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Press Release

“Threads of change” Lin Fanglu Solo Exhibition

Press Meeting with the artist: September 17th from 1:30pm-3:00pm

Public Opening: September 18th 2022

Exhibition Duration: September 18th – November 2nd, 2022

Artist: Lin Fanglu

Venue: Art+ Shanghai Gallery

Yifeng Shopping Mall, 99 East Beijing Road, Unit L207, 2nd Floor

Huangpu District,

200002 Shanghai, China

Tue-Sun, 10:30 am -6:30 pm (Monday Closed)

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Press Release

Threads of change

By Liya Prilipko

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

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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,



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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 dyeing 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.

About Lin Fanglu

Fanglu has completed her Master and Bachelor's degree in Art 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 of 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.



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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 will be 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 Décoratifs” Paris, (FRANCE).

From 12 November 2020 to 28 February 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

About Art+ Shanghai Gallery

Art+ Shanghai Gallery was founded in October 2007 by four partners who share a long passion and involvement in art. Showcasing established and emerging contemporary Asian artists, Art+ Shanghai Gallery is dedicated to the exhibition, promotion, and development of contemporary art with a focus on emerging and mid-career artists with unique artistic style and high-quality artwork. Located in a historical YIFENG building within walking distance to Shanghai's famous Bund area, Art+ Shanghai Gallery has its pulse on the contemporary Chinese art scene. In addition to holding group and solo exhibitions, Art+ Shanghai Gallery offers art consultation services for private and corporate companies.

新闻稿

“变革的线索” 林芳璐个展

媒体艺术家见面会：2022年9月17日下午1:30至3:00

展期：2022年9月18日 - 11月2日

艺术家：林芳璐

地点：艺术+ 上海画廊

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开馆时间：
周二至周日上午10.30至晚上6.30（星期一闭馆）

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展览介绍

变革的线索

作者：Liya Prilipko
栾志超 | 译

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，扩大了我们的感官知觉的力量，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》，费力地拉伸、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，干燥和用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：苛刻的环境和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。



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关于艺术家

林芳璐分别于 2012 年和 2016 年在中央美术学院取得艺术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。

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。

关于艺术+ 上海画廊

艺术+上海画廊成立于 2007 年 10 月，由四位对艺术有着长期热情和参与的伙伴共同创建。艺术+上海画廊致力于展示、推广和发展当代艺术，重点关注具有独特艺术风格 and 高质量作品的新兴和中生代艺术家。艺术+上海画廊位于历史悠久的益丰外滩源内，步行即可到达上海著名的外滩。画廊在中国当代艺术界有着自己的脉搏。除了举办艺术家群展和个展，艺术+上海画廊还为私人和企业公司提供艺术咨询服务。