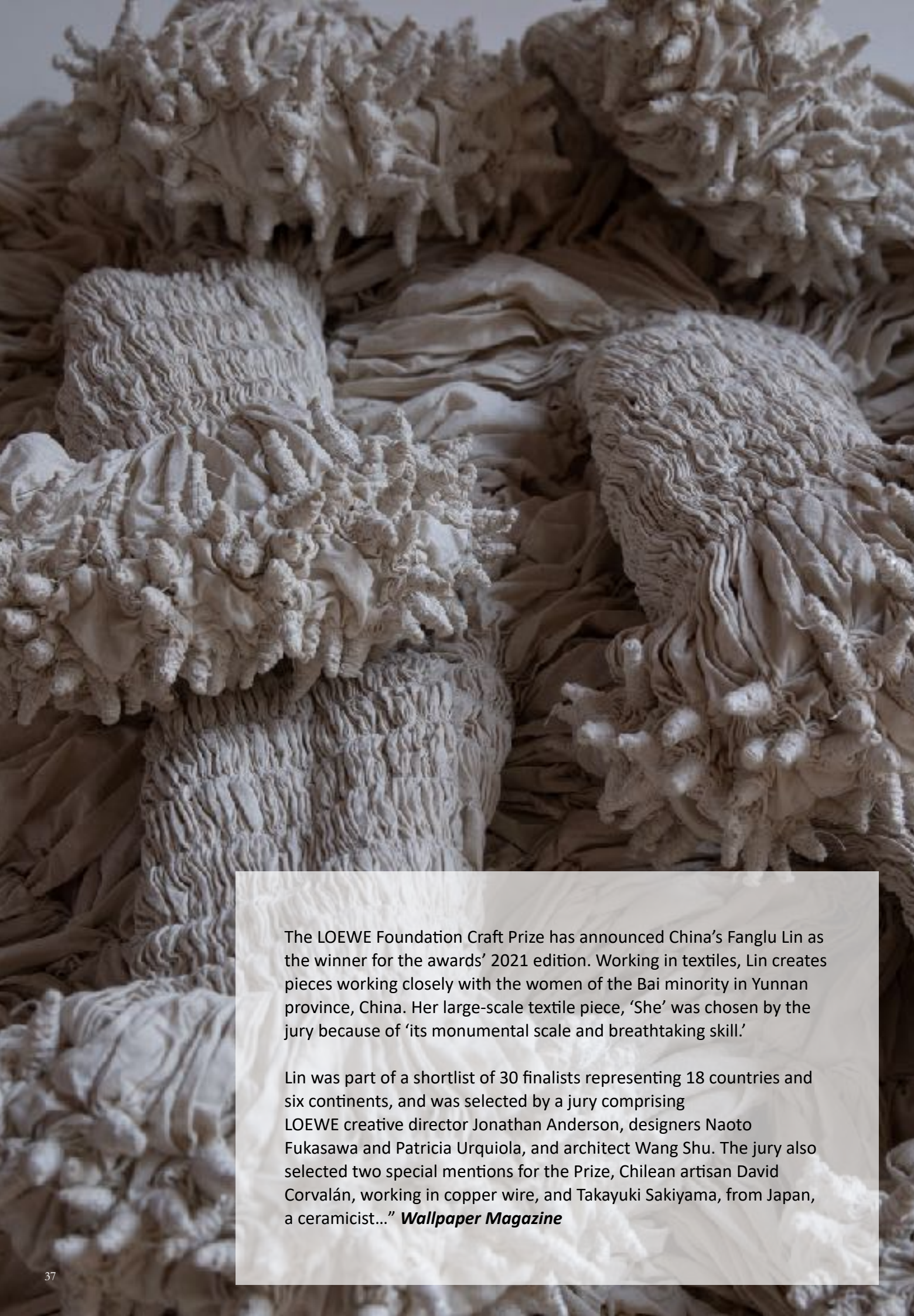
Cotton cloth, Cotton thread, Wood

布料, 木材

40 x 40 cm

2022





The LOEWE Foundation Craft Prize has announced China's Fanglu Lin as the winner for the awards' 2021 edition. Working in textiles, Lin creates pieces working closely with the women of the Bai minority in Yunnan province, China. Her large-scale textile piece, 'She' was chosen by the jury because of 'its monumental scale and breathtaking skill.'

Lin was part of a shortlist of 30 finalists representing 18 countries and six continents, and was selected by a jury comprising LOEWE creative director Jonathan Anderson, designers Naoto Fukasawa and Patricia Urquiola, and architect Wang Shu. The jury also selected two special mentions for the Prize, Chilean artisan David Corvalán, working in copper wire, and Takayuki Sakiyama, from Japan, a ceramicist..." **Wallpaper Magazine**



She's Tree

她的树

Cotton cloth, Cotton thread, Wood

布料, 木材

85 x 90 cm.

2022

SHINING



SHES

She's Green Shining

绿色的光

Cloth, acrylic, LED lamp

棉布，亚克力，LED灯

34 x 34 cm

2022





She's Yellow Shining
黄色的光
Cloth, acrylic, LED lamp
棉布，亚克力，LED灯
50 x 50 cm
2022 cm



She's Red Shining
红色的光
Cloth, acrylic, LED lamp
棉布，亚克力，LED灯
60 x 60 cm
2022



Happiness under the Hammer No.1


锤子下的幸福No.1

Cotton thread, radix isatidis, dye yam, egg white,

棉线、板蓝根、薯蓣、鸡蛋清

150 x 200 x 50 cm

2022



“……侗族女性们从大山深处采摘蓼属植物，并从中提取靛蓝，与米酒混合制成染料。待布料完成染色后，五六位女性反复在表面涂抹蛋清，开始用小锤子捶打。她们不断捶打，有时甚至上亿回，直至布面闪现出金属般的光泽。

当艺术家林芳璐第一次看到这种亮布的制作过程，她瞬间“感到眼前一亮”。

“亮布带给我的视觉冲击在于一种强烈的反差，它明明是纤维质地，却呈现出与之截然相反的金属质感。”林芳璐感叹道。这正如她理解中的女性特质，兼具柔软与坚硬。

不仅如此，她还看到了将其转变为一种艺术语言的可能性。

去年年底，艺术家便来到了贵州省黔东南苗族侗族自治州的古村寨，开始了全新的田野调查之旅，并将自己的发现和工艺上的研究用于最新的创作之中。

11月4日，在刚刚开幕的 Design Miami/ Podium x Shanghai 上，林芳璐首次展出了以亮布为媒介的系列作品《光与锤子》。由于人力成本问题，目前的侗族手艺人已经对最初的工艺做了一定革新，以尽量缩短工期，满足现代的生产需求。但林芳璐希望借这次艺术创作，回归这门工艺最原始的状态，；我花费了大量的时间，与当地的手艺人一起碰撞，最终找回了亮布诞生之初的那种光泽。’……“ BY NOWNESS 现在



Love under the Hammer No.4

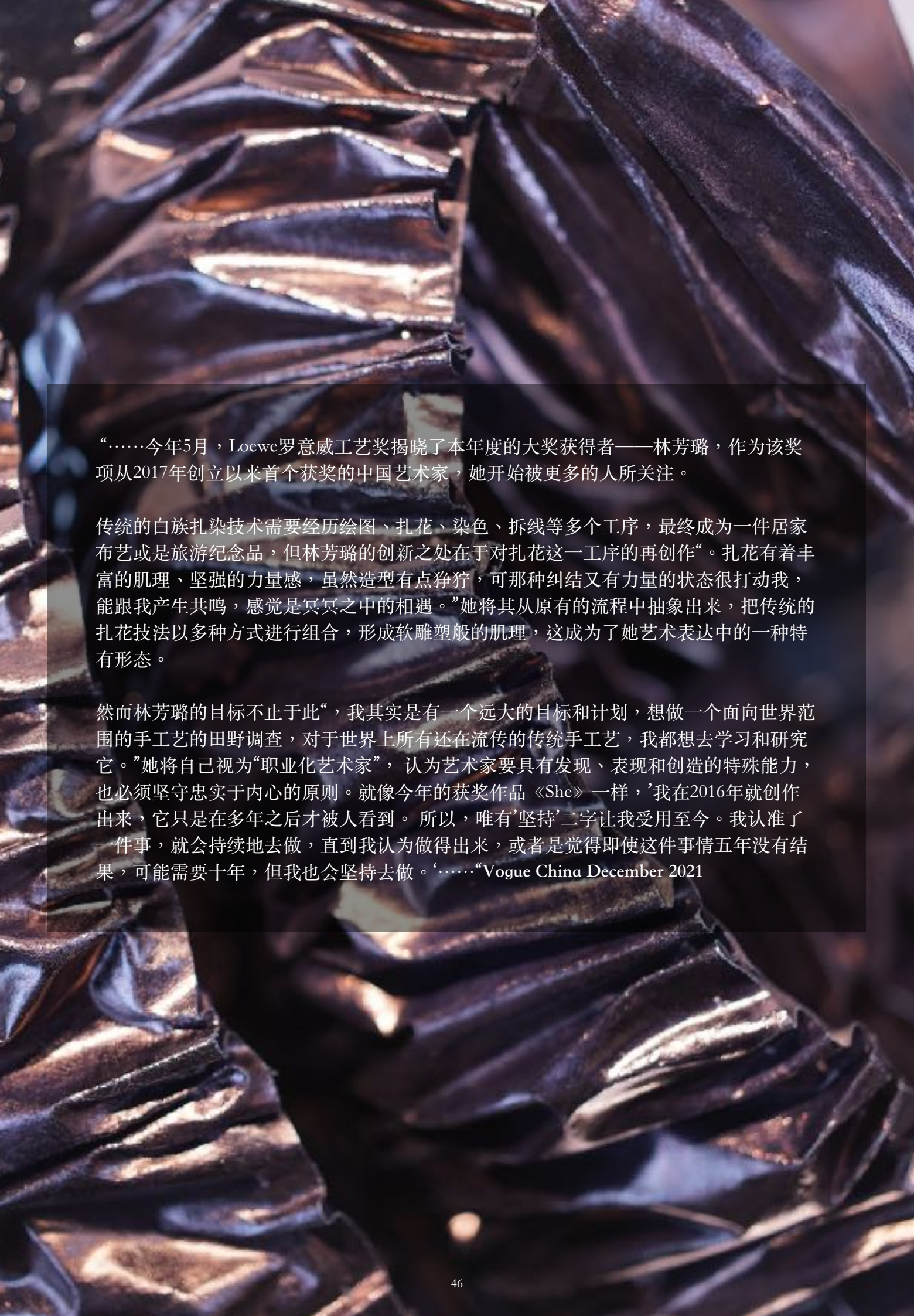
锤子下的幸福 No.4

Cotton thread, radix isatidis, dye yam, egg white,

棉线、板蓝根、薯蓣、鸡蛋清

50 x 50 x 11 cm

2022



“……今年5月，Loewe罗意威工艺奖揭晓了本年度的大奖获得者——林芳璐，作为该奖项从2017年创立以来首个获奖的中国艺术家，她开始被更多的人所关注。

传统的白族扎染技术需要经历绘图、扎花、染色、拆线等多个工序，最终成为一件居家布艺或是旅游纪念品，但林芳璐的创新之处在于对扎花这一工序的再创作“。扎花有着丰富的肌理、坚强的力量感，虽然造型有点狰狞，可那种纠结又有力量的状态很打动我，能跟我产生共鸣，感觉是冥冥之中的相遇。”她将其从原有的流程中抽象出来，把传统的扎花技法以多种方式进行组合，形成软雕塑般的肌理，这成为了她艺术表达中的一种特有形态。

然而林芳璐的目标不止于此“，我其实是有一个远大的目标和计划，想做一个面向世界范围的手工艺的田野调查，对于世界上所有还在流传的传统手工艺，我都想去学习和研究它。”她将自己视为“职业化艺术家”，认为艺术家要具有发现、表现和创造的特殊能力，也必须坚守忠实于内心的原则。就像今年的获奖作品《She》一样，’我在2016年就创作出来，它只是在多年之后才被人看到。所以，唯有’坚持’二字让我受用至今。我认准了一件事，就会持续地去做，直到我认为做得出来，或者是觉得即使这件事情五年没有结果，可能需要十年，但我也会坚持去做。‘……“Vogue China December 2021



Happiness under the Hammer No.2

锤子下的幸福 No.2

Cotton thread, radix isatidis, dye yam, egg white,

棉线、板蓝根、薯莨、鸡蛋清

80 x 80 x 20 cm

2022



Happiness under the Hammer No.3

锤子下的幸福No.3

Cotton thread, radix isatidis, dye yam, egg white,

棉线、板蓝根、薯蓣、鸡蛋清

50 x 70 x 13 cm

2022

Exhibition Duration

展期

2022.09.18 - 2022.11.02

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OPEN HOURS 营业时间

10.30 am - 6.30 pm

Tuesday 周二 - Sunday 周日

Other times by appointment



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